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August 1993 - April 1994

BOSTON SYMPHONY ORCHESTRA SCRAPBOOK MICROFILMING PROJECT

Funded in part by

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Grant No. PS-20709-93

BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library (August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. **The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation** Pres 56.

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY ORCHESTRA SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks (Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO (including tours); Kneisel Quartet (and later Boston Symphony Chamber Players); Boston Pops (referred to in early years as Promenade concerts); and Tanglewood (including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

Reproductions of the materials in the collection may not be made without permission from the Boston Symphony Orchestra Archives.

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Institution: **BOSTON SYMPHONY ORCHESTRA**

Series Name: **PRESS CLIPPINGS**
Series Number: **56**
Series Dates: **1889-1991**

Sub-series Name: **SCRAPBOOKS**
Sub-series Number: **1**
Sub-series Dates: **1889-1973**

VOLUME LISTING

VOL	TITLE	DATES
1	BSO	1889-1890
2	BSO Kneisel Quartet	1890-1891
3	BSO	1891-1892
4	Promenade (Pops)	1892
5	BSO Kneisel Quartet	1892-1893
6	BSO Kneisel Quartet	1893-1894
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58	BSO	1935-1936
59	BSO	1936-1937

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	Pops	1973-1974

MATERIALS NOT FILMED

SUB-SERIES NUMBER	SUB-SERIES NAME	SUB-SERIES DATES
2	Loose Clippings	1931-1991
3	Oversize Newspapers and Journals	1919-1979

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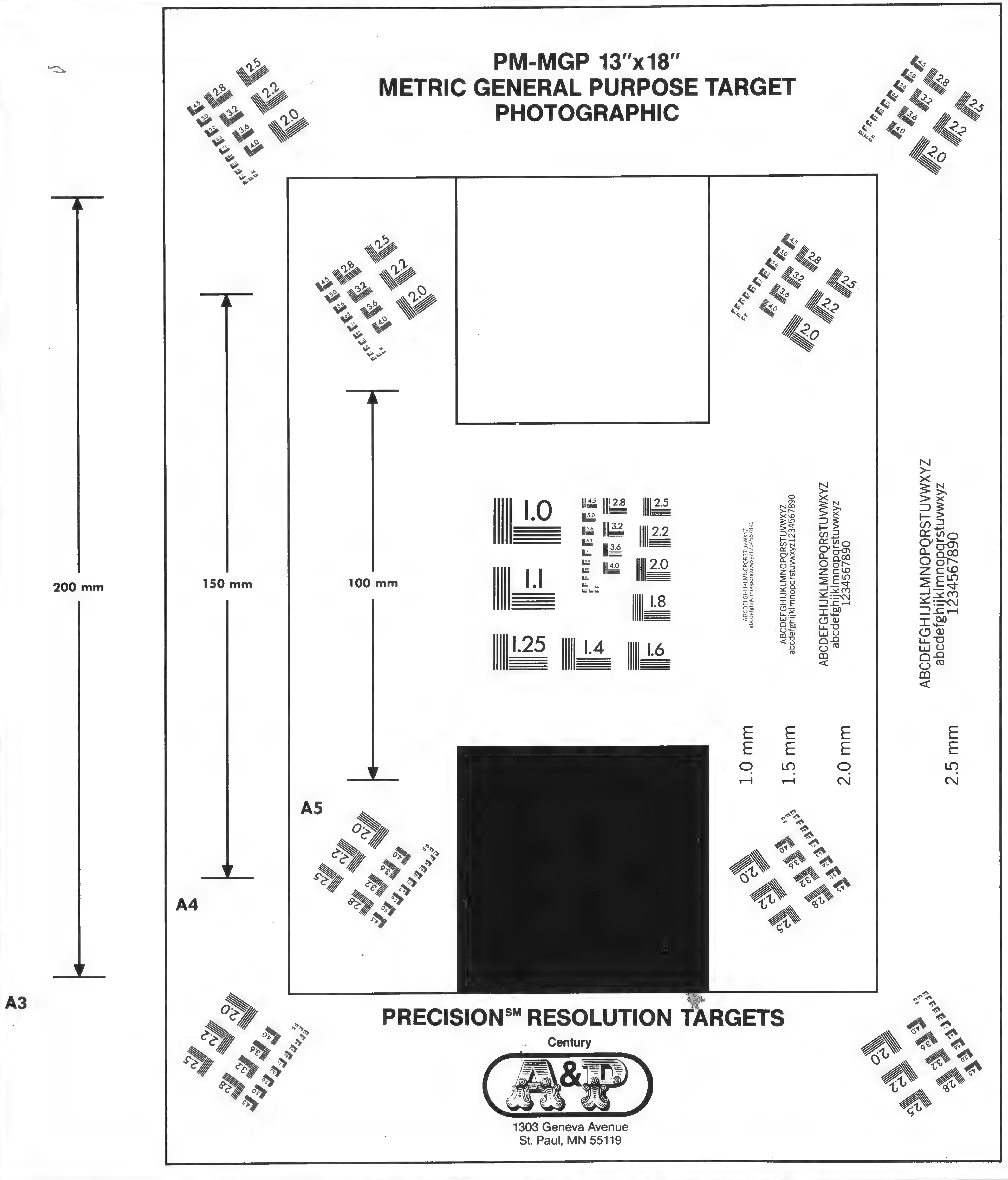
REEL 48

Volume 84

Tanglewood

1952-1953

PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC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MULTIPLE EXPOSURES
DUE TO
COLOR VARIATIONS
AND OVERLAPPING
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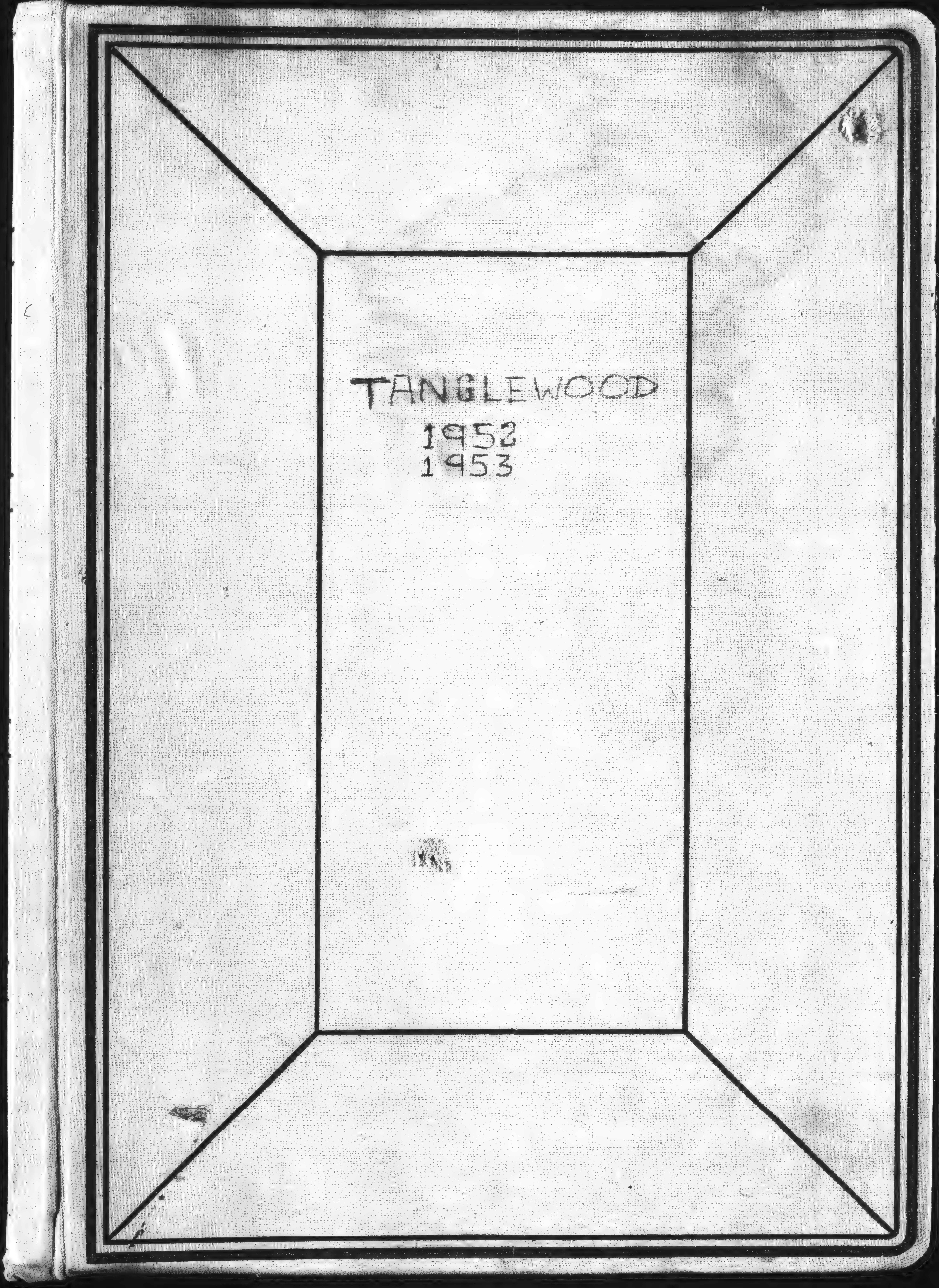
VOLUME 84

Tanglewood

1952 - 1953



TANGLEWOOD

1952
1953

NATIONAL
FLAT BACK SCRAP BOOKS

NATIONAL
Made in U.S.A.

FULL DUCK COVER, MANILA PAPER

Without Index, Ruling, Paging or Title

NUMBER	THICKNESS	SIZE
1032	72 Leaves	12⅝ × 10¼
1033	72 Leaves	15 × 10
1034	100 Leaves	15 × 10
1036	90 Leaves	16 × 11⅜
1038	150 Leaves	16 × 11⅜
1039	90 Leaves	18 × 13
↘1041	150 Leaves	18 × 13
1042	150 Leaves	25 × 20

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Eagle — June 28, 1952

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Guests are invited to tea in the garden following the ceremony.

HARTFORD, CONN.
TIMES
JUN 21 1952 ✓

ALLELUIA CHORUS, written by Randall Thompson for first opening exercises of Berkshire Music Center, Boston Symphony Orchestra's Summer school at Tanglewood, Lenox, Mass., and sung by students at every subsequent opening, is led by Hug Ross, director of choral department of center. This year's sessic will open next Sunday, June 29. Orchestra's first concerts c season will be presented Saturday and Sunday, July 5 and 6.

CLEVELAND, OHIO
PRESS
JUN 18 1952

Travel News

Proper Packing Help ... void Wrinkles

By ED CLARKE
Travel Editor

... A series of 15 concerts has been scheduled for the Berkshire Music Festival at Tanglewood, Mass., July 5 to Aug. 10. ...

CHARLES MUNCH

First Berkshire Concerts To Commence Friday July 4

The first Berkshire Festival concert in the Tanglewood theatre will be held Saturday night, July 5, when Charles Munch will conduct members of the Boston Symphony Orchestra in an all-Bach program consisting of "The Musical Offering", Suite No. 3 in D major, and Concerto for Two Violins, Richard Burgin, concertmaster, and Ruth Posselt, his wife, will be the soloists. The second will be Sunday afternoon, when the program will be Handel's Concerto Grosso in A minor for Strings, Dittersdorf's Symphony in C major, C.P.E. Bach's Symphony No. 5, in B minor and J. S. Bach's Cantata No. 140. The last will be conducted by Hugh Ross, with the Festival chorus.

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NEW HAVEN, CONN.
REGISTER
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MUSIC

Chorale Group, Jane Pickens Featured In Pops Opener

By GORDON E. ARMSTRONG

Tanglewood Group To Study Renaissance Music

The Tanglewood Study Group, a department of the Berkshire Music Center whose purpose is "to provide a unique opportunity for teacher and music lover to become familiar in actual practice with a great deal of fresh and useful repertory which they can take back to their communities" is attracting interest this season on the part of serious amateur musicians, music educators, and others interested in community music.

Ingolf Dahl, of the Music Department of the University of California, will head this new project. For two, four, or six weeks, the students will sing and play music of the Italian Renaissance and Elizabethan England, try their voices on the songs of the troubadours and the glees and catches of the time of Charles II, put together scenes from early Italian comic opera and sing and play chamber cantatas by living composers written especially for them. Composers of new works, easy enough to be read at sight, or nearly so, are welcome to submit them for possible performance by the Study Group this Summer.

The Berkshire Festival concerts will get under way on Saturday evening, July 5, with the first program of the Theater-Concert Hall series. The main concerts in the Shed, played by the full Boston Symphony, are scheduled to commence on Thursday evening, July 24, with Mr. Munch conducting.

Eagle — June 3, 1952

Stockbridge Bowl Rescue

To the Editor of THE EAGLE:—

Walter P. Eaton assured his readers that he did not speak hastily in his composition "Beethoven Backward" but deliberated two full weeks in its make-up. And then he wrote it anyway!

It seems that Leonard Bernstein is going to introduce a piece of "musique concrete" to American audiences (Schaeffer's Symphony for a Lonely Man) and this fact jabs at a very sensitive nerve in Mr. Eaton's imaginative equipment. (I can't say auditory canal because he hasn't even heard it yet.) In his howls of anguish he lashes out at France for having produced so many degenerate and freakish isms and categorically labels all this new art pitifully infertile, futile, and destructive. In the midst of all this raving and lamentation I wish to insert the thought of Manet, the great impressionist painter; the impressionist musicians Debussy, Ravel, and Ibert; and even the anti-impressionists, Milhaud and Honegger. I would also like to inform Mr. Eaton of the French Symbolist writers and poets Pierre Louys, André Gide, Verlaine and of course, Mallarmé, whose poem "Afternoon of a Faun" became the inspiration for Debussy's "Prelude" of the same name. Later, Nijinsky added a choreography to this and it became something new in French ballet. And who could forget the Cyclism of Vincent D'Indy, Lalo, Saint-Saens and Dukas?

But the purpose of this letter is not primarily to inform or remind Mr. Eaton of the glories of this new French art nor to defend the vigor and fertility that France has consistently exhibited through the centuries.

I write to vent my spleen on all those "cognoscenti" to whom anything new or unfamiliar is anathema. They forever hark back to the serenities of the classics and in their ignorance forget the turbulence which greeted those premiers. Brahms has only recently come into his own, Bach was forgotten until the Mendelssohn renaissance, Beethoven was devasted by the critics, and Wagner doubly so; and more recently a squadron of police was called to squelch a riot occasioned by a little piece by Milhaud. Even the pedantic Sibelius was hissed at his debut and Richard Strauss, a modern classicist, was first assailed as a heretic.

It is well said that critics are so consistently blind. They don't see that any device (even a few bars of Beethoven played backward) or any form that serves as an aid to expression is legitimate if it serves an artist's inspiration. They don't see that even if new music is bad it can still have some good effect on future composers. They deplore any conductor who strains at the leash of dogma and forget that he's infinitely more qualified to judge the worth of a composition than they are.

The last straw, of course, is Mr. Eaton's wistful hope that Mr. Bernstein be tossed in the lake for his heresy and that the Shade of Beethoven take over the podium. If the Shade of anybody is exorcised by these tactics then its Torquemada. Anyone familiar with the life of Beethoven and the accomplishments of Mr. Bernstein could only visualize the old firebrand putting an encouraging arm around Bernstein's drenched shoulders and smiling his approval on this kindred spirit.

Mrs. PASQUALE CIOFFI.
Pittsfield.

[illegible] 2, 1952

In Brief . . .

Musical benefactions just never cease with Mrs. Elizabeth Sprague Coolidge. The four chamber concerts just announced for Tanglewood are to all intents and purposes gifts to Berkshire County since all that is required is to hold membership in the Society of Friends of the Berkshire Music Center. This is a consideration which will deny the rare privilege to few music-lovers

---

BOSTON, MASS.
MORNING GLOBE
JUN 22 1952

Berkshire Festival Staff Making Ready

To make the wheels go 'round for the Berkshire Festival and the Berkshire Music Center, the school connected with it, a large part of the personnel of the Boston Symphony Orchestra is moving this week from Symphony Hall to its Summer home at Tanglewood in Lenox.

Charles Munch, conductor of the Festival and director of the school, and Pierre Monteux, who will occupy the podium for two concerts, will come later from France.

Eagle July 8 '52

BSO Wins Top Prize Of French Academy

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[2]

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Republican

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the Berkshire
anglewood, Ma
Aug. 10. . . .

to

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I write to vent my spleen on all those "cognoscenti" to whom anything new or unfamiliar is anathema. They forever hark back to the serenities of the classics and in their ignorance forget the turbulence which greeted those premiers. Brahms has only recently come into his own, Bach was forgotten until the Mendelssohn renaissance, Beethoven was devasted by the critics, and Wagner doubly so; and more recently a squadron of police was called to squelch a riot occasioned by a little piece by Milhaud. Even the pedantic Sibelius was hissed at his debut and Richard Strauss, a modern classicist, was first assailed as a heretic.

It is well said that critics are so consistently blind. They don't see that any device (even a few bars of Beethoven played backward) or any form that serves as an aid to expression is legitimate if it serves an artist's inspiration. They don't see that even if new music is bad it can still have some good effect on future composers. They deplore any conductor who strains at the leash of dogma and forget that he's infinitely more qualified to judge the worth of a composition than they are.

The last straw, of course, is Mr. Eaton's wistful hope that Mr. Bernstein be tossed in the lake for his heresy and that the Shade of Beethoven take over the podium. If the Shade of anybody is exorcised by these tactics then its Torquemada. Anyone familiar with the life of Beethoven and the accomplishments of Mr. Bernstein could only visualize the old firebrand putting an encouraging arm around Bernstein's drenched shoulders and smiling his approval on this kindred spirit.

Mrs. PASQUALE CIOFFI
Pittsfield.

WASHINGTON, D. C.
STAR

JUN 18 1952

Local Singer Bound for Tanglewood

Shirley Winston Has Lead in Opera At Berkshire Festival

By Betty Miles

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For when the famed Berkshire Music Festival gets under way at Tanglewood, Mass., in August, Shirley, a mezzo soprano, will have a leading role in a revival of Mozart's "Titus." This is the only full opera production to be given at the festival this summer.

She is slated as soloist with the Boston Symphony and Chorus in "De Profundis" on July 6, too, as well as having a scholarship to the opera department at the Tanglewood Summer Music Study Center.

And when the festival closes she will go directly to Schroon Lake, N. Y., where the Oscar Seagle Music Center will present two performances of "Carmen," with Shirley in the title role.

The 5 foot, 7½ inch singer, an attractive, brown-eyed blond with an enviable complexion, gave her first recital in the spring of 1949, at the Washington Club, as a soprano. But while studying at Tanglewood that summer she felt her top notes changing. When she returned to Washington she was faced with a scheduled recital, at which she had planned to sing again the songs of her debut. She had to set the key down in every one—for she had become a mezzo soprano.

The Winstons—Shirley and her father and mother, Mr. and Mrs. Robert Alonzo Winston—live a life they describe as slightly like something out of "You Can't Take It with You" in a comfortable home in Chevy Chase. Mrs. Winston paints in the studio her husband built for her behind the house. Mr. Winston, a retired conservation specialist, takes care of the sizeable vegetable garden behind the studio which is his special province. Shirley uses the studio for her own painting, and occasionally practices singing on the white grand piano there when she wants more privacy. Her music room, a comfortable assortment of piano, books, metronome and pictures, is in the house proper.

"I once read a famous singer's advice to a young girl," Shirley recalled. "She said, 'If you can do anything else, don't sing.' I say ditto."

While she was in college, she remembers, she never could ride in a convertible, never could stay out late on Saturday night. She'll continue to live this carefully throughout her career.

"Singing you must be a slave to," she added.

But she loves it, and is perfectly willing to be precisely that. She takes a lesson every day from her teacher, George Myers, works with her coach, Paul Higinbotham, daily, too, and, now that she is learning operatic roles, practices 8 or 9 hours a day besides! She's been given three weeks to master her part in "Titus," which Boris Goldovsky, who is directing the performance, is translating into English.

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"Thirteen is my lucky number," Shirley explained. She auditioned for that role on October 13. And she received the letter inviting her to appear at Tanglewood this summer on May 13.

Surprisingly enough, the busy singer has time for hobbies. "Here's one of them," she explained, bringing in her well-trained Shetland sheep dog, sentimentally named Nancy of Loxford.

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She has sung in recitals at the Phillips Gallery, the National Gallery of Art, the Corcoran Gallery, and as mezzo soloist in a presentation of Verdi's "Requiem" at Constitution Hall. She has been soloist in several churches in this area, and currently sings at the Fourth Church of Christ Scientist.

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TRIBUNE

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The six

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HERALD

JUN 18 1952

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3

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MORNING GLOBE

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NEW YORK, N. Y.

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MONTREAL, CANADA
GAZETTE
JUN 1952

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Titus (La Clemenza di Tito) will then have what will probably be its first complete production in America. There will be two performances on August 4 and 5 at Tanglewood to which Friends of the Berkshire Music Centre will be invited. The score of Titus, parts of which will be brought from Europe, consist of an overture and 25 numbers in 3 acts. The score is entirely by Mozart except for certain recitative passages in which he was helped by Suessmayer. There are to be no cuts in this production, although the text, which is being translated into English by Mr. Goldovsky and Sarah Caldwell, has been slightly revised.

A feature of the production will be a new scenic plan in which an elaborate mechanism for projection by slides, the invention of Paul Planer, will be used, Planer's invention has been used in the larger opera houses in Europe with conspicuous success. It permits spectacle effects in such scenes as the burning and destruction of a palace in this opera. The scenery is being designed by Charles Elson.

Betty Coe Armstrong has been appointed to the faculty of the Opera Department to teach scenic design according to an announcement by Mr. Goldovsky. She has taught stage design and lighting at Alabama College and Oklahoma University, served as costume technician and assistant to the professor of costume design at Yale and taught at the Wellesley College Summer Theatre. Designing scenery and costumes at the Cape Theatre, Cape May, New Jersey, Miss Coe worked as commercial artist for Scrugg - Vandervoort-Barney of St. Louis. Currently a free lance designer in New York, she assisted this season in the Broadway productions of Anna Christie and Flight into Egypt. At present she is working on La Boheme with Donald Oenslager for Central City.

Like all student performances at Tanglewood, one-full length work (Titus) and several "evenings of opera" in the last weeks of the Boston Symphony Orchestra's summer school will be open to Friends of the Berkshire Music Centre whose contributions help to support the school.

Sunday Standard
Times-June 22'52

Concert List Is Revised At Tanglewood

Special to The Standard-Times

TANGLEWOOD, Lenox, June 21—A change in the order of the programs for the Berkshire Festival, with a slight change in the works to be played, is announced by Charles Munch, conductor.

The revision will affect only the first concerts in the theater-concert hall by members of the Boston Symphony Orchestra. Programs for July 13, 19 and 20 and for the major festival in the shed beginning July 24 remain as previously announced.

The revised programs:

Saturday Night, July 5

The Musical Offering	Bach
Concerto for Two Violins Ruth Posselt, Richard Burgin, Soloists	Bach
Suite No. 3 in D-major	Bach

Sunday Afternoon, July 6

Concerto Grosso in A-minor for Strings, Op 6, No. 4	Handel
Symphony in C-major	Dittersdoff
Symphony No. 5, in B-minor	C. P. E. Bach
Cantata No. 140 "Wachet auf, rft uns die Stimme," conducted by Hugh Ross	J. S. Bach

Saturday Night, July 12

Suite from Dardanus	Rameau
Concert Dans le Gout Theatral	Couperin
Fantasio in A, for Strings	Purcell
Concerto Grosso in D-minor, Op.3, No. 11	Vivaldi
De Profundis for chorus and orchestra (conducted by Hugh Ross)	Lalande

The opening program becomes all-Bach by the substitution of "The Musical Offering" for C. P. E. Bach's Symphony No. 5. The July 6 program is postponed in toto to July 12. In its place will be played the Handel and Dittersdoff originally planned and the two numbers deleted from the July 5 program.

Tickets for all concerts are on sale at the box office at Tanglewood, to which may be addressed inquiries on the festival and events at the Berkshire Music Center, the Summer school of the Boston Symphony Orchestra.

ALBANY, N. Y.
TIMES-UNION
JUN 22 1952

Music:

Festival Programs Revised

By EDGAR S. VAN OLINDA

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Bach........Suite No. 3, in D Major

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Handel........Concerto Grosso in A minor for Strings, Op 6, No. 4
Dittersdorf........ Symphony in C major
C. P. E. Bach......Symphony No. 5, in B minor
J. S. Bach....Cantata No. 140 (Conducted by Hugh Ross)

Saturday evening, July 12

Rameau......Suite from "Dardanus"
Couperin........Concert dans le gout theatral
Purcell........Fantasia in A, for Strings
Vivaldi.......“De Profundis”, for Chorus and Orchestra (conducted by Hugh Ross)

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TIFFIN, OHIO
ADVERTISER-TRIBUNE
JUN 16 1952

CHAUTAUQUA SETS AMERICAN OPERAS

Concert Series Arranged For Tanglewood

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The series will open on July 9 with a recital by the Bel Arte Trio, a string trio consisting of Ruth Posselt, Joseph de Pasquale and Samuel Mayes. The three musicians are members of the Berkshire Music Center faculty.

On July 16 there will be a sonata recital by James Scholz, cello and Miklos Schwalb, piano.

On July 23, the Berkshire Woodwind Ensemble will be held under the direction of Louis Speyer.

The final concert will be given by the Fine Arts Quartet of the American Broadcasting Company on July 30.

Plouffe

BREAKFAST CHAT: Passing the time of day at the annual breakfast of the Berkshire Music Center staff this morning are, from left to right, Ralph Berkowitz, dean; Mrs. Thomas D. Perry Jr.; Gail Rector, assistant to the executive secretary; Dr. Lewis Perry, chairman of the Friends of the Center and a Boston Symphony Orchestra trustee; and Thomas D. Perry Jr., executive secretary. Director Charles Munch missed the event, but is in town and will make his first public appearance at the opening exercises at the Center tomorrow afternoon at 3.30.

SPRINGFIELD, MASS.
REPUBLICAN
JUN 22 1952

10 Home Gardens Will Be Visited On Tour of Hospital Auxiliary

Pittsfield General Women's Group Plans Event for July 10; Welcome Underway for Symphony Director

The feeling the Berkshire-ites have for the Boston symphony orchestra and its conductor Charles Munch will be expressed in a county-wide welcoming being planned for the musicians on the opening day of the Berkshire festival at Tanglewood music shed on July 24. Music lovers as well as town and county officials will take part in the home-coming of the orchestra which made a successful tour of Europe several weeks ago. The "home-coming" will be in the form of a huge reception for Conductor Munch and his musicians. At a meeting held this week at Red Lion Inn, Stockbridge, preliminary plans were outlined. The meeting followed a luncheon by the Tanglewood advisory committee. George E. Judd, manager of the orchestra, expressed his thanks for the fine support the Berkshires have given the orchestra. Mr. Judd in turn heard replies from Robert K. Wheeler of Great Barrington, and Lawrence K. Miller of Pittsfield, members of the advisory committee, in which they expressed their gratitude on behalf of the Berkshire folks for what the orchestra has done for the community, not only in a cultural sense, but economical as well, and felt the orchestra merited a reception without question.

PROVIDENCE, R. I.
JOURNAL
JUN 22 1952

Mozart's 'Titus' To Be Presented

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STANDARD-TIMES
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Symphony No. 5, in B-minor C. P. E. Bach
Cantata No. 140 .... J. S. Bach
"Wachet auf, rft uns die Stimme,"
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Saturday Night, July 12

Suite from Dardanus .... Rameau
Concert Dans le Gout Theatral .. Couperin
Fantasio in A, for Strings .... Purcell
Concerto Grosso in D-minor, Op.3, No. 11 .... Vivaldi
De Profundis .... Lalande
for chorus and orchestra
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SYRACUSE, N. Y.
HERALD-AMERICAN
MAY 22 1952

J. S. Bach, Handel, Lelande Works in 'Tanglewood'

A J. S. BACH program is announced for Saturday night, July 5 in the Theater-Concert Hall, "Tanglewood," by members of the Boston Symphony Orchestra, conducted by Charles Munch. The Concerto for Two Violins will be played by Ruth Posselt and Richard Burgin. Other numbers: "The Musical Offering" and the Suite No. 3 in D Major. The Sunday afternoon, July 6, program will comprise the Concerto Grosso in A Minor for Strings, by Handel; the Dittersdorf Symphony in C. Major, the J. S. Bach Cantata No. 140, conducted by Hugh Ross, and the C. P. E. Bach Symphony No. 5 in B Minor.

THE PROGRAM for Saturday night, July 12, includes The Suite, from "Dardanus," by Rameau; Couperin's "Concert dans le Gout Theatral," Purcell's "Fantasia in A for Strings," and the Vivaldi "Concerto Grosso in D Minor, Opus 3, No. 11," will be played by the orchestra members. Lalande's "De Profundis," for orchestra and chorus, will be conducted by Hugh Ross.

THE THEATER-CONCERT Hall concerts continue July 13, July 19-20. Performances during the Berkshire Music Center, created by the late Dr. Serge Koussevitzky, are continued June 30-Aug. 10, with the school orchestra, chorus and the several music departments for the Society of Friends of the Berkshire Music Center participating. Full orchestra concerts in The Shed in "Tanglewood" are July 24, 26, 27, July 31, Aug. 2, 3 and Aug. 7, 9 and 10. Symphony conductors: Charles Munch, Pierre Monteaux and Leonard Bernstein. Hugh Ross conducts the chorus in certain programs.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUN 18 1952

County Board Backs Reception For Munch, BSO

The County Commission yesterday voted an enthusiastic endorsement of the proposed county-wide reception for the Boston Symphony Orchestra and Charles Munch, its conductor.

The reception is set for July 24, the opening date of the major Berkshire Festival in the Tanglewood Music Shed.

In a letter to Bartlett Hendricks, president of the Berkshire Hills Conference, the commission called the orchestra a "great asset to Berkshire County," and promised to assist the reception committee in any way it can.

First Festival Week End Draws 6300 to Tanglewood

Munch Adds Other Contemporaries To Bach-Mozart Series—Critic Notes 'Muddy Confusion' in Saturday Concert

By JAY C. ROSENFELD

TANGLEWOOD—The 1952 Berkshire Festival at Tanglewood got under way officially Saturday night and yesterday afternoon when 6300 music lovers turned out for the two programs of music selected from the 18th century classics. Charles Munch, music director of the Boston Symphony Orchestra, led the small ensemble of the orchestra's strings and winds in the two programs.

In previous years these early three weeks of the Festival, played in the theatre concert-hall, have been devoted to Bach and Mozart. This year the programs are going a bit farther afield to include other contemporaries of those masters. Yesterday afternoon Handel, Dittersdorf and Philip Emanuel Bach were listed.

The first concert Saturday evening was entirely Johann Sebastian Bach. He also was used yesterday for the final number on the program which was the lovely Cantata "Wachet Auf, ruft uns die Stimme" which was conducted by Hugh Ross with the Berkshire Festival Chorus also taking part.

Handel's Concerto grosso in A minor, Opus 6, No. 4, was played first yesterday afternoon, followed by von Dittersdorf's C major symphony and, in turn by C. P. E. Bach's symphony No. 3. There was quite a bit of spread in the type of performance accomplished during the afternoon. There were some impressive moments with others decidedly less so. The Dittersdorf little symphony is a gay, bright thing and it was played with an infectious levity and effervescent spirit.

Cantata Deeply Effective

Mr. Ross made the cantata deeply effective. He was aided by three very able vocal soloists, Sarah Fleming, soprano, John McCollum, tenor and Mac Morgan, baritone, while the chorus responded to him with an alert resonance. It is one of the loveliest of Bach's cantatas and Ross caught the spirit faithfully. The wonderful chorale "Zion hoert die Wachter singen" for the tenor section was sung with relentless power which was not obviously necessary because the strings played with well-restrained fluency.

It was a pity that some few chose to miss the magnificent final short glorious chorale rather than miss their chance to be first off the parking lot. This happens, we are told, at Symphony Hall in Boston, and in other concert halls so that it is not a unique Tanglewood phenomenon but it is hardly to be compared with the situation in a ball park when the home team is apparently safely ahead in the ninth inning.

Saturday evening the concert was at sixes and sevens. There were some lofty moments and also some when the artistic altitude was less noticeable. Mr. Munch attacked the D major suite which was the final work on the program immediately after bowing to the audience. He allowed the musicians no respite whatsoever and plunged into the overture impetuously. It took several bars before the tempo was established and the muddy confusion clarified. Subsequently when the movement steps up, it was thanks to the sterling first violin section of the orchestra and particularly to concertmaster Richard Burgin that the change of tempo was so definite and positive and satisfying.

The slow movement, so familiar because of its transcription by Wilhemji into the violin solo, "Air on the G String" was unplayably slow. To conserve their bows the violins had to play so softly that when a 'piano' was called for, they had no softer quality. It resembled an underwater swimmer who has to traverse a certain distance before surfacing and everyone wonders whether he must come up for air before reaching his goal.

First Movement Slow

Ruth Posselt and Mr. Burgin gave a clear, strong and straightforward reading of the double concerto for two violins. The first movement was slower than was comfortable for our ears and certain slides crept in at unexpected places which would have been well left out. The slow movement offered the well-known pitfalls of making the mountain peak notes stand out because they are effective violinistically rather than preserving the musical line. As they were played Saturday they reminded us of unshaded electric light bulbs, furnishing plenty of brilliance but a bit offensive to one's senses.

The "Musical Offering" in its entirety is very long. It would still be a marvel if it were the result of long hours of scholarly research instead of the instantaneous answer to the royal request of Frederick the Great, as the legend goes, but some sections are repetitious and interminable, and judicious editing is usually beneficial. The main statement had character and stature as Munch directed it Saturday evening and served especially to show the substance of the orchestra itself. Very few pieces are more revealing and more demanding than this fugal subject developed in the various choirs of the strings. The thorough purity and solidity of tone, the homogeneous sense of style, features which we sometimes take for granted, become apparent as under a searchlight as the music progresses.

Tanglewood

Friends Overflow Chamber Music Hall

The chamber music hall overflowed twice over the week-end with audiences for the chamber music concert Sunday morning and the composers' forum last evening. Open to the Friends of the Berkshire Music Center, both will be held weekly, with different programs, for the Tanglewood season.

The chamber music concert, attended by 500, was prepared under the direction of William Kroll, associate head of the department. Aaron Copland, assistant director of the school and head of the composition department, acted as moderator in the discussions of the works played last evening, when members of the audience of 350 commented and the composers replied.

Bus for Students

Added to the equipment of the Berkshire Music Center this year is a bus, to carry students to and from the dormitories at the Lenox School and Wheatleigh. In the interests of economy, the vehicle is leased for the season, as the irregular hours make continuous operation necessary. When the schedule becomes heavy with rehearsals and performances the working day begins at 8 AM or earlier and ends at 11 PM or after. The bus is operated by the Tanglewood crew.

Leonard Bernstein, head of conducting and the orchestral department at the Berkshire Music Center, and Mrs. Bernstein, are occupying Sunset Farm, in East Lee, for the summer.

John McCollum, who sang the tenor solo yesterday afternoon at the Berkshire Festival in Bach's Cantata No. 140, is the brother-in-law of Mark Robbins, formerly of Pittsfield. Mr. McCollum, who will be a soloist again Saturday night, in Lalande's "DeProfundis" Motet, is enrolled as a student in the opera department at the Berkshire Music Center.

SAN FRANCISCO, CAL.
CHRONICLE

JUL 20 1952

Berkshire Festival

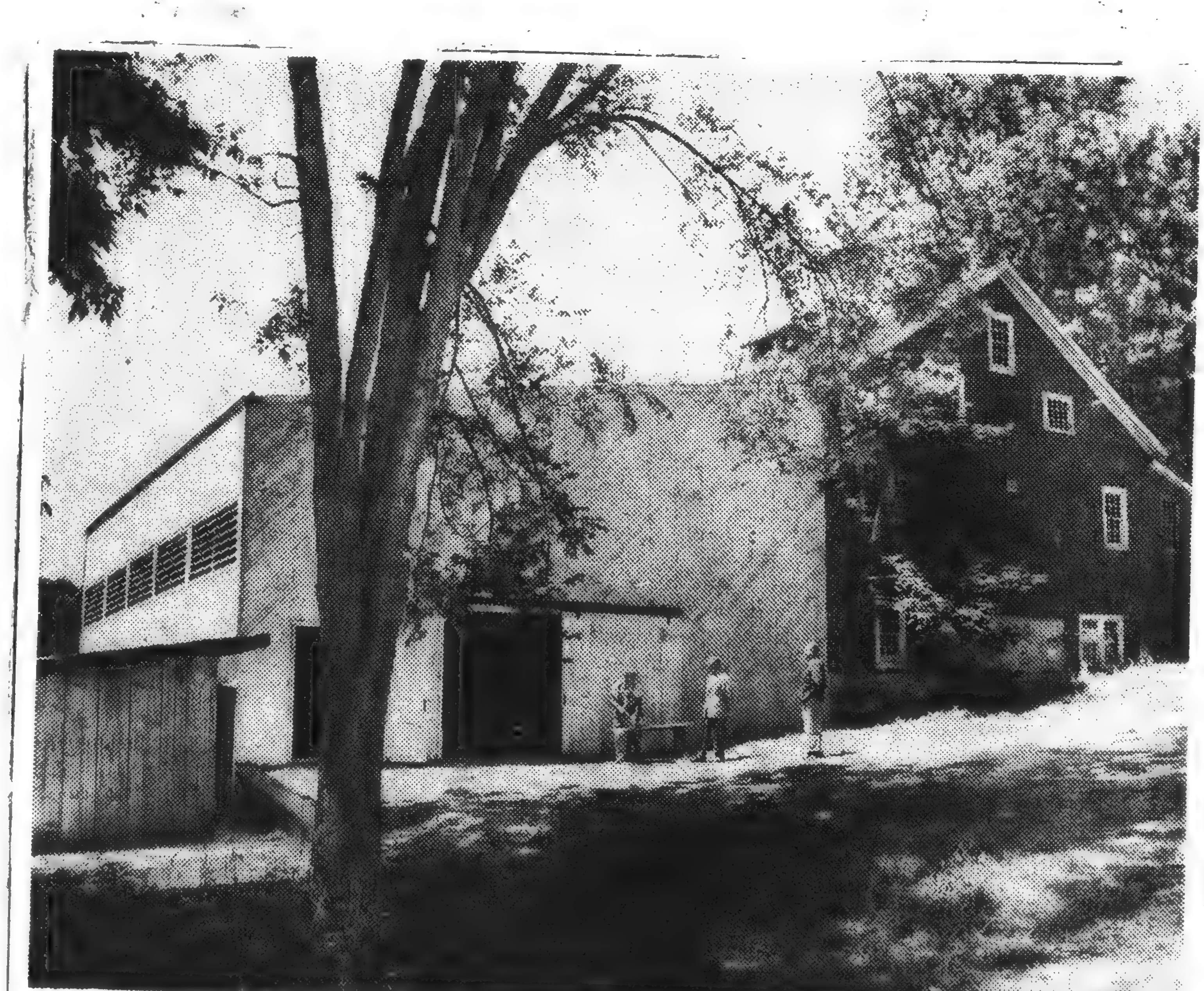
The Berkshire Music Festival at Tanglewood, Mass., is featuring a series of 15 concerts by the Boston Symphony Orchestra this summer. Conductors are Pierre Monteux, Leonard Bernstein and Charles Munch. Performances continue through August 10.

Plouffe

OVATION FOR SOLOISTS: Sarah Jane Fleming, Mac Morgan and John McCollum, soloists in the Bach cantata at Tanglewood yesterday afternoon, take a bow with Hugh Ross, the conductor, members of the Boston Symphony Orchestra and the Berkshire Festival. Miss Fleming and Mr. McCollum are studying opera at the Berkshire Music Center. Mr. Morgan is a former student.

Plouffe

WELL DONE: Charles Munch, conductor of the Boston Symphony Orchestra, shakes the hand of concertmaster Richard Burgin after a performance of Bach's Suite No. 3 at the opening concert of the Berkshire Festival in the theatre concert hall at Tanglewood Saturday evening.



Plouffe

NEW REHEARSAL HALL: James Brosnahan, treasurer of the Boston Symphony Orchestra, and Alfred Finch, director of music at the Emma Willard School, Troy, N.Y., and a member of the Tanglewood Study Group, inspect the new extension to the 50-year-old barn at Tanglewood. Now a rehearsal hall for orchestra and chorus, the barn will eventually be used for recording. Placing the finishing touches on the structure is Anthony Conti of Pittsfield.

Back Bay Ledger — and Beacon Hill Times
July 7, 1952

Plouffe

COMPOSERS AIR VIEWS: Halim El-Dabh of Cairo, Egypt (left) and Leonard Rosenman of Oakland, Cal. (at post), students at the Berkshire Music Center, join the discussion of their works, performed for 350 fellow students and Friends at the first weekly composers' forum of the season at Tanglewood last evening. Written for the piano and played by the authors, the compositions were on a program with four works by other composers, performed by fellow students.

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6 GAZETTE PHONE 4-4141

Record Audience Acclaims Tanglewood Bach Program

By D. E. RITZ

Perfect weather brought a record audience of 3,800 to the opening all-Bach program at Tanglewood near Lenox, Mass., on Saturday evening. Charles Munch conducted the chamber orchestra of Boston Symphony men for the program at the Theatre-Concert hall with Ruth Posselt and Richard Burgin as the soloists in the "Concerto in D Minor for two violins and string orchestra." The program opened with the seldom performed "Musical Offering" and concluded with the "Suite Number 3 in D Major."

* * *

THE HALL WAS FILLED, part of the overflow audience was seated on the stage in back of the performers and the balance enjoyed music and moonlight on the lawn that extends from the hall to the shed. Yesterday's festival concert was heard by 2,500 and 500 students attended the chamber music program yesterday morning making a total of 6,800 persons attending the first music weekend.

Bach enthusiasts from far and wide assembled to hear the program, which under the direction of Munch had an authoritative interpretation that was musically most satisfying. The Bach-era-size ensemble of 40 had a resonance out of all proportion to the number of performers.

* * *

MISS POSSELT and Burgin gave double concerto a brilliant performance marked with sonority and true oneness of artistic interpretation. Miss Posselt possesses a vigorous technique and robust tone admirably suited to the Bach number. Burgin, as concertmaster of the Boston Symphony, is equal to any era in music and his tone and technique need no introduction. The string orchestra accompaniment, quite as intricate as the solo writing, was admirably performed.

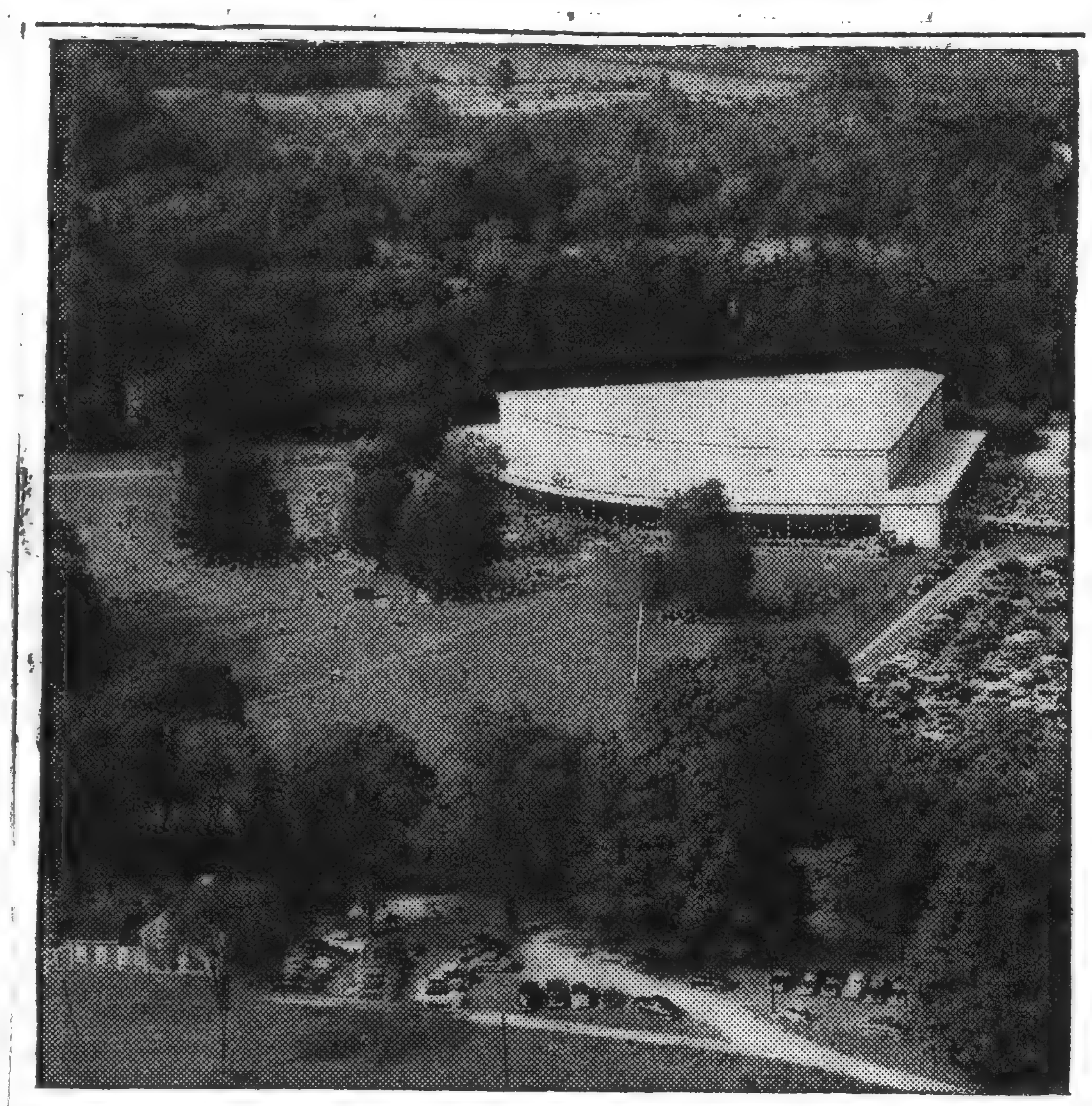
"The Musical Offering," which formed the first half of the evening's program, includes two Ricercars, one for three and one for six instruments; eight canons; a trio sonata including a largo, allegro, andante and allegro moderato; a canonic fugue and a perpetual canon. It is one of the most amazing of the Bach instrumental compositions and was written in 1747, three years before the great contrapuntist's death.

Burgin and flutist Georges Laurent were the incidental soloists. Every canonic and contrapuntal device known to J. S. Bach is included but at no time did one feel that they were listening to a museum piece, but to living music pulsing with life and enthusiasm.

* * *

THE "SUITE NUMBER 3" with the haunting interpretation given the famous air by Munch closed an outstanding program.

The Theatre-Concert hall programs will continue each Saturday evening and Sunday afternoon through July 20 and will be followed by shed concerts from July 24 through Aug. 10.



The Berkshire Music Festival Shed at Tanglewood, Lenox, Mass. Here the Boston Symphony Orchestra, Charles Munch, conductor, will perform nine weekend concerts from July 24 to August 10.

The Second Week-End Of Berkshire Festival Concerts Open Sat. Evening

The second weekend of Berkshire Festival concerts in the Tanglewood theatre will open Saturday evening with a varied selection of works by late 17th and early 18th century composers, to be followed Sunday afternoon by an all-Mozart program of three symphonies: in E-flat major, G minor and C major ("Jupiter"). Excepting the "De Profundis", for Chorus and Orchestra by Lalande, to be led by Hugh Ross, all will be conducted by Charles Munch. He will lead members of the Boston Symphony Orchestra Saturday night in Rameau's Suite from "Dardanus", Couperin's "Concert dans le gout theatral", "Purcell's "Fantasia in A, for Strings" and Vivaldi's "Concerto Grosso in D minor,"

Revising the Berkshire Festival program for two concerts in the shed series, Mr. Munch has announced that Arthur Rubinstein will be the soloist Aug. 7, when the orchestra will play Brahms' Second Piano Concerto. Announcement is also made that Margaret Harshaw, soprano, Charles Kullman, tenor, and James Pease, bass, will be soloists for the Wagner program that Pierre Monteux will conduct Aug. 2. Andrew McKinley will sing the tenor part in Berlioz' "Requiem" for the final Festival concert Aug. 10.

NEW YORK, N. Y.
HERALD TRIBUNE
JUN 22 1952

Summer Music

Charles Munch has made some changes in the programs for the Boston Symphony Orchestra's firs[illegible]rkshire Festival concerts in the Berkshire Music Center's Theater-Concert Hall at Tanglewood, Lenox, Mass. The revised lists are:

Saturday, July 5, 8:15: Music by J. S. Bach: The Musical Offering, Concerto for two violins (Ruth Posselt and Richard Burgin), Suite No. 3, in D major.

Sunday, July 6, 3: Handel, concerto grosso in A minor, Op. No. 4; Dittersdorf, Symphony in C; C. P. E. Bach, Symphony No. 5, in B minor; J. S. Bach, Cantata No. 140, "Machet auf" (Hugh Ross conducting).

Saturday, July 12, 8:15: Rameau, suite from "Dardanus"; Couperin, Concert dans le gout theatral; Purcell, fantasia in A; Vivaldi, concerto grosso in D minor; Lelande, De Profundis, for chorus and orchestra (Hugh Ross conducting).

The programs for July 13, 19 and 20, and those of the nine concerts by the full orchestra in Tanglewood's Music Shed (July 24, 26, 27, 31; Aug. 2, 3, 7, 9 and 10) are unchanged.

NEW YORK, N. Y.
TIMES
JUN 26 1952

TANGLEWOOD CENTER EXPECTS 400 STUDENTS

Four hundred students from forty-one states and sixteen countries will arrive at Tanglewood, Mass., this week-end for the opening of the tenth annual session of the Berkshire Music Center.

For the opening exercises Sunday afternoon, Charles Munch, director of the Center, will arrive from France, where he had remained after his tour last month with the Boston Symphony Orchestra. Also arriving will be a faculty of thirty-six, including Aaron Copland, Leonard Bernstein, Luigi Dallapiccola, Boris Goldovsky, Hugh Ross, Richard Burgin, Ingolf Dahl, William Kroll and first-chair players of the Boston Symphony.

Seven students will come from Canada; five from Israel; two each from Mexico and Argentina and one each from Brazil, Chile, Turkey, Italy, France, Egypt, South Africa, Hong Kong, New Zealand, Honolulu, England and Germany. New York leads the states with eighty-eight students, including sixty-two from New York City. Massachusetts is second with forty-two.

[6]

Tanglewood Greets Students From Around the World

More than 400 students from 41 states and 16 countries arrived at Tanglewood last Sunday to spend six weeks of concentrated study at the 10th session of the Berkshire Music Center.

For the opening exercises Charles Munch, the director, came from France, where he remained after his tour with the Boston Symphony Orchestra. Also on hand to greet the students are a distinguished faculty of 36, including Aaron Copland, Leonard Bernstein, Luigi Dallapiccola, Boris Goldovsky, Hugh Ross, Richard Burgin, Ingolf Dahl, William Kroll and first chairs of the Boston orchestra.

Seven students came from Canada; five from Israel; two each from Mexico and Argentina and one from Brazil, Chile, Turkey, Italy, France, Egypt, South Africa, Hong Kong, New Zealand, Honolulu, England and Germany. New York leads the states with 88, including 62 from New York City. Massachusetts is second with 42.

Ranging in age from 15 to 58, the majority of students are from 18 to 25. The 75 percent in the regular six weeks course are highly talented, as competition was keen for the tuition scholarships awarded for the first time automatically to those who will play in the orchestra and chamber music groups or lead in the choral or opera departments.

Nearly all are professional or pre-professional, excepting in the Tanglewood Study Group, where lawyers, teachers, stenographers and even housewives, avocation is music, will spend their vacations of two, four or six weeks, doing something that they have always wanted to do.

Among the auditors of orchestral conducting will be Christopher von Dohnanyi, who will come from Munich, where he lives with his distinguished grandfather, the composer Erno von Dohnanyi.

A symphony concert this Friday evening, July 4 at 8:15, will be the first of nearly 40 performances by students. Open to Friends of the Berkshire Music Center, whose members contribute to the support of the school, the programs will include symphony, choral and chamber music, evenings of opera and composition and chamber music concerts donated for the last four Wednesday evenings of July by the Elizabeth Sprague Coolidge Foundation in the Library of Congress.

Students are living at the Lenox Preparatory School and Wheatleigh, a nearby estate owned by the orchestra. For recreation they will swim and boat in Stockbridge Bowl, whose shoreline includes the edge of the Tanglewood estate.

The registration list of the Study Group will remain open for the convenience of those who wish to enroll for two or four weeks. The Berkshire Festival concerts on week-ends from July 5 through Aug. 10 are a part of the student's program. Information about the Festival, student performances or school enrollment will be mailed on request to Tanglewood, Lenox, Mass.

Eagle July 5

Tanglewood Season Opening With Bach Concert Tonight

TANGLEWOOD — Tonight Charles Munch and members of the Boston Symphony Orchestra will open the Berkshire Festival in the Tanglewood theatre-concert hall with an all-Bach program. Beginning the conductor's second season in the Berkshires, the concert will be the first of six on Saturday evenings and Sunday afternoons before the Festival in the Music Shed seating 6000 that will start July 24.

Known variously as the little festival, the minor festival or the lesser festival, the early series has attracted increasing audiences due to the character of its classical programs, the musicianship of the players and the intimate atmosphere of the hall seating 1200 and the beauty of the lawn and nearby gardens. Often the audience is larger than that in the theatre.

Mr. Munch has chosen for the opening work Bach's "The Musical Offering," which was composed in 1747 and presented engraved to the King of Prussia with a suitable dedication 205 years ago next Monday. It consists of 14 contrapuntal numbers upon a theme provided by Frederick the Great.

Burgin, Posselt Soloists

Richard Burgin, the orchestra's concertmaster, and Ruth Posselt, his wife, will be the soloists for the Concerto in D minor, for Two violins and string orchestra. Miss Posselt has played many times with the Boston and other orchestras. She is a concert violinist and a teacher. Mr. Burgin is conductor of the Portland (Me.) Symphony Orchestra.

The Suite No. 3 in D major, with which the program closes, is one of four overtures generally believed to have been written between 1717 and 1723, when Bach was Kapellmeister to Prince Leopold of Anhalt- Cothen, who was not only a patron but also a musician.

The Concerto Grosso in A minor for string orchestra, with which

Tanglewood

Continued From First Page

the program for Sunday afternoon will start, is one of 12 written by Handel in London in 1739. Karl Ditters vonDittersdorf, whose work will be played for the first time at Tanglewood, was a violinist, conductor and composer who was born in Vienna in 1739 and died 60 years later in Neuhaus, Bohemia. He was the author of an autobiography, finished two days before his death, that is important as a vivid picture of music as cultivated by royalty in central Europe in the 18th cenury.

Ross To Conduct Cantata

Three of the four soloists in Johann Sebastian Bach's Cantata No. 140, "Wachet auf, ruft uns die Stimme," which Hugh Ross, head of choral conducting and singing at the Berkshire Music Center, will lead, are studying in the opera department and the fourth is a former student. Miss Sarah Jane Fleming, soprano, of Winston-Salem, N.C., after attending Hamline University, St. Paul, Minn., spent the past two years at the Juilliard School of Music, New York City. A pupil of Madame Freschl, she has sung in church and concert.

John Mc Collum, tenor, studied music and journalism at the University of California, from which he graduated. Starting his career as a newspaperman, he changed to music when he won an Atwater Kent award in 1950. During World War II he served for three years as a Navy fighter pilot. He won the American Theatre Wing Award for 1952, which resulted in a Town Hall debut last May.

Mac Morgan, bass, of Southport, Conn., studied music at the Eastman School, Rochester, N.Y., and at Tanglewood in the past two seasons.

Tickets are on sale at the box office for the theatre concerts, as well as for the later series in the Shed. General admission for listening from the lawn will be sold before the concerts.

The week-end programs follow:

Tonight

The Musical Offering .... Bach
Concerto in D minor, for two violins and string orchestra.
Suite No. 3, in D major.

Sunday Afternoon at 3.00

Concerto Grosso in A minor for string orchestra. .... Handel
Symphony in C major ...... Dittersdorf
Symphony No. 3, in F major, C. P. C. Bach
Cantata, Wachet auf, ruft uns die Stimme," No. 140 .... J. S. Bach
Hugh Ross, conducting.

HARTFORD, CONN.
TIMES

JUN 21 1952

Titus to Be Featured As Tanglewood Opera

Special to The Hartford Times

Tanglewood, Lenox, Mass. — "Titus," the opera which Mozart wrote in the last year of his life and the only "opera seria" of his maturer years, is announced by Boris Goldovsky as the major production of the Opera Department of the Berkshire Music Center in Tanglewood this Summer. "Titus" (La Clemenza di Tito) will then have what will probably be its first complete production in America. There will be two performances Aug. 4 and 5 at Tanglewood to which Friends of the Berkshire Music Center will be invited.

A feature will be a new scenic plan in which an elaborate mechanism for projection by slides, the invention of Paul Planer, will be used. It permits spectacle effects in such scenes as the burning and destruction of a palace in this opera.

SPRINGFIELD, MASS.
MORNING UNION

JUN 26 1952

FIRST CONCERT AT TANGLEWOOD SLATED ON JULY 4

Three Students From This Section to Participate in Summer Study

The first of nearly 40 performances by the Tanglewood Symphony Orchestra will take place the night of July 4 at the Berkshire Music Center. More than 400 students from 16 countries and 41 of the United States will participate in the summer study and concert series.

Included in the group of Tanglewood students are three from this area, Nancy Pease of 15 Welcome Pl., a violinist, Ruth N. Stephens of 116 Donbray Rd., pianist, both of Springfield, and Julliette Letourneau of 53 Mill St., Westfield, soprano.

During the six weeks study period, students will leave at the Lenox Preparatory School and Wheatleigh, a nearby estate owned by the orchestra.

Charles Munch, the director, will arrive from France, where he remained following his tour with the Boston Symphony Orchestra, for the opening exercises. Among the auditors of orchestral conducting will be Christopher von Dohnanyi, who is coming from Munich, Germany.

The students are mostly between the ages of 18 and 25. The symphonic group is composed of lawyers, teachers, housewives, etc., whose avocation is music and who have attained a professional status thereby. Applications for registrations for the study groups are still being accepted.

BOSTON, MASS.
MORNING GLOBE

JUL 20 1952

Koussevitzky Foundation

The Koussevitzky Music Foundation will mark next Saturday the birthday of the late Serge Koussevitzky, by a program at the Lenox Library, Lenox. At that time, the foundation will present a gift of scores, music, recordings and books on music to the Lenox Library, which has cooperated in many ways with the Berkshire Music Center, the school established at Tanglewood by Dr. Koussevitzky.

Eagle

Pittsfield, Massachusetts, Tuesday, July 8, 1952.

Plouffe

FRIENDS OF MRS. COOLIDGE: The Bel Arte Trio, who will give the first of four weekly concerts at the Berkshire Music Center tomorrow night, was organized through the generosity of the Elizabeth Sprague Coolidge Foundation in the Library of Congress. The concerts are open to Friends of the Music Center and Mrs. Coolidge. The trio consists of, left to right, Joseph dePasquale, violist; Ruth Posselt, violinist; Samuel Mayes, cellist.

Bel Arte Trio Opens Concert Series Tomorrow

TANGLEWOOD — The Bel Arte Trio, who will play at Tanglewood tomorrow night the first of four weekly concerts to be given through the generosity of the Elizabeth Sprague Coolidge Foundation in the Library of Congress, was organized during the past winter.

Miss Ruth Posselt, concert violinist, Samuel Mayes, first cellist, and Joseph dePasquale, first violist in the Boston Symphony Orchestra, played their first concert last winter for the Harvard Music Society and later gave a concert at Jordan Hall, Boston.

With her husband, Richard Burgin, concertmaster of the Boston Symphony Orchestra, Miss Posselt was a soloist in the Bach concerto for two violins, conducted by Charles Munch at the opening concert of the Berkshire Festival in the Tanglewood theatre Saturday night. A native of Medford, she gave a recital in Carnegie Hall at the age of nine. She has toured Europe six times, playing with the principal orchestras there and in America. With the Boston Orchestra she has introduced many new works, and has been guest soloist at Tanglewood.

A native of Philadelphia, Mr. dePasquale studied viola at the Curtis Institute in that city, with the late Louis Bailly, and with William Primrose and Max Aranoff. During World War II he played with the Marine Band in Washington and subsequently with the American Broadcasting Company's orchestra in New York. He has held the first viola chair with the Boston orchestra since 1947. He is married to the former Maria von Leuchtenberg, niece of Mrs. Serge Koussevitzky. With their two small daughters they occupy for the summer an apartment at Saranac, the Koussevitzky estate in Lenox.

Samuel Houston Mayes, as his name suggests, was born in Texas of partly Cherokee Indian parentage. He came to the Boston orchestra five seasons ago from the Philadelphia Symphony Orchestra, where he occupied the first desk. He has made several solo appearances with the Boston orchestra and is widely known as a player of chamber music.

Friends of the Berkshire Music Center and of Mrs. Coolidge are invited to the series of concerts.

Tomorrow's program follows:

Trio in G major .... Beethoven
Trio, Op. 34 .... Hindemith
Divertimento for String Trio, K. 563 Mozart

Rubinstein To Play Piano Solo At Tanglewood Concert Aug. 7

TANGLEWOOD—Arthur Rubinstein will play the solo in Brahms' second piano concerto with the Boston Symphony Orchestra at the Berkshire Festival Aug. 7. The announcement was made by Charles Munch, the conductor, who made known at the same time other changes in the program and the names of additional Festival soloists. Brahms' fourth symphony was included in the July 31 program following the receipt by the orchestra of the highest award of the Academie du Disque Francais for its recording of the Brahms work.

Margaret Harshaw, soprano, Charles Kullman, tenor, and James Pease, bass, will be soloists for the Wagner program that Pierre Monteux will conduct Aug. 2. Andrew McKinley will sing the tenor part in Berlioz' "Requiem" in the final Festival concert Aug. 10.

Canceling the program scheduled for Thursday evening, July 31, Mr. Munch will conduct instead Faure's Incidental Music for "Pelleas and Melisande" and Ballade for Piano and Orchestra, Ravel's Piano Concerto and Brahms' fourth symphony. Series A remains unchanged.

BALTIMORE, MD.
NEWS-POST

JUN 18 1952

Bach Program To Open Fete

An innovation in the plans for the Berkshire Music Festival, conducted by the Boston Symphony, has been announced by Charles Munch, the noted Frenchman who is to conduct the concerts this season.

The programs for chamber orchestra have hitherto been limited to the works of Bach and Mozart, but while these two will continue to dominate, some of their contemporaries will be included, as well as a few present-day luminaries.

OPENING JULY 5

At the opening on July 5, the program will still be "all Bach," but John Sebastion's son, Carl Philipp Emmanuel, will provide the Fifth Symphony. Hugh Ross will conduct a cantata, and the Concerto for two violins will be played by Ruth Posselt and Richard Burgin.

On Sunday, July 6, the program will be chosen from the works of Rameou, Couperin, Purcell, Vivaldi and Lalande.

CONCERTO GROSSO

A week later, Handel's Concerto Grosso, for strings, will be given on Saturday evening, with a symphony by Dittersdorf, and "Metamorphoses," by Richard Strauss, scored for 23 solo string instruments. Also Milhaud's "La Creation du Monde."

On Sunday of the week end, July 13, the three final symphonies of Mozart will be played.

H. A. F. P.

SPRINGFIELD, MASS.
MORNING UNION

MAY 20 1952

AT TANGLEWOOD

INGOLF DAHL

Ingolf Dahl of the music faculty of the University of California will head the Tanglewood Study Group, a new department of the Berkshire Music Center, the Boston Symphony Orchestra's summer school. More than 100 students, teachers and amateur musicians will spend two, four or six weeks studying and participating in the performance of music from the Baroque period to the present. The school will open June 29.

WASHINGTON, D. C.
POST

JUL 20 1952

THE BERKSHIRE Music Festival opens [illegible] concerts this week, and runs for three weeks on a Thursday and Saturday evening, Sunday afternoon schedule.

The Berkshire Sketch June 26, 1952

June 29

Cadenza

* * *

TANGLEWOOD PROGRAM OF BOSTON SYMPHONY

The Boston Symphony concerts at Tanglewood, near Lenox, Massachusetts, draw many music lovers from Meriden. In order to assist inquirers I hasten to print their summer program.

Everyone has seen pictured the enormous music shed which holds thousands, and permits other thousands to hear from the lawn. To indulge oneself in a week-end of these concerts, or to attend merely an evening or an afternoon is an experience impossible to duplicate. I urge everyone to spend a bit more and listen and see from inside. Charles Munche will [illegible].

Sta[illegible] [illegible]mes for the concerts are Th[illegible] [illegible]y and Saturday evenings at [illegible]15; Sunday afternoon at 3 p. m.

MEMO:

Please clip this listing for reference!

Sat. eve., July 5, Bach, "The Musical Offering." Bach, "Concerto for Two Violins," soloists, Ruth Posselt and Richard Burgin. Bach, Suite No. 3 in D major.

Sunday aft., July 6, Handel, Concerto Grosso in A minor for Strings. Dittersdorf, Symphony in C. C. P. E. Bach, Symphony No. 5 in B minor. J. S. Bach, Cantata No. 140, (Wachet auf.), (conducted by Hugh Ross).

Sat. eve., July 12, Rameau, Suite from "Dardanus," Couperin, Concert dans le gout theatral. Purcel, Fantasia in A, for Strings. Vivaldi, Concerto Grosso in D minor. Lalande, De Profundis," for chorus and orchestra, (conducted by Hugh Ross).

Sun. aft., July 13, Mozart, Symphony in E flat, No. 39. Mozart, Symphony in G. Minor, No. 40. Mozart, Symphony in C major (Jupiter), No. 41.

Sat. eve., July 19, Mozart, Litaniae, for chorus and orchestra, (conducted by Hugh Ross), Mozart, Concerto in C major (Lucas Foss). Schubert, Mass in G Major.

Sun. aft., July 20, Haydn, Symphony No. 99, in E flat. Haydn, Symphony No. 86, in D major. Schubert, Mass in G major.

SERIES A

Thurs. eve., July 24, Beethoven, Symphony No. 3 (Eroica) Brahms Symphony No. 1 in C minor.

Sat. eve., July 26, conducted by Pierre Monteux. Cimarosa, Overture, "The Secret Marriage." Schubert, Symphony No. 7 in C major. Stravinsky, "The Rite of Spring."

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Sun. aft., Aug. 10, Berlioz, Requiem (with chorus).

BY MARJORIE C. TOWER

HARTFORD, CONN.
COURANT

JUN 30 1952

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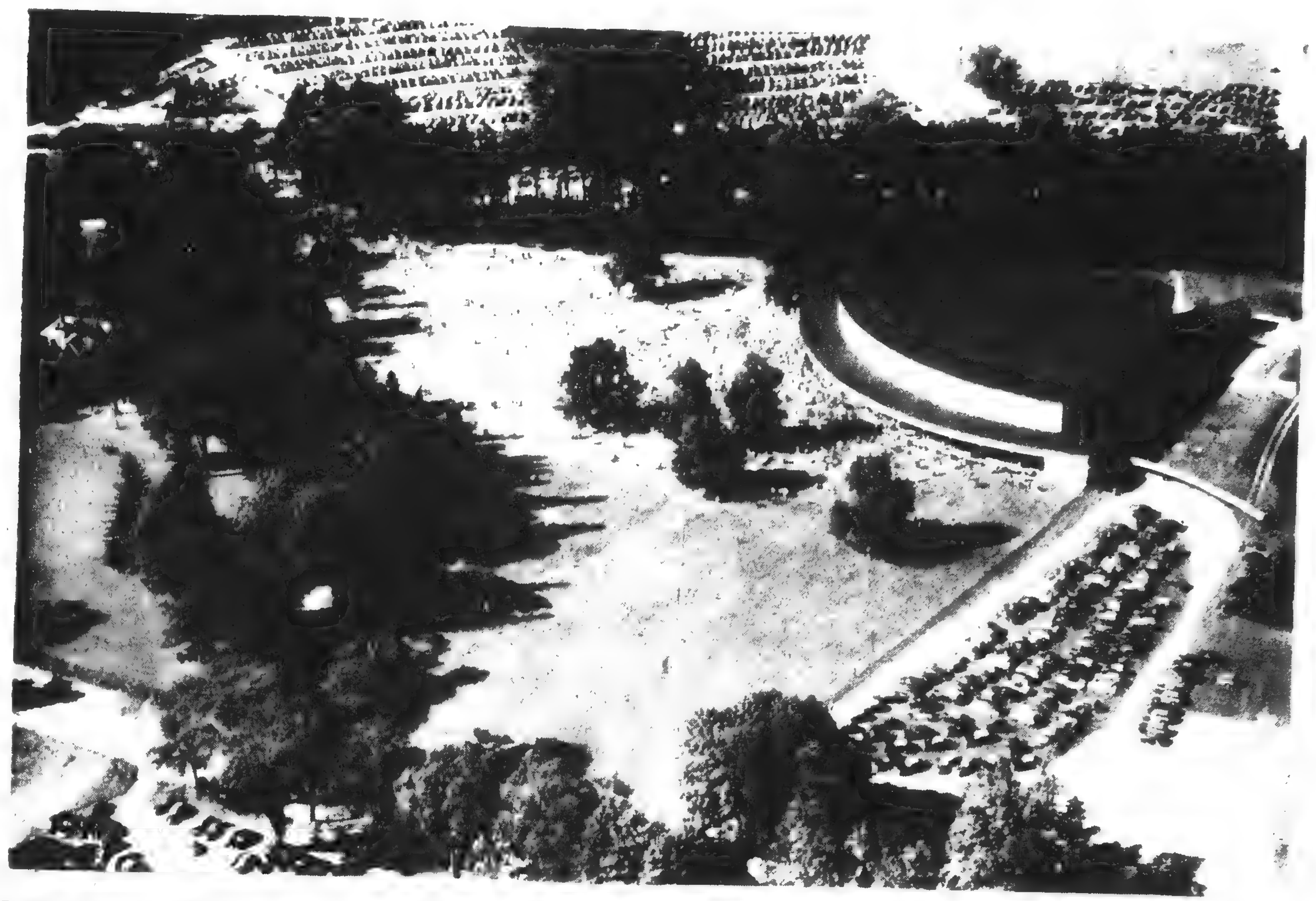

THE CURTAIN GOES UP!

The Berkshire Sketch
June 26 1952

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BOSTON, MASS.
AMERICAN

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SCHENECTADY, N. Y.
UNION-STAR

JUN 28 1952

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BERKSHIRE MUSIC FESTIVAL, 1952

By: ERNEST LUKAS.

Summer is back and I am looking forward to spend again my vacation at HILL TOP REST, SOUTH WORTHINGTON, MASS. This lovely spot, built on a rock and surrounded by wild mountain streams, offers as the greatest advantage its vicinity to the BERKSHIRE MUSIC FESTIVAL.

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NEW YORKER
NEW YORK CITY

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[8]

June 21, 52

Cadenza

• • •

TANGLEWOOD PROGRAM OF BOSTON SYMPHONY

BY MARJORIE C. TOWER

The Boston Symphony concerts at Tanglewood, near Lenox, Massachusetts, draw many music lovers from Meriden. In order to assist inquirers I hasten to print their summer program.

Everyone has seen pictured the enormous music shed which holds thousands, and permits other thousands to hear from the lawn. To indulge oneself in a week-end of these concerts, or to attend merely an evening or an afternoon is an experience impossible to duplicate. I urge everyone to spend a bit more and listen and see from inside. Charles Munche will conduct.

Starting times for the concerts are Thursday and Saturday evenings at 8:15; Sunday afternoon at 3 p. m.

MEMO:

Please clip this listing for reference!

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Sunday aft., July 6, Handel, Concerto Grosso in A minor for Strings. Dittersdorf, Symphony in C. C. P. E. Bach, Symphony No. 5 in B minor. J. S. Bach, Cantata No. 140, (Wachet auf.), (conducted by Hugh Ross).

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Columbia, S.C.
June 2?, '52

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Jersey Herald June 5 1952

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Summer 1952

The Tanglewood Program - 1952

Berkshire Music Festival, Boston Symphony Orchestra, Charles Munch Conducting

Guest Conductors: **Pierre Monteux - Leonard Bernstein**

Theatre-Concert Hall

Saturday Evenings at 8:15

Sunday Afternoons at 3:00

6 Concerts by members
of the Boston Symphony Orchestra

Conducted by CHARLES MUNCH

Saturday Evening, July 5

Bach — The Musical Offering
Bach — Concerto for Two Violins (Ruth Posselt, Richard Burgin, soloists)
Bach — Suite No. ? in D major

Sunday Afternoon, July 6

Handel — Concerto Grosso in A min. for Strings Op. 6. No. 4
Dittersdorf — Symphony in C major
C. P. E. Bach — Symphony No. 5, in B minor
J. S. Bach — Cantata No. 140. Wachet auf, ruft uns die Stimme

(Conducted by Hugh Ross)

Saturday Evening, July 12

Rameau — Suite from Dardanus
Couperin — Concert dans le gout theatral
Purcell — Fantasia in A, for Strings
Vivaldi — Concerto Grosso in D minor Op. 3, No. 11
Lalande — De Profundis, for Chorus and Orchestra

(Conducted by Hugh Ross)

Sunday Afternoon, July 13

MOZART

Symphony in E-flat, No. 39
Symphony in G minor, No. 40
Symphony in C major ("Jupiter") No. 41

Saturday Evening, July 19

Mozart — Litaniae, for Chorus and Orchestra (K. 125)
(Conducted by Hugh Ross)
Mozart — Piano Concerto in C major (K. 467) (Lukas Foss)
Schubert — Mass in G major

Sunday Afternoon, July 20

Haydn — Symphony No. 99, in E-flat
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Schubert — Mass in G major

Concerts in the Shed

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Schubert — Symphony No. 7 in C major
Stravinsky — "The Rite of Spring"

Sunday Afternoon, July 27

Franck — Symphonic Piece from "Redemption"
Bizet — Symphony in C major
Dallapiccola — "Three Prisoners' Songs" (with Chorus)
(Conducted by Hugh Ross)
Ravel — "Daphnis and Chloe," Suites 1 and 2 (with Chorus)

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Schumann — Piano Concerto
Hindemith — Metamorphosis on Themes of Weber
D'Indy — Symphony on a Mountain Air
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WAGNER

Prelude and Love-death, "Tristan und Isolde"
Wotan's Farwell and Fire Music "Die Walkure"
Final Scene, "Siegfried"
Immolation Scene, "Gotterdammerung"
(Soloists to be announced)

Sunday Afternoon, August 3

Beethoven — Overture to "Egmont"
Beethoven — Symphony No. 8
Debusssy — "Iberia"
Honegger — "Danse des Morts" (with Chorus)

SERIES C

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Schumann — Symphony No. 1 ("Spring")
Swanson — Short Symphony
Tchaikovsky — Symphony No. 4

Saturday Evening, August 9

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C. P. E. Bach — Andante from Concerto in D major
Copland — Symphony No. 3
Sibelius — Symphony No. 5

Sunday Afternoon, August 10

Berlioz — Requiem (with Chorus)
(Programs Subject to Change)

CHEF K
Corner Church and W
Featuring Elegant Breakfas
KARL GROS

CRANE MUSEUM
Dalton, Massachusetts
Historical Exhibits of Fine Papermaking
since Revolutionary Times

* * *

We predict there will be more than one echo of Tanglewood and the Boston Symphony at the International Festival of Contemporary Music which Koussevitzky's friend, composer Roy Harris is heading in Pittsburgh, November 24-30. A Congress of Music and Art Critics will assemble at the same time.

* * *

We hope that one day The ANNOITED of Tadeuz Kassern will be presented at Tanglewood. It's a full length opera commissioned by the Koussevitzky Foundation.

* * *

Robert Shaw, a Tanglewood prod-

Composer LUIGI DALLAPICCOLA is at Tanglewood again this year assisting Copland in Composition Class. His "Three Prisoners' Song" at Tanglewood July 27th.

Whitestone Photo

TITUS, AUG. 4 & 5

Titus (La Clemenza di Tito), Mozart's only opera "seria", in 3 acts, will be presented Tues. and Wed. eves. Aug. 4 and 5 by the Berkshire Music Center Opera Dept. for the Friends of The Music Center. To become a Friend, simply make a donation and mail it to the BMC at Tanglewood. Contributions are used to support the BMC. Friends will see excerpts of the other operas also.

MUSIC STUDENTS, NOTICE:
THERE IS NO EASY ROAD

By ESTHER OSTROFF

To me, the most precious thing in the world is time, since it can never be recaptured. If one could find a short cut to substitute for the seemingly endless hours necessary to master the technique and the substance of an art, many more aspirants to a musical career would succeed in realizing their goal. There is no easy road, but at least there is a plan one can follow that will make the most out of the expenditure of time and energy.

First it is necessary to know what there is to do. That means one must analyze the structure from every point of view: melodic, harmonic and formal design. Then one must recognize the problems involved, both technical and musical. The difficult parts should be attacked first and worked in many different ways, as follows:

Break up the passage into its component parts so as to simplify the problem and conquer each individual part separately. For example, in a contrapuntal composition, study one voice at a time, then combine any two parts such as soprano and tenor, soprano and alto, alto and tenor etc. Emphasize one voice throughout, then bring out into relief another voice so as to achieve individuality of parts.

Any passage in uniform rhythm should be varied rhythmically for practice. For example, a repeated pattern of four even notes could be precticed as two fast and two slow ones, playing the two fast notes in any position, first, last or middle.

Difficult stretches should be practiced slowly, holding down the keys involved, playing one finger at a time repeatedly or alternating any two fingers in triple rhythm to give each finger a chance to accent.

Knowing specifically how to conquer a difficulty obviates the necessity for dull, repetitious drilling which numbs the senses of the performer and sharpens the irritability of the neighbors. Some of the technical problems could be worked out, even without the use of the instrument, such as breathing exercises and diction practice for singers, or finger gymnastics for instrumentalists.

Different fingerings and transposition to different keys are useful for grasping the interval relationship instead of relying upon the kinetic sense alone, too much.

The speed of a composition should be varied from very slow to very fast, no matter what performing tempo is indicated.

One should experiment with dynamics from pianissimo to fortissimo for tonal control.

Begin playing at any portion of the composition, not only at the beginning, but keep in mind the relation of that part to the whole.

Finally, try to reconstruct mentally the modulations and cadences in the piece so that should the memory lapse for a moment, all would not turn into chaos, but you could start comfortably at some thematic entrance or beginning of a phrase. Remember that attention to detail and complete absorption for a short time is worth hours of blind groping towards improvement.

ASSORTED TRIVIA FROM THE
TANGLEWOOD TIMES
Summer 1952

[9]

MONTEUX
SOLDIER, MUSICIAN, CITIZEN

What a man! Pierre Monteux, at 39 as a French infantryman (Aug. 5, 1914-Sept. 10, 1916), slogged thru Verdun, Rheims, Soissons and Argonne pour la belle Patrie.

Paris-born, (April 4, 1875), he launched his long career in that city as a master of the viola, first with the Colonne Orchestra then the Opera Comique and the Society of Modern Music, which he founded.

Next he achieved distinction as a conductor at home, at Covent Garden and Drury Lane and the opera houses of Berlin, Vienna and Budapest. (Those were the days, when gay Vienna was the capital of wine, women and song). The maestro then introduced his "Concerts Monteux" at the Paris Casino, followed by European tours with the Ballet Russe de Diaghileff.

He conducted Amsterdam's Concertgebouw (1924-1934), simultaneously (1929-1936) conducting the Paris Symphony. The San Francisco Symphony gave him a contract in 1936 and he remained with the SFO 17 years, resigning this year. Formerly he was with the Boston Symphony and he opened the NBC Symphony program in '37 till Arturo Toscanini could reach these shores. (He became an American Citizen in 1942).

This year he and the San Francisco Symphony won the coveted Grand Prix du Disque, France's highest recording honor for excellence of performance of Berlioz's Symphonie Fantastique, (RCA Victor recording, which we urge you to buy). Incidentally Jascha Heifetz won the Grand Prix for instrumentalists with an RCA Victor red seal recording of Tchaikovsky's Violin Concerto in D.

Besides guest conducting with the BSO at Tanglewood this summer, he will among other things appear at Lewishon Stadium. He has been a guest conductor 10 years at Ravinia with the Chicago Symphony. This man of boundless energy has also operated a school for conductors at Hancock, Maine.

Five Universities have conferred a doctor's degree on him and Stanford University gave him a Fellowship. Harvard asked him to occupy the Horatio Apelleton Lamb Chair. He is an officer of: The French Legion of Honor and the French Academy, the Crown of Rumania and Holland's Orange-Nassau. (The Editor)

Program - 1952
y Orchestra, Charles Munch Conducting
onteux - Leonard Bernstein

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Chorus and Orchestra
Hugh Ross)
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major

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The New Tanglewood Tales

By RAYMOND LIBRIZZI

CHARLES MUNCH CONDUCTS FRENCH MUSIC, that's the title of a new RCA Victor album out this July. Munch and the Boston Symphony perform the music of Ravel, Lalo, Berlioz and Saint-Saens — something you will prize.

* * *

There's hysteria in the land and if friend Serge Koussevitzky had come to the U.S. at such a time as Now Mr. M and perhaps Red Channels would shout: Bolshevik, Red, Commissar. And it is doubtful if he would find entry, and that would have been our profound loss and France's lush gain. Twenty five distinguished years with the Boston Symphony, Tanglewood, the Monument that is Koussevitzky's, the helping hand that he extended to rising stars, black and white, his faith in America and genuine Freedom, all add up to a great American.

* * *

We predict there will be more than one echo of Tanglewood and the Boston Symphony at the International Festival of Contemporary Music which Koussevitzky's friend, composer Roy Harris is heading in Pittsburgh, November 24-30. A Congress of Music and Art Critics will assemble at the same time.

* * *

We hope that one day The ANNOITED of Tadeuz Kassern will be presented at Tanglewood. It's a full length opera commissioned by the Koussevitzky Foundation.

* * *

Robert Shaw, a Tanglewood product, in May led the RCA Symphony in the American premiere of Francis Poulenc's Stabat Mater.

* * *

Hugh Ross, past spring, conducted the Marymount College Glee Club in Kodaly's The Spinning Room.

* * *

Boris Goldovsky under the aegis of the New England Opera Theatre next season will present 2 English versions of the Barber of Seville and Falstaff.

* * *

Lukas Foss, attention. "Big Six" was the winner of the annual Calaveras County Frog jumping contest with a leap of 14 ft. 6 inches.

* * *

Composer LUIGI DALLAPICCOLA is at Tanglewood again this year assisting Copland in Composition Class. His "Three Prisoners' Song" at Tanglewood July 27th.

Whitestone Photo

MUSIC STUDENTS, NOTICE: THERE IS NO EASY ROAD

By ESTHER OSTROFF

To me, the most precious thing in the world is time, since it can never be recaptured. If one could find a short cut to substitute for the seemingly endless hours necessary to master the technique and the substance of an art, many more aspirants to a musical career would succeed in realizing their goal. There is no easy road, but at least there is a plan one can follow that will make the most out of the expenditure of time and energy.

First it is necessary to know what there is to do. That means one must analyze the structure from every point of view: melodic, harmonic and formal design. Then one must recognize the problems involved, both technical and musical. The difficult parts should be attacked first and worked in many different ways, as follows:

Break up the passage into its component parts so as to simplify the problem and conquer each individual part separately. For example, in a contrapuntal composition, study one voice at a time, then combine any two parts such as soprano and tenor, soprano and alto, alto and tenor etc. Emphasize one voice throughout, then bring out into relief another voice so as to achieve individuality of parts.

Any passage in uniform rhythm should be varied rhythmically for practice. For example, a repeated pattern of four even notes could be precticed as two fast and two slow ones, playing the two fast notes in any position, first, last or middle.

Difficult stretches should be practiced slowly, holding down the keys involved, playing one finger at a time repeatedly or alternating any two fingers in triple rhythm to give each finger a chance to accent.

Knowing specifically how to conquer a difficulty obviates the necessity for dull, repetitious drilling which numbs the senses of the performer and sharpens the irritability of the neighbors. Some of the technical problems could be worked out, even without the use of the instrument, such as breathing exercises and diction practice for singers, or finger gymnastics for instrumentalists.

Different fingerings and transposition to different keys are useful for grasping the interval relationship instead of relying upon the kinetic sense alone, too much.

The speed of a composition should be varied from very slow to very fast, no matter what performing tempo is indicated.

One should experiment with dynamics from pianissimo to fortissimo for tonal control.

Begin playing at any portion of the composition, not only at the beginning, but keep in mind the relation of that part to the whole.

Finally, try to reconstruct mentally the modulations and cadences in the piece so that should the memory lapse for a moment, all would not turn into chaos, but you could start comfortably at some thematic entrance or beginning of a phrase. Remember that attention to detail and complete absorption for a short time is worth hours of blind groping towards improvement.

TITUS, AUG. 4 & 5

Titus (La Clemenza di Tito), Mozart's only opera "seria", in 3 acts, will be presented Tues. and Wed. eves. Aug. 4 and 5 by the Berkshire Music Center Opera Dept. for the Friends of The Music Center. To become a Friend, simply make a donation and mail it to the BMC at Tanglewood. Contributions are used to support the BMC. Friends will see excerpts of the other operas also.

ASSORTED TRIVIA FROM THE
TANGLEWOOD TIMES
Summer 1952

[9]

Whitestone Photo

Whitestone Photo

MUNCH, Above

MONTEUX, Above left

BERNSTEIN, Lower left

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(continued on page 4)

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And here we are again: Another Tanglewood Season: Take over Maestros Munch, Monteux and Bernstein.

June 2

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Seven students will come from Canada; five from Isreal; two each from Mexico and Argentina and one from Brazil, Chile, Turkey, Italy, France, Egypt, South Africa, Hong Kong, New Zealand, Honolulu, England and Germany. New York leads the states with 88, including 62 from New York City. Massachusetts is second with 42.

DAYTON, OHIO
NEWS
UN 22 1952

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Nicole Henriot will be soloist in the first concert in Series B. Monteux will return to the podium Aug. 2 and the third concert in the series will be Aug. 2.

Series C will begin Aug. 7 with a concert that includes Schumann's "Spring" symphony, Swanson's Short Symphony and Tschaikowsky's Fourth Symphony. Leonard Bernstein will conduct the Koussevitzky Memorial concert Aug. 9, performing works by C. P. E. Bach, Aaron Copland and Jean Sibelius.

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SPRINGFIELD, MASS.
NEWS
JUN 28 1952

BY W. HARLEY RUDKIN

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* * *

For tomorrow afternoon's opening exercises, Charles Munch, director, will return from France, where the Boston Symphony has recently concluded a most successful and gratifying tour, and among the other musical celebrities on hand for the Tanglewood opening will be Aaron Copland, Leonard Bernstein, Boris Goldovsky, Hugh Ross, Richard Burgin, William Kroll, and other members of the Tanglewood faculty.

* * *

There will be seven students from Canada; five from Israel, two each from Mexico and Argentina, and one each from Brazil, Chile, Turkey, Italy, France, Egypt, South Africa, Hong Kong, New Zealand, Honolulu, England and Germany. We envy these students, along with the others who will be there from our own country, for here is a priceless opportunity for the promotion of better international relations. Music has brought them together from the far ends of the earth, but they will absorb more than music. They will get to know each other, to share each other's interests, and consider each other's problems. You might ask what so small a group can do to help bring peace to a troubled world, but, get enough of this kind of collaboration, based on mutual interests, and you're on the way toward the most desired of goals.

* * *

There is a conception that this Tanglewood school is for professional musicians only, but that is not so. The Study Group still has openings for two weeks, or four weeks, for housewives, lawyers, teachers, stenographers, or anyone else whose avocation is music. At Tanglewood, they are given an opportunity to pursue their hobby at a higher level, among surroundings, and with teachers whose excellence are an international byword. Anyone desiring further information on this Study Group, should address his queries to Tanglewood, Lenox.

* * *

e, Bill Hooks Falco...Incidentally, in case you're interested in the Tanglewood program for next week, here it is: Tomorrow at 4 p. m., opening exercises of the Berkshire Music Center; Friday, at 8.15 p. m., symphony concert by student orchestra; Saturday, July 5, at 8.15, opening concert of Berkshire Festival in theater-concert hall, by Boston Symphony members, Charles Munch conducting; Sunday, July 6, 10 a. m., chamber music concert; 3 p. m., concert in theater-concert hall; 8.15 p. m., composers forum.

BOSTON, MASS.
ADVERTISER
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SPRINGFIELD, MASS.
REPUBLICAN
JUN 29 1952

All-Bach Program Saturday To Open Tanglewood Season

'Musical Offering,' Concerto for Two Violins, Suite in D Major to Be Heard Bach Chorale Cantata On Sunday Program in Theater-Concert Hall

By VICTOR PRAHL

The all-Bach program by members of the Boston Symphony under the direction of Charles Munch at Tanglewood next Saturday night will mark the opening of the new season of six week end concerts in the Theater-Concert Hall. Formerly known as the Bach-Mozart concerts, Haydn was finally included two seasons ago, but now they have become more all-embracing and this season will include works by Rameau, Couperin, Purcell, Vivaldi, Ialande, Handel, Dittersdorf and Schubert. In fact the original prospectus programmed compositions by Milhaud and Strauss but these have now been replaced with classics.

Six-Part Fugue

Bach's "Musical Offering," a rather curious and rarely heard work, will open the concert on Saturday night. The circumstances which led to the creation of this work are of especial interest. In 1740 Bach's son Philipp Emanuel was appointed Kapellmeister to the court of Frederick the Great. The king often expressed a desire to meet the great Johann Sebastian, so in 1747 he was ultimately persuaded to visit the king.

One of the first things the monarch did was to give Bach a theme and ask him to improvise a six-part fugue. After he returned home he hastened to work out the right royal theme more fully and to make it known to the world." With the completed work he sent a most elaborate letter of dedication to the king.

The concerto for two violins is much more familiar both in performances and on records. One of the first recordings was made by Kreisler and Elmann, another by Menuhin and his teacher Georges Enesco, and Jascha Heifitz can boast of the achievement of making one in which he plays both parts. At this concert it will be performed by the orchestra's concertmaster, Richard Burgin and his gifted wife, Ruth Posselt. The expressive slow movement represents Bach in one of his most exalted moods.

Group of Dances

The Suite No. 3 in D major which concludes the program consists of the traditional "overture," grave, vivace, the famous air for strings, gavotte, bouree and gigue. Albert Schweitzer, Bach's biographer writes of these dances, a fragment of a vanished world of grace and eloquence has been preserved for us. They are the ideal musical picture of the rococo period. Their charm resides in the perfection of their blending of strength and grace."

Sunday's concert will close with another work by Bach, the Cantata No. 140, "Wachet auf," or "Sleepers Awake." This is one of the chorale cantatas in which the chorale serves as the basis of most of the numbers. The opening chorus with its sustained melody against the elaborate figuration of the other voices, syncopations and cross rhythms, is one of the glories of the cantata literature. The number in which the tenors sing the chorale in unison against a dance-like accompaniment is equally familiar as an organ prelude.

Other numbers on Sunday's concert will be Handel's Concerto Grosso for strings Op. 6 No. 4, Dittersdorf's Symphony in C major, and C. P. E. Bach's Symphony No. 5.

BOSTON SYMPHONY EXCELS IN WORKS OF SIX COMPOSERS

Plenty of Variety Provided In Pleasing Concert at Tanglewood

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Lenox, July 12—Six composers instead of one figured on the third program given by members of the Boston Symphony under Charles Munch at Tanglewood tonight. Although no single towering genius dominated the evening, there was a distinct flavor of the epoch in the works of these composers from 17th century France, England and Italy. It made one realize as well, that all of the music of this period did not come from Germany.

Profound Impression

We enjoyed greatly the beautiful, expressive polyphonic writing in the fantasias of Henry Purcell composed in the days before a figured bass made music more static. Purcell, England's greatest composer, died in 1695 in his 31st year, somewhat antedating the others represented here, but his five pieces made a profound impression at this concert. A suite from Rameau's opera, "Dardanus," and short pieces for the theater by Couperin opened the concert. French in character, alternating between the tender air and the gay dances of the epoch, they were probably composed as an accompaniment for the ballet. In fact there was plenty of variety in the first half of the program which consisted of 23 short pieces or movements in all. Mr. Munch and his men played all of these compositions with an ingratiating charm and appropriate style. There was real warmth in the muted passages.

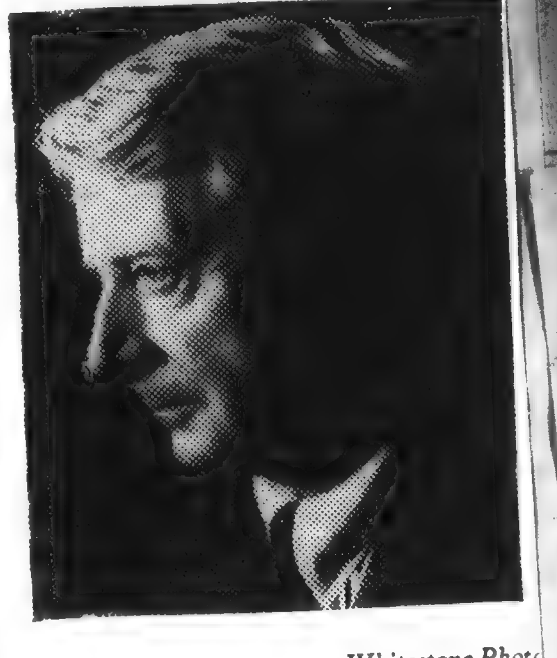
BOSTON SYMPHONY

(Continued From Page 1A)

Stunning Performance

The vivaldi concerto in D minor is surely one of the glories of this literature and this stunning performance explored fully its rich sonorities, sustained the poetic flow of its lovely largo and bristled with a brilliant virtuosity in the final allegro. Altogether we have never enjoyed Charles Munch's conducting more than we did in this varied lot of pieces. After intermission the chorus, five student soloists, and the orchestra performed Lalande's "De Profundis" under the direction of Hugh Ross.

This afternoon the Juilliard string quartet attracted the largest audience we have ever seen assembled at a South Mountain concert. They held the audience spellbound in quartets by Mozart, Beethoven and Debussy. We shall write at greater length of their marvelous playing later.



Whitestone Photo

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NEWS
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NEWS
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SPRINGFIELD, MASS.
REPUBLICAN
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Springfield Republican
July 13

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BOSTON SYMPHONY

(Continued From Page 1A)

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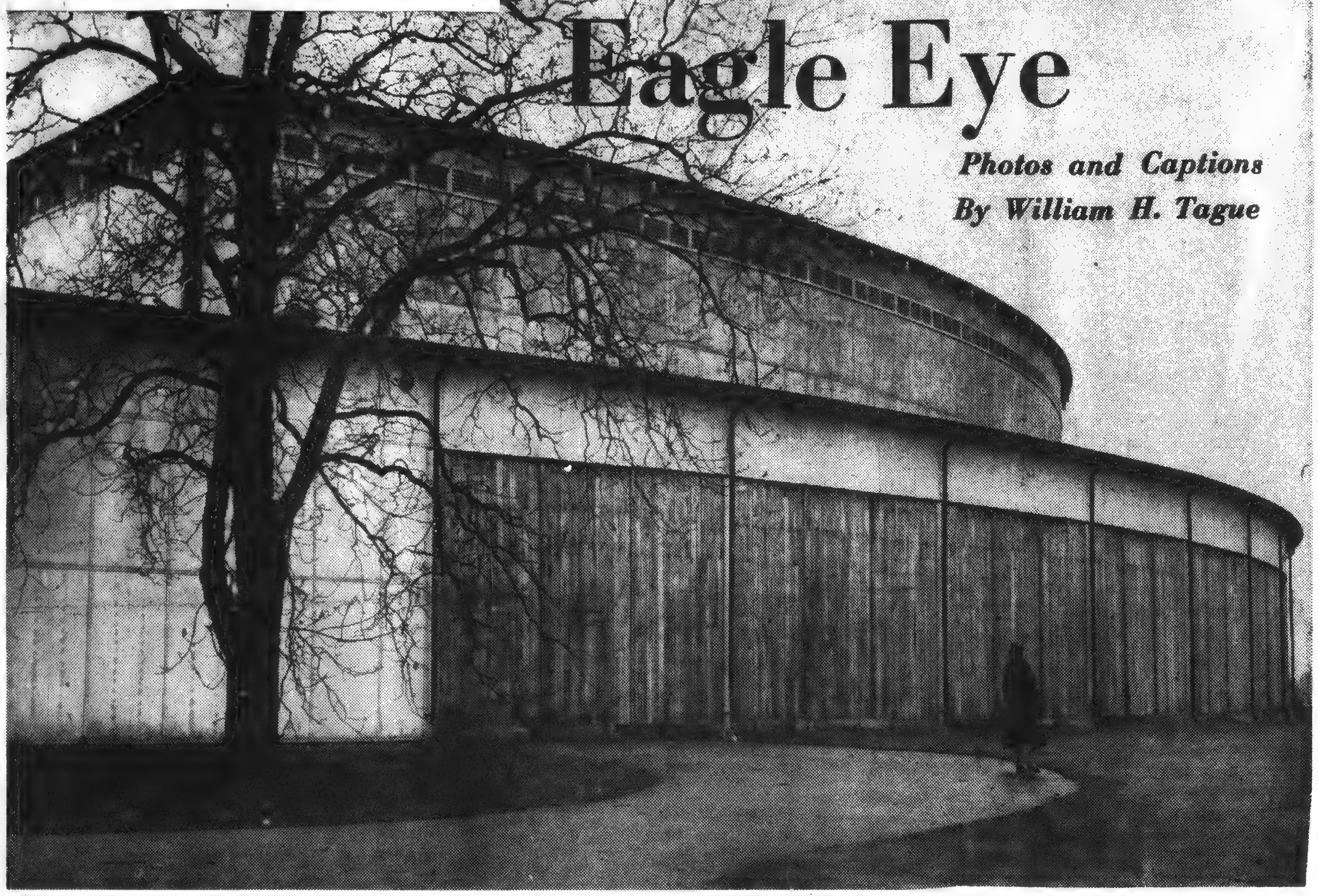
Eagle Eye

Photos and Captions
By William H. Tague



MUTE POINT: The vast, pie-shaped Music Shed at Tanglewood looms silently under wraps awaiting summertime and return of music lovers attending the Berkshire Festival. The Boston Symphony Orchestra will play here on three week ends in July and August for many thousands of visitors.

SPRINGFIELD, MASS.
MORNING UNION
JUN 20 1952

Changes Made In Program of Festival Music

Tanglewood, Lenox, June 19—A change in the order of the programs for the Berkshire Festival, with a slight change in the works to be played, is announced by Charles Munch, the conductor. The revision will affect only the first concerts in the theater-concert hall by members of the Boston Symphony Orchestra. Programs for July 13, 19 and 20 and for the major Festival in the shed beginning July 24, remain as previously announced.

The revised programs read as follows:

Saturday Evening, July 5
Bach .... "The Musical Offering"
Bach .... Concerto for Two Violins (Ruth Posselt, Richard Burgin, Soloists)
Bach .... Suite No. 3, in D major

Sunday Afternoon, July 6
Handel ...... Concerto Grosso in A minor for Strings, Op. 6, No. 4
Dittersdorf .... Symphony in C major
C. P. E. Bach .... Symphony No. 5, in B minor
J. S. Bach .... Cantata No. 140 ("Wachet auf, ruft uns die Stimme," conducted by Hugh Ross)

Saturday Evening, July 12
Rameau .... Suite from "Dardanus"
Couperin .... Concert dans le gout theatral
Purcell .... Fantasia in A, for Strings
Vivaldi ...... Concerto Grosso in D minor, Op. 3, No. 11
Lalande .. "De Profundis," for Chorus and Orchestra (conducted by Hugh Ross)

The opening program becomes all-Bach by the substitution of "The Musical Offering" for C. P. E. Bach's Symphony No. 5. The July 6 program is postponed in toto to July 12. In its place will be played the Handel and Dittersdorf originally planned and the two numbers deleted from the July 5 program.

Tickets for all concerts are on sale at the box office at Tanglewood, Lenox, to which may be addressed inquiries on the Festival and events at the Berkshire Music Center, the summer school of the Boston Symphony Orchestra.

SPRINGFIELD, MASS.
REPUBLICAN
JUL 20 1952

Tanglewood Trippers Advised to Bring Lunch

The Berkshire Music Festival-Tanglewood Trip being sponsored by the YWCA will leave Sunday, the 27th at 11.30 a. m. All are advised to bring a snack for the return trip. All reservations must be in by Tuesday. Tickets are for the shed and all seats are reserved, but registrations are limited. For more information call 2-3121 at anytime.

AT TANGLEWOOD

INGOLF DAHL

Ingolf Dahl of the music faculty of the University of California will head the Tanglewood Study Group, a new department of the Berkshire Music Center, the Boston Symphony Orchestra's summer school. More than 100 students, teachers and amateur musicians will spend two, four or six weeks studying and participating in the performance of music from the Baroque period to the present. The school will open June 29.

NY TIMES -

BERKSHIRE FESTIVAL THEATRE CONCERT HALL
Tanglewood, Lenox, Mass.

TODAY, 3 P. M. Members of Boston Symphony Orchestra conducted by Charles Munch; Ruth Posselt, Richard Burgin, violinists.
Concerto Grosso in A minor for strings, Op. 6, No. 4 .... Handel
Symphony in C .... Dittersdorf
Symphony No. 5 .... C. P. E. Bach
Cantata No. 140, Wachet auf, ruft uns die Stimme (conducted by Hugh Ross). Bach

SATURDAY, 8:15 P. M. Members of Boston Symphony Orchestra conducted by Mr. Munch.
Suite from Dardanus .... Rameau
Concert dans le gout theatral ... Couperin
Fantasia in A, for strings .... Purcell
Concerto Grosso in D minor, Op. 3, No. 11 .... Vivaldi
De Profundis, for chorus and orchestra (conducted by Hugh Ross) ...... Lalande

NEXT SUNDAY, 3 P. M. Members of Boston Symphony Orchestra conducted by Mr. Munch.
Symphony in E flat, No. 39; Symphony in G minor, No. 40; Symphony in C, No. 41 .... Mozart

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HUDSON, N. Y.
DAILY STAR
JUN 27 1952

BERKSHIRE MUSIC CENTER TO OPEN THIS WEEK END

The the opening exercises of the Berkshire Music Center this Sunday (June 29) at 4 p. m. the first school performance will be given Friday evening July 4 at 8:15, when for the first time the symphony orchestra of talented students will play together. The first of six weekly chamber music concerts will be given in the chamber music hall Sunday morning (July 6) at 10, and in the evening at 8:15 the first composers' forum will be held, when the works of those studying with Aaron Copland, Luigi Dallapiccola and Lukas Foss will be performed by their fellow students, and commented upon. Friends of the Berkshire Music Center, whose contributions help to support it, are invited to all performances at the school.

Tickets are available at the box office for all festival concerts, including the early series. Programs for the festival and calendars of events at the school, with information on joining the Friends Society, will be mailed on request to Tanglewood.

Week's calendar of events at Tanglewood:

Sunday, June 30 at 4 p. m., Opening exercises of 10th session of Berkshire Music Center.

Friday, July 4 at 8:15 p. m., Symphony concert by student orchestra.

Saturday, July 5 at 8:15 p. m., Opening concert of Berkshire Festival in theatre concert hall by members of Boston Symphony Orchestra, Charles Munch, conductor.

Sunday, July 6, at 10 a. m., Chamber music concert at Berkshire Music Center.

At 3 p. m., Concert in theatre concert hall by members of Boston Symphony orchestra, Charles Munch, conductor.

At 8:25 p. m. Composers' forum at Berkshire Music Center.

in

SPRINGFIELD, MASS.
MORNING UNION
JUN 21 1952

SEASON OF 1952 MOST PROMISING AT TANGLEWOOD

Munch, Monseux and Bernstein Will Share Conducting Honors This Year

By WILLARD M. CLARK

The season of 1952 at Tanglewood promises to eclipse in brilliance some of the past seasons when programs were more or less those one might hear in a concert hall during any winter season. Charles Munch, Pierre Monteux and Leonard Bernstein will share conducting honors, with the last named conducting the annual Koussevitzky Memorial Concert on Aug. 9.

Program Enlarged

It is noted that the scope of the Theater-Concret Hall programs have been enlarged. While Bach and Mozart will get their just due, such other composers as Handel, Dittersdorf, C. P. E. Bach, Rameau, Couperin, Purcell, Vivalid, and others, will be included. This will tend to a welcome variety.

These concerts will be held Saturday nights at 8:15 and Sunday afternoons at 3 for three week ends commencing July 5. The complete programs for these concerts are as follows:

Saturday Evening, July 5
Bach .... "The Musical Offering"
Bach .... Concerto for Two Violins (Ruth Posselt, Richard Burgin)
Bach .... Suite No. 3 ,in D major

Sunday Afternoon, July 6
Handel .... Concerto Grosso in A minor for Strings, Op. 6, No. 4
Dittersdorf .... Symphony in C major
C. P. E .Bach .... Symphony No. 5, in B minor
J. S. Bach .... Cantata No. 140 "Wachet auf, ruft uns die Stimme" (Conducted by Hugh Ross)

Saturday Evening, July 12
Rameau .... Suite from "Dardanus"
Couperin .. Concert dans le gout theatral
Purcell ...... Fantasia in A, for Strings
Vivaldi .. Concerto Grosso in D minor, Op. 3 ,No. 11
Lalande .. "De Profundis," for Chorus and Orchestra (Conducted by Hugh Ross)

Sunday Afternoon, July 13
Mozart .... Symphony in E-flat, No. 39
Mozart .. Symphony in G minor, No. 40
Mozart .. Symphony in C major ("Jupiter") No. 41

Saturday Evening, July 19
Mozart .. Litaniae, for Chorus and Orchestra (K. 125) (Conducted by Hugh Ross)
Mozart .... Piano Concerto in C major (K. 467) (Lukas Foss)
Schubert .... Mass in G major

Sunday Afternoon, July 20
Haydn ...... Symphony No. 99, in E-flat
Haydn .. Symphony No. 86, in D major
Schubert .... Mass in G major

The Shed Concerts

Charles Munch will open the Shed Concert Thursday evening, July 24, playing two symphonies, "Symphony No. 3" by Beethoven and "Symphony No. 1" by Brahms.

Saturday night, July 26, Pierre Monteux will conduct, playing the Overture to "The Secret Marriage" by Cimarosa; Schubert's "Symphony No. 7 in C major," and "The Rites of Spring" by Stravinsky.

The Sunday afternoon program, July 27, will find Charles Munch giving his readings of a Symphonic Piece from "The Redemption" by Franck; "Symphony in G major," Bizet; "Three Prisoners Songs," with chorus, by Dallapiccola, and the two "Daphne and Chloe" suites by Ravel. The chorus will also be used in these suites.

Series B will open Thursday evening, July 31, with Charles Munch conducting. The program starts with the overture to "Leonora, No. 3" by Beethoven. Nicole Henriot, pianist, will be heard in the Schumann "Concerto for Piano and Orchestra." Hindemith's "Metamorphosis on Themes of Weber" and the "Symphony on a Mountain Air" by D'Indy will complete the program.

The second concert, Saturday evening, Aug. 2, will be conducted by Pierre Monteux and will be an all-Wagner program, with soloists to be announced.

The final concert of Series B, on Sunday afternoon, Aug. 3, will be directed by Charles Munch and the program includes the Overture to "Egmont" by Beethoven, and the same composer's "Symphony No. 8." Then follows "Iberia" by Debussy and "Dance of Death," with chorus, by Honegger.

Series C opens Thursday evening with Mr. Munch conducting. For this program he has chosen the "Spring" symphony by Schumann; Swanson's "Short Symphony" and Tschaikowsky's "Symphony No. 4."

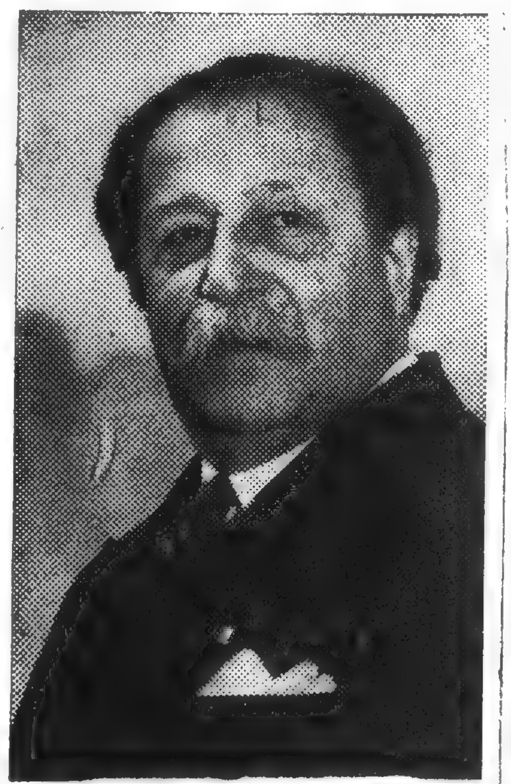
Leonard Bernstein will conduct the Koussevitzky Memorial Concert. The program will open with the Andante from "Concerto in D Major" by C. P. E. Bach; "Symphony No. 1" by Copland and "Symphony No. 5" by Sibelius.

in

Der Schauplatz des Berkshire Musikfestes

Die Theaterhalle und das Rasenvorgelände in Tanglewood

CHARLES MUNCH,
Musikdirektor der Berkshire Festwochen



PIERRE MONTEUX
dirigiert zwei Konzerte in Tanglewood

Berkshire Musikfest beginnt am 5. Juli in Tanglewood

Von FRED LOW

Das Berkshire Musikfest wird Samstag, 5. Juli, mit einem Bachkonzert im Theater in Tanglewood eröffnet; das Berkshire Music Center beginnt seine sechs Wochen umfassenden Kurse bereits am 30. Juni. Charles Munch ist der Leiter der Veranstaltungen und wird den Großteil der Konzerte im Theater und in der Freilufthalle dirigieren, er hat auch die Direktion der Klassen des Music Center übernommen. Das Orchester der Konzerte im Theater ist ein Kammerensemble aus Musikern der Boston Symphonie gebildet und in den Veranstaltungen der Freilufthalle wirkt das komplette Boston Symphonie Orchester mit. Hugh Ross leitet einige Chorwerke, die im Rahmen der Festwochen zur Aufführung kommen und vom Festival Chorus gesungen werden. Pierre Monteux wurde eingeladen, zwei Konzerte in der Freilufthalle zu dirigieren und Leonard Bernstein leitet das "Koussevitzky Gedächtnis-Konzert" Samstag, 9. August.

Die Kammerorchester-Konzerte

Charles Munch ist von der bisherigen Gepflogenheit, die Kammerorchesterkonzerte nur den zwei Komponisten Bach und Mozart zu widmen, abgegangen und bringt im Eröffnungskonzert dieser Serie Samstag, 5. Juli, 8.15 Uhr, ein Bach-Programm mit dem "Musikalischen Opfer", dem Konzert für zwei Geigen (Solisten Ruth Posselt und Richard Burgin) und der Suite Nr. 3 in D-Dur. Im Sonntag-Nachmittagskonzert, 6. Juli, kommen Kompositionen von Händel, Dittersdorf, Carl Philipp Emanuel Bach, dem Sohn des deutschen Meisters zur Aufführung; Hugh Ross leitet den Vortrag der Bach-Kantate Nr. 140 "Wachet auf, ruft uns die Stimme". Auch das Programm des Konzertes am Samstag, den 12. Juli, enthält Werke verschiedener Komponisten (Rameau, Couperin, Purcell, Vivaldi und Lalande); Hugh Ross ist der Dirigent von Lalandes "De Profundis" für Chor und Orchester. Sonntag, 13. Juli, nachmittags, kommen ausschließlich Werke von Mozart zum Vortrag; die Symphonien Nr. 39 in Es, Nr. 40 in G-moll und Nr. 41 C-Dur (Jupiter). Die beiden letzten Konzerte dieser Serie bringen am Samstag, den 19. Juli, Mozarts "Litaniae" für Chor und Orchester (K. 125), geleitet von Hugh Ross, das Klavierkonzert C-Dur von Mozart (K. 467), Solist Lukas Foss, und die Messe in G-Dur von Franz Schubert; das Sonntagsprogramm ist den beiden Symphonien von Haydn Nr. 99 und Nr. 86 sowie der Wiederholung der Schubert-Messe gewidmet. — Charles Munch hatte ursprünglich für die beiden ersten Konzerte der Serie ein anderes Programm bestimmt, in dem zwei Werke zeitgenössischer Komponisten zur Aufführung hätten kommen sollen; er hat die Abänderung vorgenommen, um die Einheitlichkeit des Programms zu wahren.

Die Konzerte der Freilufthalle

Die Konzerte des kompletten Boston Symphonie-Orchesters in der Freilufthalle werden Donnerstag, den 24. Juli, 8.15 Uhr, eröffnet; zur Aufführung kommen die Symphonien No. 3 (Eroica) von Beethoven und No. 1 C-Moll von Brahms. Pierre Monteux leitet die Veranstaltung Samstag, 26. Juli; er hat durch die Wahl seines Programms den Wunsch zahlreicher Hörer erfüllt, nochmals Stravinskys "Le Sacre du printemps", mit welchem Werk er vor kurzem anläßlich des Gastspiels der Bostoner in Paris wahre Triumphe feierte, nun auch in Tanglewood zu dirigieren. Schuberts C-Dur Symphonie (No. 7) und eine Ouvertüre Cimarosas ergänzen das Programm. Pierre Monteux erscheint zum erstenmal in diesem Konzert in Tanglewood. Sonntag, 27. Juli, nachmittags 3 Uhr, dirigiert Charles Munch Cesar Francks symphonisches Stück "Redemption", Bizets Symphonie C-Dur und Ravels Suites No. 1 und 2 "Daphnis et Chloe" (mit Chor); Hugh Ross leitet die Wiedergabe des Chorwerkes von Dallapiccola "Three Prisoners Song". — Das folgende Wochenende bringt im Donnerstag-Konzert, 31. Juli, Hindemiths "Metamorphosis über Themen von Weber" D'Indys "Symphony on a Mountain Air" und Beethovens Ouvertüre "Leonore No. 3"; Nicole Henriot ist Solistin in Schumanns Klavierkonzert. — Pierre Monteux hat für sein zweites Konzert, Samstag, 2. August, ein Wagnerprogramm gewählt; zur Aufführung kommen Vorspiel und Liebestod aus "Tristan und Isolde", Wotans Abschied und Feuerzauber aus "Walküre", die Schlußszene aus "Siegfried" und die Brünhilden-Szene des letzten Aktes aus "Götterdämmerung". Die mitwirkenden Solisten werden in einigen Tagen genannt werden. Honeggers "Danse des Morts" (mit Chor) steht im Mittelpunkt des Konzertes Sonntag, 3. August; das Programm wird durch Debussys "Iberia" und Beethovens Ouvertüre zu "Egmont" sowie achte Symphonie ergänzt. — Die vom New York Music Circle preisgekrönte "Short Symphony" Howard Swansons, Schumanns Frühlingssymphonie und Tschaikowskys Symphonie No. 4 werden Donnerstag, den 7. August, gespielt.

Leonard Bernstein hat für das "Gedenk-Konzert Koussevitzky" folgendes Programm gewählt: C. P. E. Bache, Andante aus dem Concerto D-Dur, Coplands Symphonie No. 3 und Sibelius Symphonie No. 5. Serge Koussevitzky gebührt der Hauptanteil an dem großen Erfolg der Berkshire Musikfeste; er war der Begründer dieser Konzertveranstaltungen und hat durch die Förderung der zeitgenössischen Musik einer großen Zahl junger Komponisten die Gelegenheit zur Aufführung ihrer Werke geboten. Ohne Koussevitzky, der durch viele Jahre der Hauptdirigent des Boston Symphonie-Orchesters gewesen ist, wäre Tanglewood kaum mehr als ein Projekt geworden. Leonard Bernstein, einer der Hauptschüler des berühmten Dirigenten, hat erst vor kurzem im Musikfest der Brandeis Universität ein Konzert dem Gedächtnis Koussevitzkys gewidmet; er hat die Gelegenheit zur Ehrung seines Meisters gerne ergriffen, nun auch im Rahmen der Berkshire Musikwochen ein Programm Serge Koussevitzky zu weihen. — Die Schlußveranstaltung des Musik-Festes Sonntag, den 10. August, bringt die Totenmesse von Hector Berlioz, die, mit Ausnahme einer Aufführung der National Orchestral Association in New York, schon seit vielen Jahren nicht zu hören war.

Berkshire Music Center

Das Berkshire Music Center wird von Boston Symphonie Orchester im Zusammenhang mit den Veranstaltungen des Musikfestes, erhalten. Der Lehrkörper des Center besteht aus 20 Mitgliedern des Bostoner Ensembles sowie Aaron Copland als stellvertretenden Direktor und Leiter der Kompositionskurse, Leonard Bernstein für die Kapellmeisterschule, William Kroll Leiter der Kammermusikklassen (in Abwesenheit von Gregor Piatigorsky), Hugh Ross für Chorgesang und Boris Goldovsky als Leiter der Opernklasse. Luigi Dallapiccola kommt von Italien, um Kurse in Komposition zu leiten. Die Verleihung von Stipendien wird in wesentlich größerem Umfang als bisher vorgenommen werden; es werden begabte Musikstudenten ohne Rücksich auf Zahlung von Beiträgen für die Kurse zum Studium herangezogen und neue Kurse für allgemeine Musik, Musikerziehung und Amateure eröffnet. Das genaue Programm der Aufführungen des Music Center ist im Augenblick, da diese Zeilen geschrieben werden, noch nicht erschienen, doch sind eine Reihe von Opernvorstellungen, Kammermusik und Chorkonzerte sowie Aufführungen des Studentenorchesters geplant. Die Veranstaltungen des Berkshire Music Center sind für die "Gesellschaft der Freunde des Berkshire Music Center" zugänglich. Diese Aufführungen bilden einen wesentlichen Bestandteil des Musikfestes und geben einen guten Überblick über die Tätigkeit und Fortschritte der Musikstudenten; viele, heute bekannte Künstler haben im Rahmen der Veranstaltungen in Tanglewood debutiert und dort ihre solistische Laufbahn begründet. Wir werden über die Aufführungen des Berkshire Musikfestes und des Music Center berichten.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
AY 11 1952

Full Summer Of Arts Again In Berkshires

Little Music Season Opens July 5; Dance Festival on June 27; Plays on June 16

By Richard V. Happel

PITTSFIELD, Mass.

Ski tow ropes have been coiled away, the wooden shutters that enclose the Tanglewood Music Shed have come down, and the new season in the Berkshires is about to start. As usual, the biggest attraction will be the Berkshire Music Festival by the Boston Symphony Orchestra.

Six concerts again will be presented in the small theater across the lawns from the Music Shed at Tanglewood. These new "little seasons" are becoming more popular each year, and for this summer the programs will be devoted to works of Bach, Mozart, Haydn and Schubert. They will take place Saturday evenings and Sunday afternoons, starting July 5 and 6 with Bach; July 12 and 13, Mozart and July 19 and 20 with Haydn and Schubert. Charles Munch will conduct all three week ends.

Nine concerts will be played in the Music Shed, starting July 24 with Beethoven's Symphony No. 3, and Brahms' Symphony No. 1 in C minor with Mr. Munch conducting. Pierre Monteux will lead the orchestra July 26 with Cimorosa overture, "The Secret Marriage"; Schubert Symphony No. 9 in C major, and Stravinsky's, "The Rite of Spring." July 27 Mr. Munch will take the podium to lead the Franck symphonic piece from "The Redemption"; Bizet's Symphony; Dellapiccola's, "The Release of Savonarola"; and Ravel's "Daphnis and Chloe, Suites 1 and 2."

July 31 Mr. Munch will again lead the orchestra, in Beethoven's overture to "Leonora. No. 3"; Schuman's piano concerto; Hindemith's Metamorphosis; and D'Indy's Symphony on a Mountain Air. Mr. Monteux will lead again Aug. 2 in an all-Wagnerian program with soloists to be announced later. On Aug. 3 Mr. Munch will lead with Beethoven's overture to "Egmont" and Symphony No. 8; and Honegger's "Danse des Morts."

The final series will open Aug. 7 with Mr. Munch conducting Schumann's Symphony No. 1; Swanson's Short Symphony and Tchaikovsky's Symphony No. 4. For the middle program, Aug. 9, Leonard Bernstein will conduct symphonies by Aaron Copland (No. 3) and the Sibelius No. 5. The season will close Aug. 10 with Mr. Munch conducting the Berlioz Requiem, with chorus.

Stockbridge the

MILLERTON, N.Y.
NEWS-REPUBLICAN
MAY 29 1952

Tanglewood Group Invites Composers Of New Works

The Tanglewood Study Group, a department of the Berkshire Music Center, is inviting composers of new works, easy enough to be read at sight, or nearly so, to submit them for possible performance at Tanglewood this season. Under the direction of Ingolf Dahl, since 1945 associate professor of music at the University of Southern California, professional and non-professional music lovers will delve for two, four or six weeks into the realm of musical repetrtoire that is largely outside of that of the other departments at Tanglewood, the summer home of the Boston Symphony Orchestra. In addition to works of Lully, Vivaldi, Johann Christian Bach and early Haydn, which are easy without being trivial or perfunctory, they will perform contemporary music, easy in the same sense, if it is possible to obtain them.

Aaron Copland, who is the assistant director of the School, is sending out a call for compositions for the new project, as follows: "The preferred form is that of the chamber cantata for 30 to 50 mixed voices (including solo singers, if wanted) and a small orchestra of unspecified instrumentation. The instrumental parts should be grouped into nothing more definite than 'high, middle and low' instruments with parts in Bb, F. Bb basso, alto clef, etc. provided wherever feasible. Indications such as 'strings only', 'woodwind only', 'brass only' (in the sense of options within the continuous parts) may be helpful to overcome the possibility of monotony by constant doubling."

Composers having works to submit are requested to describe their length and nature in a letter addressed to Mr. Dahl at Symphony Hall, Boston, Mass.

The director of the group, whose main concern is "to encourage active musical participation of the music lover and the development of wider and higher tastes", was born in Germany of Swedish parents. After studying in Europe and serving as associate conductor of the Municipal Opera in Zurich he worked as arranger and pianist in Hollywood radio and film studios. A composer of chamber and orchestral music he received the award for 1950 of the Society for the Publication of American Music and in 1951 a Guggenheim fellowship for musical composition. As pianist and conductor he has been active in the performance of contemporary music on the West Coast, introducing works by Schoenberg, Stravinsky, Ives, Copland, Foss, and Cowell. He believes that through cultivating a more natural and sympathetic attitude toward pre-classical music a similar attitude will result toward contemporary composers. The enrollment list is still open for the course.

"Titus" Will be Tanglewood Feature

"Titus," the opera which Mozart wrote in the last year of his life and the only "opera seria" of his maturer years, is announced by Boris Goldovsky as the major production of the Opera Department of the Berkshire Music Center in Tanglewood this summer. "Titus" (La Clemenza di Tito) will then have what will probably be its first complete production in America. There will be two performances on August 4th and 5th at Tanglewood to which Friends of the Berkshire Music Center will be invited. The score of "Titus," parts of which will be brought from Europe, consist of an overture and 25 numbers in 3 acts. The score is entirely by Mozart except for certain recitative passages in which he was helped by Suessmayer. There are to be no cuts in this production, although the text, which is being translated into English by Mr. Goldovsky and Sarah Caldwell, has been slightly revised.

A feature of the production will be a new scenic plan in which an elaborate mechanism for projection by slides, the invention of Paul Planer, will be used. Planer's invention has been used in the larger opera houses in Europe with conspicuous success. It permits spectacle effects in such scenes as the burning and destruction of a palace in this opera. The scenery is being designed by Charles Elson.

NEW YORK, N. Y.
WORLD-TELEGRAM & SUN

JUN 28 1952

Tanglewood Bows in Tonight

By ROBERT BAGAR.

Well, the Berkshire Music Festival gets under way tonight in the theater-concert hall at Tanglewood. This is the first of six events, on three consecutive weekends, which precede the Symphonic Festival itself. That starts on Thursday evening, July 24.

Charles Munch, who conducts this evening, has selected an all-Bach program. Featured soloists will be Richard Burgin, concertmaster of the Boston Symphony, and his wife Ruth Posselt, noted violinist. They will be heard, together with a band recruited from the Boston, in the Concerto for Two Violins and Orchestra. To open the concert, there will be a performance of "The Musical Offering." And proceedings close with the Suite No. 3, in D major.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUN 12 1952

Summer Staff at Tanglewood Includes Many From Berkshire

TANGLEWOOD—Twelve Berkshire County residents have been appointed to the summer staff at Tanglewood. Seventeen permanent members of the Boston Symphony Orchestra managerial staff at Symphony Hall are transferring their activities to the orchestra's summer home for from 3 to 10 weeks. The remainder of the staff of 50 odd in the Tanglewood offices are teachers, students or musicians who come to spend the summer in an atmosphere of music while they work.

From Berkshire County are Spencer P. Kennard, in charge of the Friends of the Berkshire Music Center, and his assistant, Roger Hinman, teachers at Lenox Preparatory School; Miss Josephine Testa of 71 Stoddard Avenue, James P. Reynolds, principal of Allendale School and Robert Edwards, a high school teacher, and for two weeks, Mrs. Priscilla Edwards Fitch, all in the box office; Mrs. George W. Edman in the press office; Miss Heidi Bakker of Great Barrington, assistant to the registrar, and Ross Edman in the school office; Rodman C. Henry Jr. of 19 Bartlett Avenue, assistant equipment custodian; Willard M. Sistare, director of ushers; and Charles VanWynbergen of West Stockbridge, library assistant.

Boston Personnel

Headed by George E. Judd, orchestra manager, with Thomas D. Perry Jr., assistant manager as executive secretary of the school, the Boston personnel includes John Burk, program director; James A. Brosnehan, treasurer; Miss Lillian MacDougall, secretary to the manager; Miss Jean Fraser, school secretary; Miss Edith Bossler, registrar; Allan Smith, box office head; Miss Katherine Mealey, telephone operator; Leonard Berkatt, librarian; Miss Dorothy Sullivan and Miss Irene MacKenzie of the treasurer's office; Miss Peggy Burk, orchestra personnel secretary and Harvey Genereux, equipment custodian.

On the summer staff are: Gail Rector of the University of Michigan, Ann Arbor, assistant to the school executive; Mrs. Frank Patterson of Winnetka, Ill., custodian of the lake front and student adviser; Joseph LaPlante of Salem, in charge of the store, assisted by Mrs. Celia Salata of Peabody and Ralph Pottle of Luisiana, musicians; Miss Elizabeth Burnett of Putnam, Conn., viola player with the Indiana Symphony Orchestra, and Ellery Woodworth of Cambridge, recent Harvard graduate, assistants in the library; Miss Anngenette Groton, teacher at the Rivers Country Day School, Boston, assistant telephone operator; Charles B. Milliken of Simsbury, Conn., recent Yale graduate, press office; and Herbert Stebbins of the staff of the Loomis School, Windsor, Conn., head steward.

Guides Named

Frank Patterson will again head the corps of guides for the grounds which includes: Charles Heard of Nonquit, Yale graduate; Kenneth Levy of Newark, N.Y., Princeton graduate recently returned from a year in Paris on a Fulbright grant who will join the music faculty at Princeton in the fall; Walter Brasert of Bloomfield, Ind., Charles Hoppin of New York and Peter Schultz, all Harvard students; William Andrews of Pelham, Amherst; Vernon Gotwals of Conshohocken, Pa., of the graduate school of Princeton who will teach at Smith College in the fall; Thomas Garven of Winnetka; William Vernon of Baltimore, and Charles Stuck, graduate of the Yale School of Music who has been teaching in Arkansas.

Charles Munch, conductor of the Berkshire Festival and director of the Music Center, and Aaron Copland, assistant director of the school, will arrive later in the month, as will the faculty except Ralph Berkowitz, the dean, of Philadelphia, who with his secretary, Miss Patsy Hayes, a student at the Curtis School of Music, came a week ago.

Festival tickets, memberships in the Friends of the Berkshire Music Center and information on the concerts and school curriculum are available at the offices at the Tanglewood gate. A calendar of events at the school, open to contributors to its support, is being prepared for distribution later in the month.

ANNOUNCEMENTS for 1952 and 1953
BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director
EUROPEAN TOUR Spring 1952
France, Holland, Belgium, Germany, England
Conductors, CHARLES MUNCH and PIERRE MONTEUX
BERKSHIRE FESTIVAL Summer of 1952
Tanglewood, Lenox, Mass., July 5-Aug. 10
Conductors, CHARLES MUNCH, PIERRE MONTEUX, LEONARD BERNSTEIN
SUBSCRIPTION SERIES Season 1952/3
Boston, Cambridge, Providence, Brooklyn, New York, Washington
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Play Bach Concerto

(Plouffe Photo)

Ruth Posselt and Richard Burgin, concertmaster of the Boston Symphony Orchestra (Mr. and Mrs. Burgin), who played the solo parts in the Concerto for Two Violins on the all-Bach program that opened the Berkshire Festival in the Tanglewood theater, Lenox, last night.

Eagle 6/11/52

JUDD REPORTS: George E. Judd, manager of the Boston Symphony Orchestra, gives a report at the Red Lion Inn, Stockbridge, on the recent BSO tour of Europe. He addressed members of the Tanglewood Advisory Committee and representatives of towns and cities in the Berkshires at a luncheon meeting yesterday. Later the group voted to plan a county-wide reception for the orchestra and conductor, Charles Munch, when the Music Shed concerts open at Tanglewood July 24.

(Continued on Page 13A)

Spfld Rep. July 6

RECORD AUDIENCE AT FIRST CONCERT AT TANGLEWOOD

3800 Give Munch and Boston Symphony Welcome at All-Bach Program

By VICTOR PRAHL

Lenox, July 5—With a perfect evening, including a full moon, a record audience of 3800 turned out for the opening concert at Tanglewood tonight. There was an extra warmth in their reception of the members of the Boston Symphony and their conductor, Charles Munch, in this first appearance after their successful European tour. Mr. Munch, just back from France, looked well rested and conducted with his usual youthful verve and the men of the orchestra seemed in top form.

All-Bach Program

The musical offering, which opened the all-Bach program, may not rate as one of the master's major works but listening to this rarely performed collection of pieces was almost in the nature of a novelty. Written for Frederick the Great and built on a theme given the composer by the king, it is essentially a theoretical work with its ricercare in three voices, different kinds of canons, and its fugure in six voices which is also called a ricercare. The orchestra lent charm to its six parts and gave a clear, telling exposition to this abundance of contrapuntal complexities. The six voiced fugure as heard in this performance was a thing of beauty, showing how a genius can pour poetry into a mathematical formula.

More relaxing to the ears was the concerto for two violins played by the orchestra's concert-master, Richard Burgin and his wife, Ruth Posselt. Miss Posselt's vigorous, forthright manner had free play in the animated first movement and Mr. Burgin's fine sense of lyricism came into its own in the beautiful largo.

Although both of these artists have their own distinct style and musicality, they understand each other, and succeeded in merging them in a performance that was expressive and well-balanced. Their brisk way with the lilting finale and their impeccable clarity in the rapid contrapuntal passages, won them an ovation at its finish. Mr. Munch and the orchestra who gave them a perfect accompaniment shared in the numerous recalls. The concert closed with the suite No. 3 in D. Major.

Music Lovers Enjoy Enchanted Evening

Lenox, July 5—A record audience of 3800 international music lovers enjoyed a truly enchanted evening on the moon-drenched grounds of Tanglewood tonight as the 15th season of the Berkshire Music Festival was launched. With the gates swung wide for the official opening program the summer throngs began to arrive as much as an hour and a half before concert time.

With an all-Bach program under the baton of Dr. Charles Munch, the theater-concert hall was soon filled to over-flowing and the audience spread far out onto the spacious lawns to hear the music of the famed Boston Symphony Orchestra just recently returned from a great tour of Europe. Forty of the 48 states and at least 15 foreign countries were represented in the vast crowd that applauded long the work of the noted French conductor.

With the season now in full sway, a day-long program is in the offing for Sunday. The departmental chamber music will be given its first airing tomorrow morning at 10. The second of the concerts in the theater-concert hall tomorrow afternoon will be followed in the evening by a composers' forum in the chamber music hall at 8:15.

The first of the chamber music concerts of the season under the Elizabeth Coolidge Foundation will be offered Wednesday night at 8:15.

Tomorrow afternoon's concert too will have a real audience appeal for Hugh Ross will conduct the festival chorus in Bach's cantata "Wachet Auf, Ruft Uns Die Stimme." In that portion of the program preceding intermission, Dr. Munch will conduct the works of Handel, Dittersdorf and C. P. E. Bach.

NORWICH, CONN.
BULLETIN

JUN 30 1952

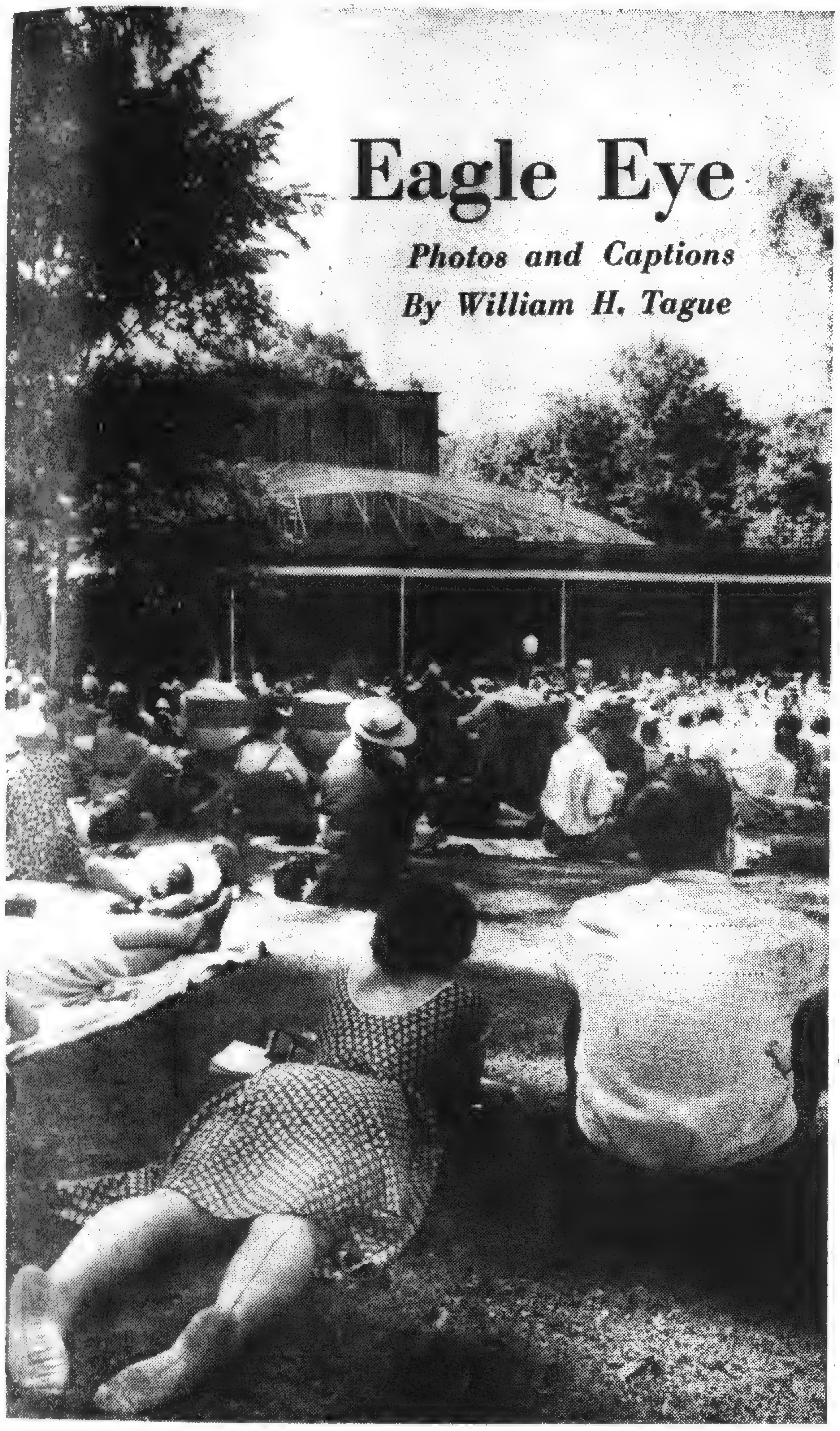
Charles Munch, conductor of the Boston symphony orchestra and the Berkshire Music center, today opened [redacted] at Tanglewood.

[13]

Eagle Eye

Photos and Captions

By William H. Tague



LAWN PARTY: Music lovers at Tanglewood, the summer tourist magnet with the spacious lawns in Lenox, supinely hear a selection for strings played by the Boston Symphony Orchestra as concerts resume in the theatre-concert hall. A larget proportion of the fans prefer to stretch out and listen on the grass rather than take seats inside the hall, even though the acoustics aren't as good.

Berkshire Center's Tenth Year

The Boston Symphony Orchestra's summer school at Tanglewood will observe its 10th anniversary this season. An invitation to join the Friends of the Berkshire Music Center, issued this week by Dr. Lewis Perry, chairman, asks for continued support from former members, solicits new ones, and lists some of the accomplishments of the 3,000 students who have attended one or more sessions of the six-week school inspired by the late Serge Koussevitzky.

Among the former students are :onductors, assistant conductors, ind players in major and minor ırchestras, six Metropolitan)pera and 20 New York City 'enter Opera Company singers, eaders of prominent choruses nd choirs, teachers, and music upervisors.

Members of the "Friends," as 1 former years, are invited to 1e 40 performances at the school. hey will include symphony conerts each Friday evening, beginning July 4, conducted by Leonrd Bernstein, Richard Burgin, harles Munch, and others; hamber music concerts on Sunay mornings under the superision of William Kroll; opera erformances under the direction f Boris Goldovsky, including vhat is believed to be the first ull stage presentation in this ountry of Mozart's "La Clemenza di Tito"; composers' forums Sunday evenings, with Aaron Copland as moderator; choral concerts prepared and conducted by Hugh Ross; song recitals and other events of interest to music lovers.

The invitation states that the contributions of the members are used for the maintenance of the school. It invites donations in any amount, adding that gifts of $150 or more will be added to the principal of the Tanglewood Revolving Scholarship Fund, which enables preprofessional musicians to have a summer at Tanglewood, tuition free.

Mr. Munch, music director of the Boston Symphony Orchestra, is director of the school. Mr. Copland is assistant director; Ralph Berkowitz, dean; and Thomas D. Perry, Jr., executive secretary. Dr. Perry, headmaster emeritus of Phillips Academy, Exeter, and a trustee of the orchestra, has headed the Friends Society since its organization in 1946.

Contributions and requests for information should be sent to Friends of the Berkshire Music Center, Symphony Hall, Boston, until June 1, when the office will be transferred to Tanglewood, Lenox, Mass.

This Clipping From
TOLEDO, OHIO
BLADE

JUN 8 - 1952

Mozart's Last Opera Set At Tanglewood

Special to The Blade

TANGLEWOOD, Mass., June 7 — "La Clemenza di Tito," which Mozart wrote in the last year of his life, and the only "opera seria" of his maturer years, will be the major production of the opera department at the Berkshire Music Center this summer. There will be two performances, Aug. 4 and 5, to which Friends of the Berkshire Music Center will be invited.

The score, parts of which will be brought from Europe, consists of an overture and 25 numbers, in three acts. It is entirely by Mozart except for certain recitative passages, in which he was helped by Suessmayer. There are to be no cuts. The text, translated into English by Boris Goldovsky and Sarah Caldwell, has been slightly revised. A new scenic plan, in which an elaborate mechanism for projection by slides, the invention of Paul Planer, will be used.

This Clipping From
WORCESTER, MASS.
TELEGRAM

JUN 1 - 1952

Music

TANGLEWOOD TO STAGE 'TITUS'

By RAYMOND MORIN

The opera department of the Berkshire Music Center will attempt to revitalize Mozart's dust-collecting opera "Titus" (La Clemenza di Tito) on August 4th and 5th at Tanglewood.

It is announced by Boris Goldovsky as the department's major production of the Summer. This will probably be its first complete performance in America, and an English translation of the Metastasio text is being prepared by Mr. Goldovsky and his assistant, Sarah Caldwell.

Unless the textbooks are unanimously wrong, it's going to take some doing to sustain interest in what Mozart authority, Marcia Davenport, describes as "a stiff, tiresome tragedy of the Italian vintage of Mozart's boyhood in Naples."

The opera was commissioned during Mozart's last year to serve as a festival opera for the coronation of Leopold II at Prague. Much as he disliked the assignment (he was cramped for time to finish "The Magic Flute" and the "Requiem") it was an invitation he felt he could not refuse.

It took 18 days of nerve-racking wor kto finish La Clemenza di Tito, and except for some of Mozart's loyal old friends, it was considered a failure.

This doesn't mean too much because according to historians, the Emperor and Empress were too much impressed with their coronation to pay much attention to Mozart's music.

In the Tanglewood performance, the score of "Titus," parts of which are being brought from Europe, will consist of an overture and 25 numbers in three acts. The score is entirely by Mozart except for certain recitative passages in which he was helped by Suessmayer. There are to be no cuts in this production.

A feature of the production will be a new scenic plan in which an elaborate mechanism for projection by slides, the invention of Paul Planer, will be used. Planer's invention has been used in the larger opera houses in Europe with success. It permits spectacle effects in such scenes as the burning and destruction of a palace in this opera.

Recalling what Goldovsky did with Mozart's "Idomeneo," also at Tanglewood in 1947, it's possible that "Titus" will gain a new lease on life after 161 years of seclusion.

ALBANY, N. Y.
TIMES-UNION

UN 6 - 1952

Tanglewood Chorus To Be Heard Today

By EDGAR S. VAN OLINDA

Sarah Fleming, soprano, Shirley Winston, mezzo soprano, John McCollum, tenor and Richard Sharrets, bass, will be the soloists in Bach's Cantata No. 140 that Hugh Ross will conduct for the second half of the Berkshire Festival concert in the Tanglewood theatre this afternoon at 3 o'clock, with the Berkshire chorus and members of the Boston Symphony orchestra. Charles Munch will conduct the orchestra in the first half as he did in the all-Bach program with which the early festival opened last night. General admission will be sold for listening from the lawn, as in previous years. A few seats remain in the hall.

Haydn's Symphony No. 68, conducted by Robert Mandell of The Bronx, and the first and second movements of Hindemith's "Mathis de Maler," conducted by Lorin Maazel of Pittsburgh, Pa., will form the first half of Friday night's program by the student orchestra of the Berkshire Music Center. The second half will be devoted to the Cesar Franck Symphony, which the school's director, Charles Munch, will conduct.

The second student performance of the season will be at 10 a. m. next Sunday when the chamber music group will play Mozart's Quartet in G minor, and Piston's Quartet No. 3, prepared under the direction of William Kroll, and Schumann's Quintet in E flat, prepared under Alfred Zighera. Like the composers' forum that will be held Sunday evening at 8:15, the school concerts are open to the Friends of the Berkshire Music Center, which anyone may join by a voluntary gift towards the support of the school.

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE

MAY 27 1952

Mozart's 'Titus' Major Opera At Berkshire Music Center

LENOX — "Titus," the opera which Mozart wrote in the last year of his life and the only "opera seria" of his maturer years, is announced by Boris Goldovsky as the major production of the Opera Department of the Berkshire Music Center in Tanglewood this summer. "Titus" (La Clemenza di Tito) will then have what will probably be its first complete production in America. There will be two performances on Aug. 4 and 5 at Tanglewood to which Friends of the Berkshire Music Center will be invited.

The score of "Titus," parts of which will be brought from Europe, consists of an overture and 25 numbers in three acts. The score is entirely by Mozart except for certain recitative passages in which he was helped by Suessmayer. There are to be no cuts in this production, although the text, which is being translated into English by Mr. Goldovsky and Sarah Caldwell, has been slightly revised.

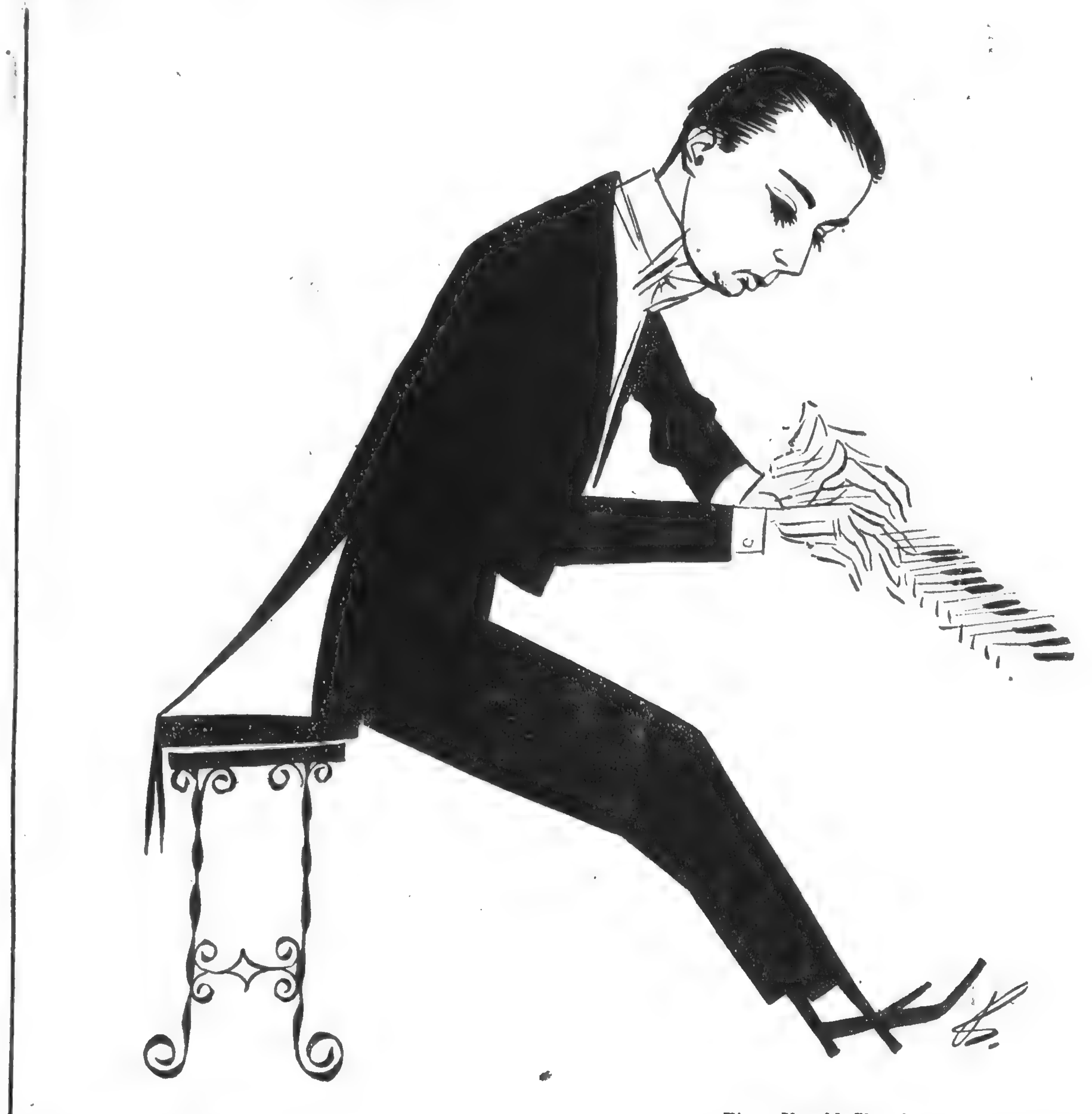
Permits Spectacle Effects

A feature of the production will be a new scenic plan in which an elaborate mechanism for projection by slides, the invention of Paul Planer, will be used. Planer's invention has been used in the larger opera houses in Europe with conspicuous success. It permits spectacle effects in such scenes as the burning and destruction of a palac in this opera. The scenery is bein designed by Charles Elson.

Miss Betty Coe Armstrong ha been appointed to the faculty of th Opera Department to teach sceni design, according to an announcement by Mr. Goldovsky. She ha taught stage design and lighting a Alabama College and Oklahom University, served as costume technician and assistant to the professo of costume design at Yale an taught at the Wellesley Colleg Summer Theatre. Designing scener and costumes at the Cape Theatre Cape May, N.J., Miss Coe worke as commercial artist for Scrugg Vandervoort-Barney of St. Louis Currently a free lance designer i New York, she assisted this seaso in the Broadway productions o "Anna Christie," and "Flight Int Egypt." At present she is workin on "La Boheme," with Donal Oenslager for Central City.

Like all student performances a Tanglewood, one full-length worl ("Titus) and several "evenings o opera" in the last weeks of the Boston Symphony Orchestra's summe school will be open to Friends o the Berkshire Music Center whos contributions help support th school. Contributions to the Friend Society and requests for information about the events of the sessio that will run from July 1 to Aug. 1 may be mailed to Tanglewood in Lenox.

WASHINGTON, D. C.
TIMES-HERALD
JUN 29 1952



Times-Herald Sketch by Brian Brown

Youth in Music:

Pianist Lipkin Fulfills a Prophecy

When Seymour Lipkin, the brilliant young virtuoso of the keyboard, played a recital at the age of 10 in his native Detroit he was not aware that seated beyond the footlights was one of the twentieth century's most celebrated men of music. The man was Percy Grainger, the famous Australian composer-pianist who had been drawn to the youth's concert by the wildly emotional reports circulating thru musical circles of "this fabulous new child genius."

The concert over, Grainger made his way backstage. To the parents of the young artist he had but one statement to make: "This boy should rise to any conceivable heights."

At 25 Lipkin, the only pianist ever to win the Rachmaninoff Fund award, has already fulfilled this prophecy.

But being one of the foremost pianists of the day is apparently not enough to satisfy the musician in Lipkin, for in recent years he has turned to conducting.

And that he is as prodigiously gifted on the podium as at the piano was proved when the late Dr. Serge Koussevitsky invited the versatile young musician to join the conducting faculty of the Berkshire Music school.

—DONALD VAIL ALLEN

NEXT SUNDAY—*Sylvia Zaremba*

This Clipping From
HUNTINGTON, W. VA.
HERALD-DISPATCH
MAY 21 1952

WIN SCHOLARSHIPS TO MUSIC CENTER — Robert Fleming, left, a senior at Marshall College, and Kenneth Hayes, son of Mrs. Homer T. Hayes, 1032 Seventh Avenue, have won Summer scholarships to the Berkshire Music Center at Tanglewood, Mass. Both are members of the Huntington Symphony Orchestra. The men were selected through competitive examination to attend the school which is conducted annually by the Boston Symphony Orchestra. Mr. Fleming is the son of Mr. and Mrs. C. E. Fleming, 3109 Central Avenue, Ashland.

This Clipping From
ALBANY, N. Y.
TIMES-UNION
MAY 18 1952

Music:

Tickets to Berkshire Music Festival on Sale

By EDGAR S. VAN OLINDA

Subscription tickets for the Berkshire Music Festival at Tanglewood by the Boston Symphony Orchestra, under the direction of Dr. Charles Munch, are on sale at Symphony Hall, Boston. Subscribers may reserve, through May, seats for any or all of the three series of concerts to be held the last week-end in July and the first two in August.

Early subscribers will have the advantage of a lower price and a wider preference of seat location for the concerts in the big shed and the privilege of securing seats for the six extra concerts to be conducted by Dr. Munch in the Theatre-Concert Hall for the first three weekends in July. These more intimate programs will include works by Bach, Mozart, Haydn and by composers earlier and later than these.

Inquiries and ticket orders have come from as far distant points as Havana, Mexico and the West Coast. More than 50 per cent of those who held series tickets in 1951 have already renewed their subscriptions, the majority requesting the same seats that they have held for as many as 10 festival years.

BOSTON OFFICE OPEN

Orders and inquiries should be mailed to Symphony Hall, Boston, until June 1st when the box office will be moved to Tanglewood. After that date remaining tickets will be available at single concert prices.

Nine concerts will be played in the Music Shed, starting July 24 with Beethoven's Symphony, No. 3 and Brahm's Sympmhony No. 1 with Dr. Munch conducting. Pierre Monteux will lead the orchestra, July 26, with the Cimorosa Overture, "The Secret Marriage;" Schubert's Symphony, No. 9 and "The Rite of Spring" by Stravinsky. July 27, Dr. Munch will return to the podium to lead the Franck Symphonic Piece from "The Redemption"; Bizet's Symphony; Dellapiccola's "The Release of Savonarola" and Ravel's "Daphnis and Chloe," Suites 1 and 2.

July 31 Mr. Munch will again lead the orchestra in Beethovens Overture to "Leonora, No. 3;" Schuman's piano concerto; Hindemith's "Metamorphosis;" and the D'Indy Symphony on a French Mountain Air. Mr. Monteux will again take over the orchestra, Aug. 2 in an all-Wagnerian program with soloists to be announced later. On Aug. 3, Mr. Munch will conduct the Overture to "Egmont," and Symphony, No. 8 by Beethoven in addition to Honegger's "Danse De Morts."

The final series will open Aug. 7 with Dr. Munch conducting Schumann's Symphony, No. 1; Swanson's Short Symphony and Tchaikowsky's Symphony, No. 4. For the middle program, Aug. 9, Leonard Bernstein will conduct the Symphony, No. 3 by Aaron Copland. The season will close Aug. 10 with Dr. Munch conducting the orchestra and chorus in the "Requiem" by Berlioz.

This Clipping From
BOSTON, MASS.
EVENING GLOBE
MAY 28 1952

Theatre Talk

Berkshire Music Center Invites New Composers

By JOHN WM. RILEY

The Berkshire Music Center is expanding by crochet[illegible] and quavers. The Summer ho[illegible] [illegible] the Boston Symphony and [illegible]s famous school [illegible]y a active place indeed during the warm months.

Boris Goldovsky has announced that the major opera production of the season will be Mozart's last work for the lyric stage, "La Clemenza di Tito," whose title Mr. Goldovsky shortens to "Titus" for his in-English version. A feature of the production will be an elaborate mechanism for projection of scenic effects from slides. It's the invention of Paul Planer and has been widely used in European opera houses.

The Tanglewood Study Group is a new addition to the Music Center's projects of special interest to amateurs. Participants will sit in on lectures, concerts and will be able to take part in many activities. But they will not have to study for credits. Ingolf Dahl will be the director of this department and he is sending out a call to composers of new works for his group to perform. Mr. Dahl requests that they be easy enough to read at sight "or nearby so". Aaron Copland, assistant director of the Music Center, suggests the following: "The preferred form is the chamber cantata of 30 to 50 mixed voices, including soloists if wanted, and a small chamber orchestra of unspecified instrumentation."

There you have it. Here's an opportunity for young composers to be heard, and to hear their own works performed. Composers are asked to write Mr. Dahl of Symphony Hall, Boston, describing the length and nature of the works they intend to submit.

This Clipping From
HOUSTON, TEXAS
CHRONICLE
JUN 1 1952

Mozart Opera Is Scheduled

Tanglewood, Mass., May 31.—"Titus," the opera which Mozart wrote in the last year of his life and the only "opera seria" of his more mature years, has been announced by Boris Goldovsky as the major production of the opera department of the Berkshire Music Center in Tanglewood this summer.

"Titus" (La Clemenza di Tito) will then have what will probably be its first complete production in America. There will be two performances on August 4 and 5 at Tanglewood.

The score of "Titus," parts of which will be brought from Europe, consists of an overture and 25 numbers in three acts. The score is entirely by Mozart except for certain recitative passages in which he was helped by Suessmayer. There are to be no cuts in this production, although the text, which is being translated into English by Mr. Goldovsky and Sarah Caldwell, has been slightly revised.

HARTFORD, CONN.
TIMES
JUN 28 1952

Tanglewood Expects 400 This Weekend

Lenox, Mass.—More than 400 students from 41 states and 16 countries will arrive at Tanglewood this weekend for the 10th session of the Berkshire Music Center. For the opening exercises Sunday afternoon Charles Munch, the director, will come from France. Also arriving are a distinguished faculty of 36, including Aaron Copland, Leonard Bernstein, Luigi Dallapiccola, Boris Goldovsky, Hugh Ross, Richard Burgin, Ingolf Dahl, William Kroll and first chairs of the Boston Symphony.

Seventy-five per cent of the students in the regular six weeks course are highly talented, as competition was keen for the tuition scholarships awarded to those who will play in the orchestra and chamber music groups or lead in the choral or opera departments. Nearly all are professional or pre-professional, except in the Tanglewood Study Group where lawyers, teachers, stenographers and even housewives whose avocation is music will spend their vacations of two, four or six weeks.

A symphony concert July 4 at 8:15 p. m. will be the first of nearly 40 performances by students. Programs will include symphony, choral and chamber music, evenings of opera and composition and chamber music concerts.

Pittsfield, Massachusetts, Saturday, July 12, 1952.

Plouffe

TANGLEWOOD SINGERS: These five soloists who will appear in Lalande's "De Profundis" motet at the Berkshire Festival concert tonight go over the score on the Tanglewod grounds following a rehearsal. Left to right, Miss Shirley Winston, Miss Sarah Fleming, Richard Sharrets, Betty Lou Allen and John McCollum.

Five Soloists On Program Tonight

Charles Munch Will Conduct Mozart Concert

TANGLEWOOD—The last three symphonies by Wolfgang Amadeus Mozart make up the program of the fourth Berkshire Festival concert in the Tanglewood theatre, which will be played tomorrow by members of the Boston Symphony Orchestra, Charles Munch conducting.

Written in a single summer, they are described in the program book as "the lovely E-flat, the impassioned G minor and the serene 'Jupiter'." Dated June 26, July 25 and Aug. 10, 1788, they were apparently not commissioned, and it is not known why he departed from the pattern of his 38 earlier symphonies to write them.

In the "De Profundis" motet by Lalande, that forms the second half of tonight's program, five soloists will appear with the orchestra and the Berkshire Festival chorus, conducted by Hugh Ross. The soprano, Sarah Fleming, and the tenor, John McCollum, sang last Sunday in the Bach Cantata No. 140. Three other Berkshire Music Center students will sing tonight: Miss Shirley Winston of Chevy Chase, Md., mezzo soprano; Miss Betty Lou Allen, contralto, of Hartford; and Richard Sharretts of New York. Miss Winston was a student at Tanglewood in 1940. Miss Allen studied in the opera department last season.

Students in the opera department under Boris Goldovsky, all have had considerable professional experience in concert, radio, church and opera. Miss Allen returned recently from Paris, where she sang in the ANTA production of "Four Saints in Three Acts" by Virgil Thomson and Gertrude Stein.

Tickets are on sale at the Tanglewood box office for both concerts, as for the larger series in the Shed that will open July 24. General admission will be sold on the day of the concerts, for listening from the lawn.

NEW YORK, N. Y.
HERALD TRIBUNE

JUL 7 1952

Tanglewood

The Berkshire Festival

* * *

By Jay S. Harrison

LENOX, Mass., July 6.—Charles Munch and forty members of the Boston Symphony Orchestra Saturday night inaugurated the fifteenth season of concerts in Tanglewood, festival home of music in the Berkshire Hills. The event was the first in a series of week-end chamber concerts performed Saturdays and Sundays in the theater-concert hall, with the major part of the season scheduled to begin on July 24 in the large outdoor shed. For the opening concert music by Bach was the featured fare and the program listed "the musical offering," in an orchestral arrangement by Fernand Oubradous, the concerto in D minor for two violins, with Richard Burgin and Ruth Posselt as soloists, and the orchestral suite No. 3, in D major.

Mr. Munch has [illegible] built himself the reputation of doing to standard classics what a hot-rod youngster does to old cars. It came as a surprise, therefore, to discover that his performance of "the musical offering" was ragged, colorless and entirely lacking in exuberance. "The offering" is a winged work of immense technical ingenuity and it wants nothing less than perfection in matters of balance, phrase and clarity. Without these, frankly, its constant canonic structure becomes deadly dull, and Saturday night neither Mr. Munch nor the orchestra were able to supply the work with the vigor, majesty and elegance it openly demands. As music devoted to the contrapuntal graces its entire meaning revolves about the concept of polyphonic tensions, for which reason its lines must be kept taut and active. The slightest halting or fumbling releases these tensions like the snap of a bow and without them the work turns limp, discontinuous and withal rather stodgy. In Mr. Munch's reading, the work did not breath freely nor did it flow. It was a rendition unworthy of the performances which followed it.

These performances, after the intermission, again evidenced the brighter side of Mr. Munch's enormous orchestral command. The two violin concertos, played to perfection by Miss Posselt and Mr. Burgin, were all fire and passion and the D major suite was as rich in sentiment as a family hymnal. The suite, especially, we have rarely heard played with such hearty fervor. And even though the overture and air were otherwise a mite unorthodox, there was litheness, suppleness to every measure with which the orchestra came to grips. In the latter part of the program Mr. Munch gave us a vivid Bach, a pulsing Bach, a Bach whose rythm churns and moves; for, given the proper work to do it with, the conductor draws lightening from the sky.

The concert of Sunday afternoon equalled in every respect Saturday evening's better moments. In a program listing Handel's Concerto Grosso in A Minor, Op. 6, No. 4; Dittersdorf's Symphony in C Major, C P. E. Bach's Symphony No. 3, in F Major and J. S. Bach's Cantata "Wachet Auf," the last conducted by Hugh Ross and with Sarah Fleming, John McCollum and Mac Morgan as soloists, all hands joined in providing a concert of endless delight.

Beginning with some of Handel's matchless string poetry, Mr. Munch insured the proper expanse of line by insisting on a broad and sustained beat. As a result, the tender music unfolded effortlessly and with the deepest of meaning. It was a performance serene and reposed; it was Handel as Handel should be.

The concerto was followed by the Dittersdorf Symphony, a precious gem and nothing less. What Dittersdorf did, he did well, and, if his efforts are not aimed in the direction of profundity, here is a composer, at any rate, who offers us humor and charm, gentleness and jest. Through every phrase, Mr. Munch caught the work's light and cast it back to his listeners.

The Bach Cantata concluded the program and in it the soloists and chorus acquitted themselves grandly. Mr. Ross is surely one of the most dependable musicians now working among us and a minor error on the part of the concertmaster was the only slip to mar an otherwise sturdy performance.

Let there be no doubt of it—the pleasures of Tanglewood are back. A weekend audience of 6,300 found them so, as did this reporter. And let us all give thanks.

TULSA, OKLA.
WORLD

JUN 29 1952

JOAN MURPHY FIRST AUDITION ENTRANT

Winner to Appear Feb. 23 With Tulsa Philharmonic

Joan Murphy

Joan Murphy, Tulsa violinist, has the distinction for the second year of being the first to enter the annual young artists auditions sponsored by the Women's Association of the Tulsa Philharmonic society. This is the second year the women's association has sponsored the auditions, prize of which is a professional appearance as soloist with the Tulsa Philharmonic orchestra, H. Arthur Brown conducting, at one of its regularly scheduled concerts.

This year's auditions will be held Saturday, Dec. 20, and the winner will appear as soloist at the Feb. 23 concert. This year's auditions, for the first time, will be open to vocalists.

Applicants must be residents of Oklahoma six months prior to Dec. 20 or registered students in Oklahoma colleges or universities by Oct. 1. The applicant must be under 30 years of age by Dec. 1. Voice entries must not be below the rank of college freshmen.

Entry blanks must be filled out and mailed to the Tulsa Philharmonic office, now at Stotler Music Co., 710 S. Main st., not later than Oct. 15. Entry blanks, governing regulations and requirements may be obtained by writing the office.

Rosalie Talbott is again chairman of the auditions committee, whose members are Miriam Spindler, Mrs. Rex Evans and Getty Krieg Murphy.

Miss Murphy sent in her entry blank just before leaving Friday for Lenox, Mass., where she will spend six weeks attending Tanglewood Music school in the Berkshires, as a full scholarship pupil.

She was graduated from Will Rogers High school in May, and was awarded a $250 scholarship by Hyechka club, which she will use to apply on her expenses next year at the New England Conservatory of Music in Boston, where she has enrolled as a freshman, taking a degree course.

Miss Murphy was given third place among the 14 talented contestants who appeared before the three out-of-state judges last December, and played a solo with the Tulsa Philharmonic at its youth concerts in February. She was a member of the violin section of the orchestra, and also played in the University of Tulsa orchestra and the Will Rogers High school orchestra, where she was concertmaster.

She is the daughter of Mr. and Mrs. John A. Murphy, 920 E. 36th pl.

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN

MAY 25 1952

Boston Symphony's Music School Marks 10th 'Birthday' This Year

More Than 3000 Have Studied in Summer Classes, Many Doing Very Well Later

(Special to The Republican)

Berkshire Hills, May 24—The summer music school of Boston Symphony Orchestra will observe its 10th anniversary this year; and for the occasion, Dr. Lewis Perry, chairman of the Friends of Berkshire Music Center, has issued invitations to join the organization, and also solicits support of the school More than 3000 students have attended at least a session of the school since it was started by the late Serge Koussevitzky, conductor of Boston Symphony Orchestra.

That the school has enhanced the opportunity of its students can be seen from the fact that many have gone on to distinguish themselves in the field of music. Among them are conductors, assistant conductors, musicians in major and minor orchestras about the country, 20 New York City Center Opera Company singers, leaders of prominent choruses, teachers and music supervisors. And speaking of singers, probably the best known who attended the music school is Mario Lanza, now one of the top-ranking singers in the world.

Dr. Charles Munch, director of Boston Symphony Orchestra, is head of the six-weeks school. His assistant is Aaron Copeland. Ralph Berkowitz is dean, and Dr. Thomas D. Perry, Jr., executive secretary. Dr. Perry, headmaster-emeritus of Phillips Exeter Academy, has headed the Friends Society since its organization in 1946. Contributions for the school may be sent to Symphony Hall, Boston, until July 1, when the office will be transferred to Tanglewood, Lenox.

Tanglewood

Tomorrow Night

8.15—First symphony concert by student orchestra.

Symphony No. 88 .... Haydn
(Conducted by Robert Mandell)

Mathis der Maler ..... Hindemith
(1st and 2d movements)
(Conducted by Lorin Maazel)

Symphony .... Cesar Franck
(Conducted by Charles Munch)

Friends of the Berkshire Music Center invited.

Soloists Named For Bach Cantata At Festival Sunday

John McCollum

Sarah Fleming, soprano, Shirley Winston, mezzo soprano, John McCollum, tenor, and Richard Sharrets, bass, will be the soloists in Bach's Contata No. 140 Sunday afternoon at 3 for the second Berkshire Festival concert in the Tanglewood theatre.

Hugh Ross will conduct members of the Boston Symphony Orchestra and the festival chorus in the second half of the program. Charles Munch will lead the first half, as he will the all-Bach concert with which the festival in the theatre will open Saturday night.

Tickets are on sale at the box office and England Brothers for seats in the hall. General admission will be sold before the concert for listening from the lawn, as in previous years.

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION

MAY 28 1952

'TITUS,' MOZART OPERA, IS LISTED AT TANGLEWOOD

Will Be Major Production of Opera Department This Summer

Tanglewood—"Titus," the opera which Mozart wrote in the last year of his life and the only "opera seria" of his maturer years, is announced by Boris Goldovsky as the major production of the Opera Department of the Berkshire Music Center this summer. "Titus" (La Clemenza di Tito) will then have what probably be its first complete production in America. There will be two performances on Aug. 4 and 5 to which Friends of the Berkshire Music Center will be invited. The score of "Titus," parts of which will be brought from Europe, consist of an overture and 25 numbers in three acts. The score is entirely by Mozart except for certain recitative passages in which he was helped by Suessmayer. There are to be no cuts in this production, although the text, which is being translated into English by Mr. Goldovsky and Sarah Caldwell, has been slightly revised.

New Scenic Plan

A feature of the production will be a new scenic plan in which an elaborate mechanism for projection by slides, the invention of Paul Planer, will be used. Planer's invention has been used in the larger opera houses in Europe with conspicuous success. It permits spectacle effects in such scenes as the burning and destruction of a palace in this opera. The scenery is being designed by Charles Elson.

Miss Betty Coe Armstrong has been appointed to the faculty of the Opera Department to teach scenic design, according to an announcement by Mr. Goldovsky. She has taught stage design and lighting at Alabama College and Oklahoma University, served as costume technician and assistant to the professor of costume design at Yale and taught at the Wellesley College Summer Theater.

Like all student performances at Tanglewood, one full-length work ("Titus") and several "evenings of opera" in the last weeks of the Boston Symphony Orchestra's summer school will be open to Friends of the Berkshire Music Center whose contributions help to support the school. Contributions to the Friends Society and requests for information about the events of the session that will run from July 1 to Aug. 10 may be mailed to Tanglewood, Lenox.

NEW YORK, N. Y.
HERALD TRIBUNE

JUN 2 1952

Berkshire Festival Programs Shifted

Boston Symphony Lists New July 5, 6 Offerings

Charles Munch has made some changes in the first three programs to be given by the Boston Symphony Orchestra under his direction in the Berkshire Festival at Tanglewood, Lenox, Mass., in the Berkshire Music Center's Theater-Concert Hall.

The first program, at 8:15 Saturday night, July 5, will be devoted to three works of Johann Sebastian Bach: "The Musical Offering," a concerto for two violins, with Ruth Posselt and Richard Burgin as soloists, and the third suite, in D major.

The new program for Sunday afternoon, July 6, at 3 o'clock, includes Handel's concerto grosso in A minor, Op. 6, No. 4; Dittersdorf's symphony in C major, C. P. E. Bach's fifth symphony, in B minor, and J. S. Bach's cantata, "Wachet auf." Hugh Ross will conduct the cantata.

The program originally set for July 6 has been moved to Saturday night, July 12; this includes a suite from Rameau's "Dardanus," Couperin's "Concert dans le gout theatral," a fantasia by Purcell, Vivaldi's concerto grosso in D minor and Lalande's "De Profundis" for chorus and orchestra.

The programs for the remaining concerts in the Theater-Concert Hall (July 13, 19 and 20) and for the nine concerts by the full orchestra in Tanglewood's Music Shed (July 24, 26, 27, 31; August 2, 3, 7, 9 and 10) remain as previously announced.

MERIDEN, CONN.
RECORD

JUN 21 1952

TANGLEWOOD PROGRAM OF BOSTON SYMPHONY

The Boston Symphony concerts at Tanglewood, near Lenox, Massachusetts, draw many music lovers from Meriden. In order to assist inquirers I hasten to print their summer program.

Everyone has seen pictured the enormous music shed which holds thousands, and permits other thousands to hear from the lawn. To indulge oneself in a week-end of these concerts, or to attend merely an evening or an afternoon is an experience impossible to duplicate. I urge everyone to spend a bit more and listen and see from inside. Charles Munche will conduct.

Starting times for the concerts are Thursday and Saturday evenings at 8:15; Sunday afternoon at 3 p. m.

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN

JUN 1 - 1952

CHAMBER MUSIC CONCERTS IN JULY

Lenox, May 31 — Through the generosity of the Elizabeth Sprague Coolidge Foundation in the Library of Congress, four concerts of chamber music will be presented at the Berkshire Music Center here on Wednesday evenings in July.

The series will open on July 9 with a recital by the Bel Arte Trio, a string trio consisting of Ruth Posselt, Joseph de Pasquale and Samuel Mayes, all members of the Berkshire Music Center faculty. On July 16 there will be a sonata recital by Janos Scholz, cello, and Miklos Schwalb, piano.

On July 23 the Berkshire Woodwind Ensemble will be held under the direction of Louis Speyer. The members are James Pappoutsakis, flute; Pasquale Cardillo, clarinet; Raymond Allard, bassoon; Harold Meek, French horn, and Speyer; Miklos Schwalb will assist as pianist. The final concert will be given by the Fine Arts Quartet of the American Broadcasting Co., on July 30 with Leonard Sorkin and Joseph Stepansky, violins; Sheppard Lehnhoff, viola, and George Sopkin, cello.

These concerts will be held at the Theater-Concert Hall at 8.15 as in previous years. They will be open by invitation to members of the Society of Friends of the Berkshire Music Center.

C— M— May 19

Tanglewood Amateur Group

The Tanglewood Study Group, a department of the Berkshire Music Center whose purpose is "to provide an unusual opportunity for teacher and music lover to become familiar in actual practice with a great deal of fresh and useful repertory which they can take back to their communities" is attracting interest on the part of serious amateur musicians, music educators, and others interested in community music.

* * *

At Tanglewood—the summer home of the Boston Symphony Orchestra, where Charles Munch will direct not only the Festival but the school maintained in connection with it—Ingolf Dahl of the Music Department of the University of California in Los Angeles, will head the Study Group.

For two, four, or six weeks the students will sing and play music of the Italian Renaissance and Elizabethan England, try their voices on the songs of the troubadours and the glees and catches of the time of Charles II, put together scenes from early Italian comic opera, and sing and play chamber cantatas by living composers written especially for them.

* * *

Like most of the Tanglewood students they will be members of the Festival chorus, who will be trained by Hugh Ross to sing in the Festival concerts, including Berlioz' "Requiem," to be conducted by Mr. Munch. They may attend lectures, forum discussions, and the performances by students and the Boston Symphony Orchestra during the period of their enrollment.

Applicants include doctors, lawyers, insurance brokers, an Air Corps Reserve officer, a social worker, a woman accountant from Honolulu, and an engineer from California whose daughter, an advanced student of the flute, wishes to play in the orchestra. The two-and-four-week terms give opportunity to those for whom music is an avocation to spend their vacation periods in its atmosphere.

Applications and inquiries about the departments of the school, which include sections in orchestra and orchestral conducting, chamber music, choral singing and conducting, composition and opera should be sent to Symphony Hall, Boston.

Sunday Standard Times
7/6/52

Rubinstein to Play Brahms Concerto

Special to The Standard-Times

TANGLEWOOD, Lenox, July 5—Artur Rubinstein will play the solo in Brahms' Second Piano Concerto with the Boston Symphony Orchestra at the Berkshire Festival Aug. 7. The announcement was made by Charles Munch, conductor, who made known at the same time other changes in the program and the names of additional festival soloists.

Brahms' Fourth Symphony was included in the July 31 program following the receipt by the orchestra of the highest award of the Academie du Disque Francais for its recording of the Brahms work.

Margaret Harshaw, soprano, Charles Kullman, tenor, and James Pease, bass, will be soloists for the Wagner program that Pierre Monteux will conduct Aug. 2. Andrew McKinley will sing the tenor part in Berlioz' "Requiem" in the final festival concert Aug. 10.

6/17/52

County-Wide Reception Set For Boston Symphony July 24

STOCKBRIDGE — The Boston Symphony Orchestra and Charles Munch, its conductor, will be given a county-wide welcome home July 24, the opening date of the major Berkshire Festival in the Tanglewood Music Shed.

The plan to ask the Berkshire County Commissioners to vote an official welcome on the orchestra's first appearance following its European tour was made by 50 leaders of local civic and social organizations yesterday.

Speaking at lunch, sponsored by the Tanglewood Advisory Committee at the Red Lion Inn, George E. Judd, manager of the orchestra, thanked the Berkshire community for its interest and support. He compared the reception in European cities, where orchestras are regarded as a civic responsibility, with the attitude of Boston public officials.

"In Europe," Mr. Judd said, "the mayors of cities greeted the conductor and took him to receptions for the musicians. In Boston, the mayors show no interest. The American press, on the other hand," he added, "works for music, while in Europe there is little news of it in the papers."

1st Page

He told of traveling from Frankfurt to Berlin, through the Russian Zone, in sealed cars; of the audiences of 1000 young people from East Berlin, to whom tickets had been distributed. Saddened by the appearance of Berlin, he said that he found "remarkable courage and strength and no chauvinism, and witnessed no ill feeling. They are probably afraid the Americans might leave," he said. "The people in Europe may not like everything we do," he concluded, "but they do like the Boston Symphony Orchestra."

Plan Is Merited

In a discussion opened by Robert K. Wheeler, advisory committee member from Great Barrington, Lawrence K. Miller, another member, said, "The debt of the Berkshires to the Boston Symphony Orchestra will never be repaid spiritually. Perhaps we are likely to take it a little for granted. The fantastic notices in both the European and American press has brought its importance to the attention of some of us for the first time. A reception to express our appreciation is certainly merited."

"The tangible advantages that the Boston orchestra has brought to the Berkshires," were cited by Jay C. Rosenfeld, Eagle music critic who accompanied it on the tour.

"We are losing some of our mills in New England," said Mr. Rosenfeld, "and we are thinking of replacing them by other mills. There are other things that benefit a community. Tanglewood and the Berkshire Festival, through the Boston Symphony Orchestra, are known wherever people know music. The receptions in Europe were manifestations of respect for American culture. They were impressed by the orchestra. They don't have such things in Europe. I hope we can show our appreciation to the Boston Symphony Orchestra for what they have done for us."

Bartlett Hendricks, speaking as president of the Berkshire Hills Conference, agreed to organize a committee to plan an observance of the Festival opening, including a reception.

52

Dr. Munch Opens Tanglewood Session, Urges Students Probe Realm of Spirit

LENOX, June 29 (AP) — Charles Munch, conductor of the Boston Symphony Orchestra and the Berkshire Music Center, today opened the 10th session at Tanglewood.

Dr. Munch urged some 400 students at the Boston Symphony's summer school to take responsibility for developing and expressing the inner life of the 17 nations from which they came.

"The realm of action, represented by the social struggle, aims at a momentary goal," Munch said, "while the realm of the spirit, represented by the arts, is eternal.

"The arts are a civilizing strength and civilization, despite its failures, is a just goal of the human spirit."

The six-week summer school session is held in connection with the 15 concerts of the Berkshire Festival, which commences Saturday night.

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION

JUN 17 1952

Berkshire County to Honor Boston Symphony July 24

Civic Reception Will Be Tendered That Night at Tanglewood, Following Concert

Stockbridge, June 16—The Boston Symphony Orchestra will be tendered a civic reception by Berkshire County on the night of July 24 and that day will be proclaimed "BSO Day" in the Berkshires. These plans were made at the Red Lion Inn here today following a luncheon meeting of the Tanglewood Advisory Committee which had as its guests representative citizens of the various communities and cities of the area.

Report Is Given

Highlighting the prefestival meeting was an interesting and comprehensive report on the Boston Symphony Orchestra's recent triumphant tour through Europe. George E. Judd, manager of the world famous musical unit, described the great receptions the musicans received in the various concert cities of Europe.

He also made known that next year the orchestra will make a tour across the country to the West Coast.

At the conclusion of the luncheon program members of the Tanglewood Advisory Group and the Berkshire Hills Conference decided upon a tentative plan to welcome the Boston Symphony back to Tanglewood and the Berkshire Symphonic Festival with a civic reception. A committee will be selected within the next few days to draft details.

It was pointed out that on Thursday night, July 24, when the main concerts of the festival will be inaugurated the whole orchestra will be playing together for the first time since its return from Europe and following the Beethoven concert in the shed under the baton of Charles Munch, the reception will be held. As part of the program a scroll will be presented on behalf of the residents of Berkshire County.

County Action Due

Tomorrow J Joseph McCabe of the county commissioners will present a resolution before the board calling for the designation of Thursday, July 24, as "BSO Day" in Berkshire County. Following the formal adoption, a chairman and committee will be selected to arrange for the civic reception. Civic, fraternal and official groups of the cities and towns of the county will be invited to participate.

The festival has long been an important part in the life of Berkshire County and has given the section publicity across the nation and in foreign lands from where vacationists come to Tanglewood to enjoy the music from July 5 to Aug. 10.

Tanglewood

2500 Hear Students With Munch Conducting

An audience of 2500 heard the first symphony concert by the students of the Berkshire Music Center last evening, when Charles Munch, the school's director and conductor of the Berkshire Festival, conducted Cesar Franck's Symphony in D minor.

Robert Mandell of the Bronx led his fellow-students in Haydn's Symphony in G major and Lorin Maazen of Pittsburgh, Pa., conducted Hindemith's symphony, "Mathis der Maler."

The second student symphony concert will be led next Friday evening by students of Leonard Bernstein and a member of the conducting faculty.

CALENDAR FOR THE WEEK

Tonight

8.15 Opening concert of Berkshire Festival in theatre. Members of the Boston Symphony Orchestra, Charles Munch, conducting. Ruth Posselt and Richard Burgin, soloists.

Tomorrow

AM
10.00—*Chamber Music at Berkshire Music Center.
Quartet in G minor for violin, viola, violoncello and piano, K 478..Mozart
Luanne Gewinner, violin; Lynn Egli, viola; Evalyn Steinbock, violoncello; Gilbert Kalish, piano.
Quartet No. 3 .... Piston
Serge Blanc, violin; Virginia Hyde, violin; Victor Alpert, viola; Martha Field, violoncello.
Quintet in E-flat major, Op. 44, Schumann
Jeanne Sandbank, violin; Doris Chuberk, violin; Michael Denesuk, viola; John Sant Ambrogio, violoncello; Karen Keys, piano.

PM
3.00 Berkshire Festival concert.
8.15 *Composers' Forum.
Two piano pieces, Leonard Rosenman
Miniatures for 2 trumpets and 2 trombones .... Darius Thieme
Compositions for piano, Halim El-Dabh
Meditation on the Nile Valley.
Suite for flute, oboe and clarinet, Marshall Bialosky
Sonata for flute and piano, Yehoshua Lakner
Three Housman Poems (soprano and piano), Raymond Wilding-White

Wednesday Evening

8.15 *Bel Arte Trio (Coolidge Concert).

Friday Evening

8.15 *Symphony Concert by Student Orchestra.

Saturday Evening

8.15 Berkshire Festival concert, Charles Munch, conducting.

*Open to Friends of the Berkshire Music Center.

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This Clipping From
NEW YORK, N. Y.
TIMES
952

THE WORLD OF MUSIC: 'TITUS' AT TANGLEWOOD

Retitled Mozart Opera Will Be Presented By Berkshire Music Center in August

By ROSS PARMENTER

MOZART'S final opera, "La Clemenza di Tito," will be the major work to be mounted this summer at Tanglewood by the opera department of the Berkshire Music Center. Boris Goldovsky, who will be in charge, believes the production will be the opera's first complete presentation in America. If the facts sustain this contention, the department will have an enviable record, for in 1947 it was responsible for the American première of another of Mozart's major operas. "Idomeneo."

"La Clemenza di Tito" was composed by Mozart in the final year of his life. In sequence it comes after "The Magic Flute," but it beat that more famous opera to the boards. It [illegible] its première in [illegible]gue on Sept. 6, 1791. "The Magic Flute" was first performed in Vienna twenty-four days later.

Mr. Goldovsky will present the work in a new English version that he has prepared with Sarah Caldwell. It will be given under the title of "Titus." August 4 and 5 are the dates. The opera calls for ten scenes, one of which is the burning and destruction of a palace. In order to stage this effect the production will rely on an invention of Paul Planer's that creates the illusion of scenery by projecting slides on the theatre's cyclorama.

ALBANY, N. Y.
KNICKERBOCKER NEWS

Va[illegible]

Tanglewood Festival --

Events at Berkshire Festival

Mozart's last three symphonies, the E-flat (K. 543), the G minor (K. 550) and the "Jupiter," will form the program to be presented by members of the Boston Symphony Orchestra and conducted by Charles Munch in the Theatre-Concert Hall at Tanglewood in the Berkshires this afternoon at 3.

The music of Mozart, Haydn and Schubert will be played next Saturday and Sunday in the last weekend of Berkshire Festival concerts before the opening of the major Festival in the Music Shed, July 24. Lukas Foss will be the soloist in the Mozart Piano Concerto in C major Saturday evening, under the baton of Charles Munch, who will conduct all but Mozart's Litaniae, for chorus and orchestra, for which Hugh Ross will take the podium.

Haydn's Symphonies No. 99, in E-flat and 86, in D major, and Schubert's Mass in G major will be played Sunday afternoon. The Mass will be the concluding work in both programs.

The first evening of opera scenes by the Berkshire Music Center for the current season will be given Monday night, to be followed by a concert by the small choir Tuesday evening and a sonata recital, gift of the Elizabeth Sprague Coolidge Foundation in the Library of Congress, Wednesday evening. Janos Scholz, cellist, and Miklos Schwalb, pianist, will perform Beethoven's Sonata in A major, Sonata, Op. 4 by Zoltan Kodaly and Sonata, Op. 8 by Dohnanyi.

Richard Burgin will lead the student orchestra in Richard Strauss' "Don Quixote" Friday night for the Friends of the Berkshire Music Center, contributors to the support of the school, who are invited to all school performances. Soloists will be Joanne Dempsey, violin, Victor Alpert, viola and Robert Sayre, cello. For the first half of the program Robert Mandell of the Bronx will conduct Prokofieff's Classical Symphony and Elyakum Shapira of Israel will conduct Beethoven's Violin Concerto, with Serge Blanc of Paris as soloist.

Chamber music will be heard Sunday morning at 10 and the composers' forum Sunday evening, as usual.

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400 Students to Register At Tanglewood over Weekend

Students will begin arriving at Tanglewood this week for the 10th session of the Berkshire Music Center, until some 400 have been registered by the weekend, together with a faculty of 36 distinguished figures in the music world, such as Charles Munch, the director; Aaron Copland, Leonard Bernstein, Luigi Dallapiccola, Boris Goldovsky, Hugh Ross, Richard Burgin, Ingolf Dahl, William Kroll and first chairs of the Boston Symphony Orchestra.

Opening exercises are to take place Sunday, with Mr. Munch in charge.

Ranging in age from 15 to 58, many of the students will hold Berkshire Center scholarships, awarded for the first time this year. They will live at Lenox Preparatory School and Wheatleigh House during their stay.

Seven students are from Canada, five from Israel, two each from Mexico and Argentina, while others are from as far distant as Hong Kong, New Zealand, Germany and points between. New York leads the states with 88 and Massachusetts is second with 42.

BOSTON, MASS.
HERALD
JUN 29 1952

Program Changes in Concert Hall Programs

A change in the order of the programs for the Berkshire Festival, with a slight change in the works to be played, is announced by Charles Munch, the conductor. The revision will affect only the first concerts in the theater-concert hall by members of the Boston Symphony Orchestra. Programs for July 13, 19 and 20, and for the major festival in the shed beginning July 24, remain as previously announced.

The revised programs read as follows:

SATURDAY EVENING, JULY 5
Bach "The Musical Offering"
Bach Concerto for Two Violins (Ruth Posselt, Richard Burgin, soloists)
Bach Suite No. 3, in D major
SUNDAY AFTERNOON, JULY 6
Handel Concerto Grosso in A minor for Strings, Op. 6, No. 4 Dittersdorf . . . Symphony in C major C. P. E. Bach . . . Symphony No. 5, in B minor J. S Bach . . . Cantata No. 140 ("Wachet auf, ruft uns die Stimme," conducted by Hugh Ross).
SATURDAY EVENING, JULY 12
Rameau Suite from "Dardanus"
Couperin Concert dans le gout theatral
Purcell Fantasia in A, for Strings
Vivaldi Concerto Grosso in D minor, Op. 3, No. 11
Lalande "De Profundis," for Chorus and Orchestra (conducted by Hugh Ross).

The opening program becomes all-Bach by the substitution of "The Musical Offering" for C. P. E. Bach's Symphony No. 5. The July 6 program is postponed in toto to July 12. In its place will be played the Handel and Dittersdorf originally planned and the two numbers deleted from the July 5 program.

Tickets for all concerts are on sale at the box office at Tanglewood, Lenox, Mass., to which may be addressed inquiries on the Festival and events at the Berkshire Music Center, the summer school of the Boston Symphony Orchestra.

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952

Study Group Being Formed at Tanglewood

The Tanglewood Study Group, a department of the Berkshire Music Center, whose purpose is "to provide a unique opportunity for teacher and music lover to become familiar in actual practice with a great deal of fresh and useful repertory which they can take back to their communities," is attracting serious amateur musicians, music educators and others.

Ingolf Dahl of the music department of the University of California in Los Angeles, will head the study group. For two, four or six weeks the students will sing and play music of the Italian Renaissance and Elizabethan England, try their voices on the songs of the troubadours and the glees and catches of the time of Charles II, put together scenes from early Italian comic opera and sing and play chamber cantatas by living composers written especially for them.

Like most of the Tanglewood students, they will be members of the Festival chorus, who will be trained by Hugh Ross to sing in the Festival concerts, including Berlioz' "Requiem," to be conducted by Charles Munch. They may attend lectures, forum discussions and the performances by students and the Boston Symphony Orchestra during their enrollment.

Applicants include doctors, lawyers, insurance brokers, an Air Corps Reserve officer, a social worker, a woman accountant from Honolulu and an engineer from California whose daughter, an advanced student of the flute, wishes to play in the orchestra.

Applications and inquiries about the departments of the school, which include sections in orchestra and orchestral conducting, chamber music, choral singing and conducting, composition and opera, should be sent to Symphony Hall, Boston.

ALBANY, N. Y.
KNICKERBOCKER NEWS
JUN 13 1952

Tanglewood Ready for 10th Season

Albany Knickerbocker 13/

Members of the Boston Symphony Orchestra are moving this week from Symphony Hall, Boston, to their summer quarters at Tanglewood to get the wheels in motion for the 10th season of the Berkshire Music Center, which includes the Berkshire Music Festival.

Charles Munch, conductor of the orchestra and director of the center and Pierre Monteux, who will conduct two festival concerts, will arrive later from France, where they remained after the Boston Symphony completed its European tour.

Some 17 staff members of the Boston office and 33 teachers, including Aaron Copland, assistant director, and Leonard Bernstein, head of the orchestra department, soon will be there to receive students and musicians scheduled to appear before the opening of the school June 29.

Thomas D. Perry Jr., executive secretary, and Dean Ralph Berkowitz are preparing a calendar of 40 performances which may be attended by the Friends of the Berkshire Music Center. Registrations still are open for the Tanglewood Study Group, a new group for amateur and professional musician performance of Baroqua period music.

Reservations are available at the Tanglewood boxoffice for the six Theater-Concert Hall concerts to be conducted by Mr. Munch Saturday evening and Sunday afternoons beginning July 5 and for the nine major festival concerts Thursday and Saturday evenings and Sunday afternoons in the Shed beginning July 24. Mr. Munch will conduct all Thursday and Sunday concerts. Mr. Monteux will conduct the Saturday evenings of July 26 and Aug. 2 and Mr. Bernstein on Aug. 9.

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM & SUN
JUN 5 - 1952

Music

Tanglewood A Shrine for Koussevitzky

By LOUIS BIANCOLLI.

Now that Tanglewood is once more opening its green portals to music, it is good to think of the man whose memory is permanently enshrined there — Serge Koussevitzky.

This thought is also prompted by reports of the touring Boston Symphony. As that noble band of musicians piles triumph on triumph in Europe, one likes to think that the glory that was Koussevitzky's marches with it.

That is a unique fate for a conductor. As a rule the prestige and power that are his die with him. A memorial or two, in word or music, and the rest is an entry in small type in the music dictionaries.

Faithful Minister.

Not so Koussevitzky. So long as Tanglewood and the Boston Symphony last they will remind the world of the devoted little man who served so long and so faithfully in the ministry of music.

One of the inspiring things about music is the humility of spirit that rules those in its service. The higher up you go, the humbler and more self-effacing the attitude. I know this is contrary to the popular notion.

Many people still think of our best conductors as frenzied tyrants governed by giant egos. The prima donnas they regard as hopelessly vain and self-centered creatures, and the pianists and violinists not far behind in conceit.

Saints of Modesty.

This has not been my experience among the best musicians. I have found them pretty sure of themselves, as a rule, and determined to get what they want. But toward their music they were saints of modesty. Nothing was too good for the composer, not even their sacrifice of anything like a personal life.

Koussevitzky was no ascetic; his life out of the concert hall was rich and abundant. But his first love was music. It dominated his whole personality; it was his motive power, and that power was such that it has survived him as a monument.

Symphony Magnificent.

The Boston Symphony has gone on playing magnificently since the death of this idealist. There are those who even think that in some ways it has grown and taken on fresh life under the guidance of its new masters.

Yet, few subscribers can hear a Boston Symphony concert without finding their thoughts reverting to the tense and wiry conductor whose personality molded it for good. The very soul of the man seems still to infuse the orchestra.

And so with the festival. The words Tanglewood and Berkshire have become magic in the ears of all music lovers. But the name that still haunts the landscape of that smiling countryside is Koussevitzky.

That, rather than Tanglewood, is where the Berkshire Festival is located.

SPRINGFIELD, MASS.
REPUBLICAN
JUN 29 1952

OVER 400 STUDENTS ARRIVING FOR WORK AT MUSIC CENTER

Visitors From Many Foreign Countries On Hand At Tanglewood

Lenox, June 28—More than 400 students from 41 states and 16 countries are arriving at Tanglewood this week end to spend six weeks of concentrated study at the 10th session of the Berkshire Music Center. For the opening exercises tomorrow afternoon Charles Munch, the director, will come from France, where he remained after his tour with the Boston Symphony Orchestra.

Also arriving are a distinguished faculty of 36, including Aaron Copland, Leonard Bernstein, Luigi Dallapiccola, Boris Goldovsky, Hugh Ross, Richard Burgin, Ingolf Dahl, William Kroll and first chairs of the Boston orchestra.

Foreign Students

Seven students will come from Canada; five from Israel; two each from Mexico and Argentina and one from Brazil, Chile, Turkey, Italy, France, Egypt, South Africa, Hong Kong, New Zealand, Honolulu, England and Germany. New York leads the states with 88, including 62 from New York City. Massachusetts is second with 42.

A symphony concert Friday evening (July 4) at 8.15 will be the first of nearly 40 performances by students. Open to Friends of the Berkshire Music Center, whose members contribute to the support of the school, the programs will include symphony, choral and chamber music, evenings of opera and composition and chamber music concerts donated for the last four Wednesday evenings of July by the Elizabeth Sprague Coolidge Foundation in the Library of Congress.

Students will live at the Lenox Preparatory Schol and Wheatleigh, a nearby estate owned by the orchestra. For recreation they will swim and boat in Stockbridge Bowl, whose shoreline includes the edge of the Tanglewood estate. The registration list of the Study Group will remain open for the convenience of those who wish to enroll for two or four weeks.

The Berkshire Festival concerts on week-ends from July 5 through Aug. 10 are a part of the students' program. Information about the Festival, student performances or school enrollment will be mailed on request to Tanglewood, Lenox.

PHILADELPHIA, PA.
INQUIRER
JUN 22 1952

Boston Symphony Lists Tanglewood Programs

TANGLEWOOD, Mass.—A change in the order of the programs for the Berkshire Festival, with a slight change in the works to be played, is announced by Charles Munch, the conductor. The revision will affect only the first concerts in the theatre-concert hall by members of the Boston Symphony Orchestra. Programs for July 13, 19 and 20 and for the major Festival in the shed beginning July 24, remain as previously announced.

The revised programs read as follows:

SATURDAY, JULY 5 . . . . . .
Bach——"The Munsical Offering"
Bach——Concerto for Two Violins (Ruth Posselt, Richard Burgin, Soloists)
Bach——Suite No. 3, in D major
SUNDAY AFTERNOON, JULY 6
Handel——Concerto Grosso in A minor for Strings, Op. 6, No. 4
Dittersdorf——Symphony in C major
C. P. E. Bach—Symphony No. 5, in B minor
J. S. Bach——Cantata No. 140 ("Wachet auf, ruft uns die Stimme," conducted by Hugh Ross)
SATURDAY, JULY 12 . . . .
Rameau——Suite from "Dardanus"
Couperin——Concert dans le gout theatral
Purcell——Fantasia in A, for Strings
Vivaldi——Concerto Grosso in D minor, Op. 3, No. 11
Lalande——"De Profundis," for Chorus and Orchestra (conducted by Hugh Ross)

The opening program becomes all-Bach by the substitution of "The Musical Offering" for C.P.E. Bach's Symphony No. 5.

THE CHRISTIAN SCIENCE Monitor

Concerts for Berkshires

Munch Taking Up His Duties At Tanglewood

Charles Munch, music director of the Boston Symphony Orchestra, will assume his duties as director of the Berkshire Music Center (the summer school at Tanglewood operated by the Boston Symphony) at the opening exercises of the school's tenth session Sunday afternoon at 4 o'clock. He succeeds the late Serge Koussevitzky in this position.

Mr. Munch arrived in New York by plane yesterday and will drive to Lenox, Mass., today. On Saturday, July 5, at 8:15 he will open the series of six concerts that he will conduct in the Theater-Concert Hall. These more intimate concerts will take place on Saturday evenings and Sunday afternoons for three successive week ends. The major Berkshire Music Festival will be held on the final three week ends (of the six-week season) in the Music Shed.

Tickets are available at the box office for all festival concerts, including the Theater-Concert Hall series. Friends of the Berkshire Music Center, whose contributions help to support it, are invited to all performances at the school. Programs for the festival and calendars of events at the school will be mailed on request to the Berkshire Music Center, Tanglewood, Lenox, Mass.

The programs for the first three week ends follow:

Saturday evening, July 5

"The Musical Offering"	Bach
Concerto for Two Violins (Ruth Posselt and Richard Burgin, soloists	Bach
Suite No. 3 in D major	Bach

Sunday afternoon, July 6

Concerto Grosso in A minor for Strings, Op. 6, No. 4	Handel
Symphony in C major	Dittersdorf
Symphony No. 5 in B minor	C. P. E. Bach
Cantata No. 140, "Wachet auf, ruft uns die Stimme" (Conducted by Hugh Ross)	Bach

Saturday evening, July 12

Suite from "Dardanus"	Rameau
Concert dans le gout théâtral	Couperin
Fantasia in A for String	Purcell
Concerto Grosso in D minor, Op. 3, No. 11	Vivaldi
"De Profundis" for Chorus and Orchestra (Conducted by Hugh Ross)	Lalande

Sunday afternoon, July 13

Symphony in E-flat, No. 39	Mozart
Symphony in G minor, No. 40	Mozart
Symphony in C major ("Jupiter") No. 41	Mozart

Saturday evening, July 19

Litaniae for Chorus and Orchestra (K. 125) (Conducted by Hugh Ross)	Mozart
Piano Concerto in C major (K. 467) (Lukas Foss, soloist)	Mozart
Mass in G major	Schubert

Sunday afternoon, July 20

Symphony No. 99 in E-flat	Haydn
Symphony No. 86 in D major	Haydn
Mass in G major	Schubert

This Clipping From
COLUMBUS, OHIO
DISPATCH
JUN 1 - 1952

'Titus' Top Tanglewood Attraction

Mozart Opera Will Be Prime Novelty Of Summer Season

TANGLEWOOD, LENOX, MASS.—"Titus," the opera which Mozart wrote in the last year of his life and the only "opera seria" of his maturer years, is announced by Boris Goldovsky as the major production of the opera department of the Berkshire Music Center in Tanglewood this summer. "Titus" (La Clemenza di Tito) will then have what will probably be its first complete production in America. There will be two performances on August 4th and 5th at Tanglewood to which friends of the Berkshire Music Center will be invited.

The score of "Titus," parts of which will be brought from Europe, consist of an overture and 25 numbers in three acts. The score is entirely by Mozart except for certain recitative passages in which he was helped by Suessmayer. There are to be no cuts in this production, although the text, which is being translated into English by Mr. Goldovsky and Sarah Caldwell, has been slightly revised.

A feature of the production will be a new scenic plan in which an elaborate mechanism for projection by slides, the invention Paul Planer, will be used. Planer's invention has been used in the larger opera houses in Europe with conspicuous success. It permits spectacle effects in such scenes as the burning and destruction of a palace in this opera. The scenery is being designed by Charles Elson.

Like all student performances at Tanglewood, one full-length work ("Titus") and several "evenings of opera" in the last weeks of the Boston Symphony Orchestra's summer school will be open to Friends of the Berkshire Music Center whose contributions help to support the school. Contributions to the Friends Society and requests for information about the events of the session that will run from July 1 to Aug. 10 may be mailed to Tanglewood, Lenox, Mass.

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
MAY 25 1952

10TH ANNIVERSARY OF TANGLEWOOD SCHOOL

Lenox, May 24—The Boston Symphony Orchestra's summer school at Tanglewood will observe its 10th anniversary this season. An invitation to join the Friends of the Berkshire Music Conter, issued by Dr. Lewis Perry, chairman, asks for continued support from former members, solicits new ones and lists some of the accomplishments of the 3000 students who have attended one or more sessions of the six-week school inspired by the late Serg Koussevitsky.

Among the former students are conductors, assistant conductors and players in major and minor orchestras, six Metropolitan Opera and 20 New York City Center Opera Co., singers, leaders of prominent choruses and choirs, teachers and music supervisors.

Members of the "Friends," as in former years, are invited to the 40 performances at the school. They will include symphony concerts each Friday evening, beginning July 4, conducted by Leonard Bernstein, Richard Burgin, Charles Much and others; chamber music concerts on Sunday mornings under the supervision of William Kroll; opera performances under the direction of Boris Goldovsky, including what is believed to be the first full stage presentation in this country of Mozart's "La Clemenza di Tito"; composers' forums Sunday evenings, with Aaron Copland as moderator; choral concerts prepared and conducted by Hugh Ross; song recitals and other events of interest to music lovers.

This Clipping From
HARTFORD, CONN.
TIMES
MAY 13 1952

High Interest in Tanglewood Study Group

Special to The Hartford Times

Tanglewood, Lenox, Mass.—Attracted by the recent announcement that all students in the advanced, active divisions will receive grants for tuition at the Berkshire Music Center from the Tanglewood Revolving Scholarship Funds, young musicians from nearly every state and some foreign countries have askel for auditions, which are being held in centers throughout the United States by members of the faculty.

Nearly 50 per cent of the applicants are former students.

* * *

ELIGIBLE for scholarship grants are members of the student orchestra and chamber music groups, chorus leaders, students of orchestral or choral conducting, students of composition with Aaron Copland and with Luigi Dallapicocola of Italy, and those studying actively in the opera department. They will be required to pay only living expenses.

* * *

THE FEATURE project of the Opera Department this season will be Mozart's seldom performed Opera Seria, "La Clemenza di Tito."

Applications for admission to the school and inquiries should be sent to Symphony Hall Boston.

BOSTON, MASS.
HERALD
JUN 30 1952

Dr. Munch Opens Tanglewood Session, Urges Students Probe Realm of Spirit

LENOX, June 29 (AP) — Charles Munch, conductor of the Boston Symphony Orchestra and the Berkshire Music Center, today oppened the 10th session at Tanglewood.

Dr. Munch urged some 400 students at the Boston Symphony's summer school to take responsibility for developing and expressing the inner life of the 17 nations from which they came.

"The realm of action, represented by the social struggle, aims at a momentary goal," Munch said, "While the realm of the spirit, represented by the arts, is eternal.

"The arts are a civilizing strength and civilization, despite its failures, is a just goal of the human spirit."

The six-week summer school session is held in connection with the 15 concerts of the Berkshire Festival, which commences Saturday night.

This Clipping From
HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM
MAY 9 - 1952

Keen Interest Shown In New Study Group At Tanglewood School

The Tanglewood Study group, a new department of the Berkshire Music center whose purpose is "to provide a unique opportunity for teacher and music lover to become familiar in actual practice with a great deal of fresh and useful repertory which they can take back to their communities" is attracting interest on the part of serious amateur musicians, music educators and others interested in community music.

At Tanglewood, the summer home of the Boston Symphony orchestra, where Charles Munch will direct both the Berkshire Symphonie festival and the school maintained in connection with it, Ingolf Dahl of the music department of the University of California in Los Angeles, will head the study group. For two, four, or six weeks the students will sing and play music of the Italian Renaissance and Elizabethan England, try their voices on the songs of the troubadours and the "glees" and "catches" of the time of Charles II, put together scenes from early Italian comic opera and sing and play chamber cantatas by living composers written especially for them.

Like most of the Tanglewood students they will be members of the festival chorus, who will be trained by Hugh Ross to sing in the festival concerts, including Berlioz' "Requiem" to be conducted by Mr. Munch. They may attend lectures, forum discussions and the performances by students and the Boston Symphony orchestra during the period of their enrollment.

Applicants include doctors, lawyers, insurance brokers, an air force reserve officer, a social worker, a woman accountant from Honolulu and an engineer from California whose daughter, an advanced student of the flute, wishes to play in the orchestra. The two and four-week terms give opportunity to those for whom music is an avocation to spend their vacation periods in its atmosphere.

BOSTON, MASS.
HERALD
JUN 5 - 1952

Berkshire Festival Programs Changed

Artur Rubinstein will play the solo in Brahms' Second Piano Concerto with the Boston Symphony Orchestra at the Berkshire Festival Aug. 7. The announcement was made today by Charles Munch, conductor, who made known at the same time other changes in the program and the names of additional Festival soloists. Brahms' Fourth Symphony was included in the July 31 program following the reecipt by the orchestra of the highest award of the Academis du Disque Francais for its recording of the Brahms work.

Margaret Harshaw, soprona, Charles Kullman, tenor, and James Pease, bass, will be soloists for the Wagner program that Pierre Monteux will conduct Aug. 2. Andrew McKinley will sing the tenor part in Berlioz' "Requiem" in the final Festival concert Aug. 10.

Cancelling the program listed for Thursday evening, July 31, Mr. Munch will conduct instead Faure's Incidental Music for "Pelleas and Melisande" and Ballade for Piano and Orchestra, Ravel's Piano Concerto and Brahms' Fourth Symphony.

Following the opening of the festival in the Tanglewood theatre this week-end, with an all-Bach program for Saturday evening (July 5) and Handel's Concerto Grosso in A minor for Strings, Dittersdorf's Symphony in C major, C. P. E. Bach's Symphony No. 5 in B minor, and J. S. Bach's Cantata No. 140, next week-end's programs will consist of Rameau's Suite from "Dardanus," Couperin's Concert dans le gout theatral, Purcells' Fantasia in A. for Strings, Vivaldi's Concerto Gross o in D minor and Lalande's "De Profudis" for Chorus and Orchestra Saturday evening, with an all-Mozart program of the three Symphonies in E-flat, G minor and C major ("Jupiter") Sunday afternoon.

Included in the 27 Berkshire Music Center performances listed in the Tanglewood calender of 49 events are five for the coming week: chamber music Sunday morning at 10, a composer's forum Sunday evening, the Bel Arte Trio, gift of the Elizabeth Sprague Coolidge Foundation in the Library of Congress Wednesday afternoon and a symphony concert by the student orchestra Friday evening.

SPRINGFIELD, MASS.
MORNING UNION
JUN 28 1952

MUNCH TO DIRECT ALL-BACH EVENT IN LENOX JULY 5

Opening Exercises of Berkshire Music Center Sunday at 3.30

Tanglewood, Lenox, June — Charles Munch will conduct men of the Boston Symphony Orche in an all-Bach program Satu evening, July 5, at 8.15 to open series of six concerts in the Tang wood theater-concert on the comin three week ends. Preceding the major Berkshire Festival in the music shed, which will start July 24, the concerts in the more intimate hall have proven more popular each year, until the audience on the lawn exceeds that within.

Richard Burgin, concertmaster, and Ruth Posselt, his wife, will be the soloists for the Concerto for Two Violins. The program will begin with "The Musical Offering" and close with the Suite No. 3, in D major.

Sunday afternoon at 3 the program will be Handel's Concerto Grosso for Strings, Dittersdorf's Symphony in C major, C. P. E. Bach's Symphony No. 5 in B minor and J. S. Bach's Cantata No. 140, the last to be conducted by Hugh Ross.

With the opening exercises of the Berkshire Music Center this Sunday at 3.30 p. m., the first school performance will be given Friday evening July 4 at 8.15, when for the first time the symphony orchestra of talented students will play together. The first of six weekly chamber music concerts will be given in the chamber music hall Sunday morning, July 6, at 10, and in the evening at 8.15 the first composers' forum will be held.

PHILADELPHIA, PA.
INQUIRER
JUN 15 1952

In the East a series of 15 Concerts has been scheduled for the Berkshire Music Festival at Tanglewood, Mass., from July 5 to Aug. 10. Early reservations are advisable.

The program, by the Boston Symphony Orchestra, ~~will be conducted~~ by Charles Munch, Pierre Monteux and Leonard Bernstein.

HARTFORD, CONN.
TIMES
JUL 5 - 1952

Munch Conduct Concert Tonight; Tanglewood Bow

Tanglewood, Lenox, Mass. — Charles Munch will conduct members of the Boston Symphony Orchestra in an all-Bach program tonight at 8:15 to open the series of six concerts in the Tanglewood theater-concert hall on the coming three weekends, preceding the major Berkshire Festival in the music shed, which starts on July 24.

Richard Burgin, concertmaster, and Ruth Posselt, his wife, will be the soloists for the Concerto for Two Violins. The program will begin with "The Musical Offering" and close with the Suite No. 3 in D major.

Sunday at 3 p. m. the program will be Handel's Concerto Grosso for Strings, Dittersdorf's Symphony in C major, C. P. E. Bach's Symphony No. 5 in B minor and J. S. Bach's Cantata No. 140, the last to be conducted by Hugh Ross.

* * *

THE BERKSHIRE Music Center's first school performance was given Friday evening when for the first time the symphony orchestra of talented students played together.

The first of six weekly chamber music concerts will be given in the chamber music hall Sunday at 10 a. m., and the first composers' forum at 8:15 p. m., when the works of those studying with Aaron Copland, Luigi Dallapiccola and Lukas Foss will be performed by their fellow students, and commented upon.

Music Shed concerts, in three series of Thursday and Saturday at 8:15 p. m. and Sunday at 3 p. m. each, will be as follows, conducted by Charles Munch unless otherwise specified:

* * *

SERIES A — Thursday, July 24: Beethoven, Symphony No. 3, "Eroica"; Brahms, Symphony No. 1 in C minor.

Saturday, July 26, conducted by Pierre Monteux: Cimarosa, Overture, "The Secret Marriage;" Schubert, Symphony No. 7 in C major; Stravinsky, "The Rite of Spring."

Sunday, July 27: Franck, symphonic piece from "Redemption"; Bizet, Symphony in C major; Dallapiccola, "Three Prisoners' Songs" (with chorus), conducted by Hugh Ross; Ravel, "Daphnis and Chloe," Suites 1 and 2 (with chorus).

* * *

SERIES B—Thursday, July 31: Faure, Incidental Music for "Pelleas and Melisande" and Ballade for Piano and Orchestra; Ravel, Piano Concerto; Brahms, Symphony No. 4.

Saturday, Aug. 2: all Wagner program conducted by Pierre Monteux: Prelude and Love-death, "Tristan and Isolde;" Wotan's Farewell and Fire Music, "Die Walkure;" Final Scene, "Siegfried"; Immolation Scene, "Gotterdammerung;" soloists, Margaret Harshaw, soprano, Charles Kullman, tenor, James Pease, Bass.

Sunday, Aug. 3: Beethoven, Overture to "Egmont;" Beethoven, Symphony No. 3; Debussy, "Iberia"; Honegger, "Danse de Morts" (with chorus).

* * *

SERIES C — Thursday, Aug. 7: Schumann, Symphony No. 1 ("Spring"); Swanson, Short Symphony; Tchaikovski, Symphony No. 4; Brahms, Seond Piano Conerto, soloist, Artur Rubinstein.

Saturday, Aug. 9: Koussevitsky Memorial Concert: C. P. E. Bach, Andante from Concerto in D major; Copland, Symphony No. 3; Sibelius, Symphony No. 5.

Sunday, Aug. 10: Berlioz, Requiem (with chorus) Andrew McKinley, tenor, soloist.

This Clipping From
NEW YORK, N. Y.
NEWS
JUN

Berkshire Fete

Dates for this year's Berkshire Music Festival at Tanglewood, Mass., are July 5 to Aug. 10. The festival is one of the Berkshire's top Summer tourist events.

[19]

The Times Union, Albany
July 13, 1952

Tanglewood Again Music Capital With Opening of Berkshire Festival

First Symphony Concert July 24

By EDGAR S. VAN OLINDA

FACULTY—Hugh Ross, Aaron Copland and Charles Munch talk after the opening ceremonies of the Berkshire Music Center. Mr. Ross heads the department of Choral Conducting and Chorus, Mr. Copland is assistant director of the school and teaches composition, and Mr. Munch is director of the school and conductor of the Boston Symphony Orchestra.

Tanglewood, sandwiched between Lenox and Stockbridge, an hour and a half's motor trip from Albany, becomes the musical capital of the world with the opening of the major concerts by the Boston Symphony Orchestra in the big music shed, Thursday night, July 24. The fresh country air, cool breezes, ancient trees and gently sloping hills of the New England Berkshires provide an ideal setting for the three weekend series of orchestral concerts.

The guests at Tanglewood who are not holders of seats in the 6,000 capacity shed lounge on the lawns and listen to the music. On Sunday afternoons, when the weather is pleasant, it is not unusual for an audience of 14,000 music lovers to gather in the shed and on the surrounding lawns to listen to the world's finest orchestral music.

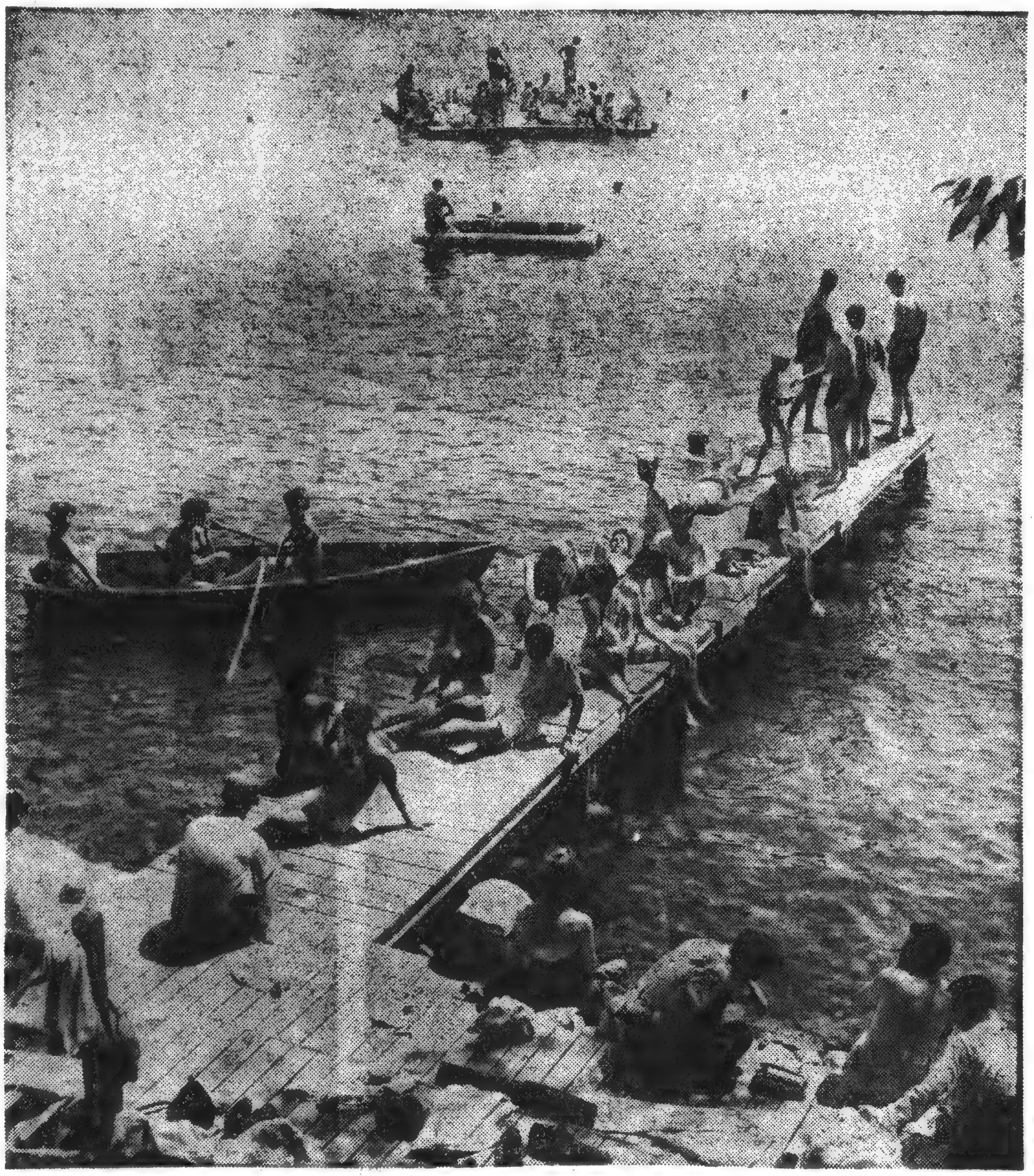
OPEN TO PUBLIC

Grounds are open to the public three hours before a concert. One may buy buffet lunches and dinners inside the gates. One is perfectly welcome to explore the grounds—the functional, starkly handsome shed; the Concert Hall and Theatre; the Victorian-gabled Tanglewood headquarters, once the estate's mansion, the converted barn, now used as studios, the lovely formal gardens and cultivated orchards.

Highlights of the three weekend series include Beethoven's Third and Brahms' First, conducted by Charles Munch, July 24; the controversial "Rite of Spring," conducted by Pierre Monteux, July 26. On August 9, Leonard Bernstein will conduct Aaron Copland's too-seldom performed Third Symphony.

Many of the concerts through August 10 are by invitation only to the friends of the Music Center. However, a nominal contribution constitutes membership. All other concerts are open to the public for a small admission fee.

The festival, which had its inception on the old Hanna Farms nearby, was first called: "Music Under the Stars." The orchestra shell protected only the players from elements. Today, the $80,000 shed, designed by the modernist, Eliel Saarinen, and built in the shape of a huge piece of pie, is equipped with a double roof to prevent the sound of rain drowning out the orchestra. Music lovers share the programs with the very essence of New England aristocracy. Formal attire in the double row of boxes which bisect the huge auditorium is balanced outside by thousands of young people, attired in plaid shirts, peasant blouses and blue jeans, the proper dress for their appreciation of Bach, Beethoven and Brahms music in the Berkshire Mountains.



ENJOYABLE—A crowd of students from the Berkshire Music Center relax in and around the waters of Lake Mahkeenac on a sunny Saturday afternoon.

MUSICAL LEADER
CHICAGO, ILL.

JUN - 1952

Berkshire Festival Plans

The plan of procedure inaugurated by the late Dr. Serge Koussevitzky for the Berkshire Festival by the Boston Symphony Orchestra at Tanglewood is to be followed in general by Charles Munch who will conduct the concerts. There will be six concerts in the Theatre on Saturday evenings and Sunday afternoons, from July 5 to July 20 inclusive and three series of concerts in the Shed from July 24 to Aug. 10 on Thursday and Saturday evenings and Sunday afternoons.

The Berkshire Music Center will observe its tenth anniversary this season. Over 3000 students have attended one or more sessions of the six-week school of the Boston Symphony Orchestra. Among the former students are conductors, assistant conductors and players in major and minor orchestras, singers in both the Metropolitan Opera and the New York City Center Opera, leaders of prominent choruses and choirs and teachers and music supervisors. Among the forty performances at the school will be symphony concerts conducted by Leonard Bernstein, Richard Burgin, Charles Munch and others; chamber music concerts under the supervision of William Kroll; opera performances under the direction of Boris Goldovsky; composers' forums with Aaron Copland as moderator; choral concerts directed by Hugh Ross and other events of interest to music lovers.

On Wednesday evenings in July four concerts of chamber music will be presented through the generosity of the Elizabeth Sprague Coolidge Foundation in the Library of Congress. These will include the Bel Arte Trio; a sonata recital by Janos Scholz, cello, and Mikolas Schwalb, piano; the Berkshire Woodwind Ensemble; and the Fine Arts Quartet of the American Broadcasting Company. Munch is director of the school with Aaron Copland as assistant director, Ralph Berkewitz, dean, and Thomas E. Perry Jr., executive secretary.

TOLEDO, OHIO
BLADE

JUN 27 1952

Music And Art

anglewood Opera Head o Lecture In Town Hall

Patrons of the Town Hall lec- re series in Toledo, directed Flora Ward Hineline, will ar a world authority on oper- ic stage direction and produc- on. Dr. Herbert Graf of the Metropolitan and San Francisco peras, head of the opera department at the Berkshire Music Center, Tanglewood, and artistic director of the official opening pageant at the World's Fair in 1939, will address the Town Hall ladies Jan. 31 on "Opera—Yesterday, Today and Tomorrow." These lectures are given at the Commodore Perry Hotel Saturday mornings at 11. Dr. Graf has produced operas in Vienna, Rome and Paris; has been stage director of the Central City Opera Festival and the festivals n Florence and Salzburg. He as written two books on various spects of opera.

BOSTON, MASS.
MORNING GLOBE

JUN 28 1952

400 Students Arriving at Tanglewood School

LENOX, June 27—More than 400 students from 41 states and 16 countries will arrive at Tanglewood this week-end to spend six weeks of concentrated study at the 10th session of the Berkshire Music Center. For the opening exercises Sunday afternoon Charles Munch, the director, will come from France.

Also arriving are a distinguished faculty of 36, including Aaron Copland, Leonard Bernstein, Luigi Dallapiccola, Boris Goldovsky, Hugh Ross, Richard Burgin, Ingolf Dahl, William Kroll and first chairs of the Boston orchestra.

Seven students will come from Canada; five from Israel; two each from Mexico and Argentina and one from Brazil, Chile, Turkey, Italy, France, Egypt, South Africa, Hong Kong, New Zealand, Honolulu, England and Germany. New York leads the states with 88, including 62 from New York city. Massachusetts is second with 42.

Ranging in age from 15 to 58, the majority of students are from 18 to 25.

SPRINGFIELD, MASS.
NEWS

JUL 18 1952

BERNSTEIN CONDUCTS AT MUSIC FESTIVAL

Leonard Bernstein will conduct excerpts from Berlioz' dramatic symphony, "Romeo and Juliet," tonight at Tanglewood, when the Berkshire Music Center's student orchestra will give its third weekly concert of the season. Eminent as a conductor, composer and pianist, and director of the arts department at Brandeis University, Mr. Bernstein heads the conducting and orchestral sections at the Tanglewood school.

On the program also will be Schubert's Fifth Symphony, Elyakum Shapira of Israeli conducting, and Benjamin Britten's "The Young Person's Guide to the Orchestra," Lorin Maazel of Pittsburgh conducting, with McHenry Boatwright of Boston as narrator.

Sunday morning's chamber music program, at 10, prepared under the direction of William Kroll, will include Mozart's Woodwind Quintet in E-flat major, Mendelssohn's String Quartet in E minor and Faure's Piano Quartet No. 1.

Friends of the Berkshire Music Center, by voluntary contribution to the school, are invited to both concerts, as to all other school performances.

[26]

The Times-Union, Albany
July 13, 1952

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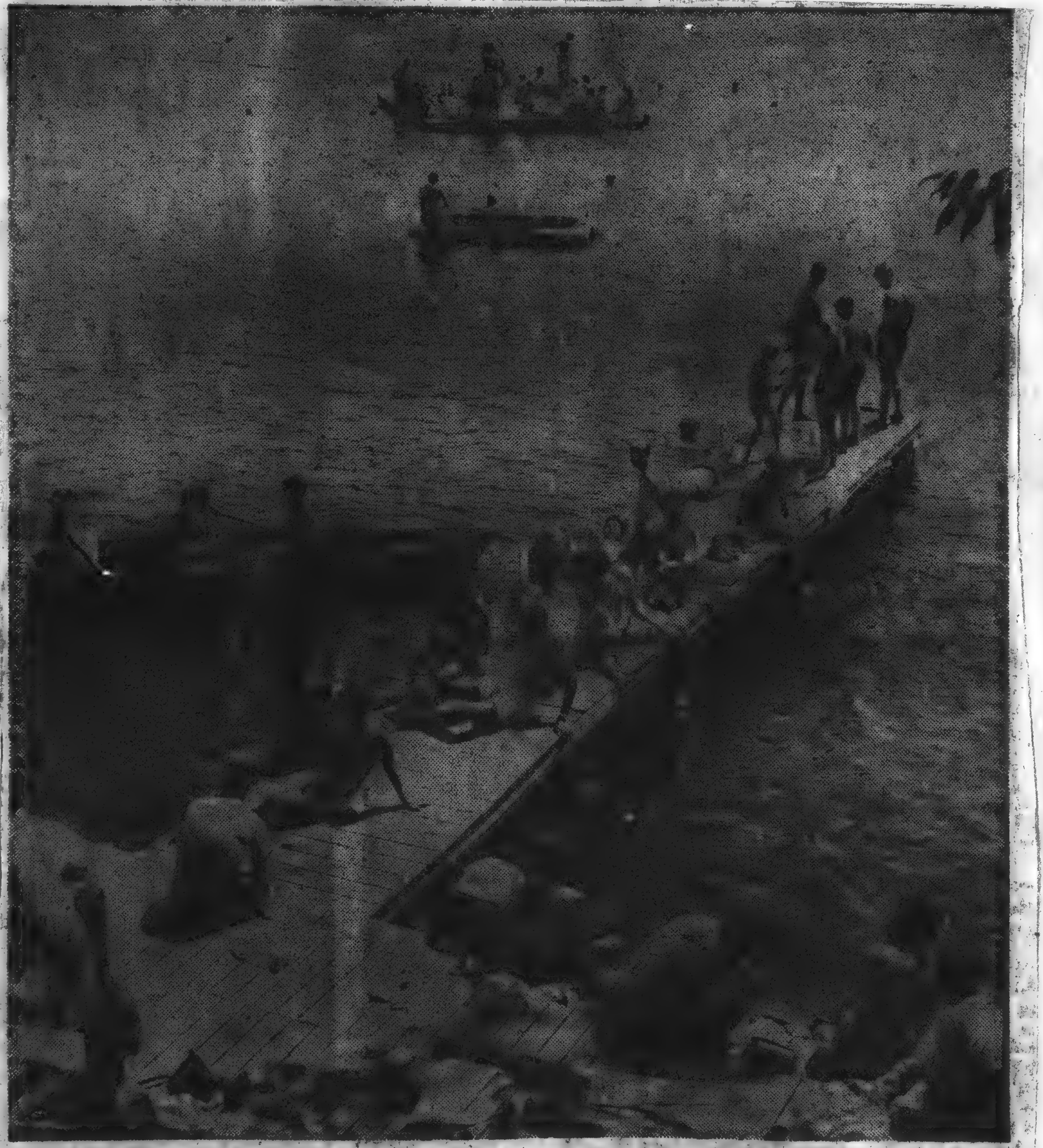

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MUSICAL LEADER
CHICAGO, ILL.
JUN - 1952

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The plan of procedure inaugurated by the late Dr. Serge Koussevitzky for the Berkshire Festival by the Boston Symphony Orchestra at Tanglewood is to be followed in general by Charles Munch who will conduct the concerts. There will be six concerts in the Theatre on Saturday evenings and Sunday afternoons, from July 5 to July 20 inclusive and three series of concerts in the Shed from July 24 to Aug. 10 on Thursday and Saturday evenings and Sunday afternoons.

The Berkshire Music Center will observe its tenth anniversary this season. Over 3000 students have attended one or more sessions of the six-week school of the Boston Symphony Orchestra. Among the former students are conductors, assistant conductors and players in major and minor orchestras, singers in both the Metropolitan Opera and the New York City Center Opera, leaders of prominent choruses and choirs and teachers and music supervisors. Among the forty performances at the school will be symphony concerts conducted by Leonard Bernstein, Richard Burgin, Charles Munch and others; chamber music concerts under the supervision of William Kroll; opera performances under the direction of Boris Goldovsky; composers' forums with Aaron Copland as moderator; choral concerts directed by Hugh Ross and other events of interest to music lovers.

On Wednesday evenings in July four concerts of chamber music will be presented through the generosity of the Elizabeth Sprague Coolidge Foundation in the Library of Congress. These will include the Bel Arte Trio; a sonata recital by Janos Scholz, cello, and Mikolas Schwalb, piano; the Berkshire Woodwind Ensemble; and the Fine Arts Quartet of the American Broadcasting Company. Munch is director of the school with Aaron Copland as assistant director, Ralph Berkewitz, dean, and Thomas E. Perry Jr., executive secretary.

TOLEDO, OHIO
BLADE
JUN 27 1952

usic And Art

anglewood Opera Head o Lecture In Town Hall

Patrons of the Town Hall lec- re series in Toledo, directed y Flora Ward Hineline, will ear a world authority on oper- ic stage direction and produc- on. Dr. Herbert Graf of the etropolitan and San Francisco peras, head of the opera de- partment at the Berkshire Music Center, Tanglewood, and artistic director of the official opening pageant at the World's Fair in 1939, will address the Town Hall ladies Jan. 31 on "Opera—Yesterday, Today and Tomorrow." These lectures are given at the Commodore Perry Hotel Saturday mornings at 11. Dr. Graf has produced operas in Vienna, Rome and Paris; has been stage director of the Central City Opera Festival and the festivals in Florence and Salzburg. He has written two books on various aspects of opera.

BOSTON, MASS.
MORNING GLOBE
JUN 28 1952

400 Students Arriving at Tanglewood School

LENOX, June 27—More than 400 students from 41 states and 16 countries will arrive at Tanglewood this week-end to spend six weeks of concentrated study at the 10th session of the Berkshire Music Center. For the opening exercises Sunday afternoon Charles Munch, the director, will come from France.

Also arriving are a distinguished faculty of 36, including Aaron Copland, Leonard Bernstein, Luigi Dallapiccola, Boris Goldovsky, Hugh Ross, Richard Burgin, Ingolf Dahl, William Kroll and first chairs of the Boston orchestra.

Seven students will come from Canada; five from Israel; two each from Mexico and Argentina and one from Brazil, Chile, Turkey, Italy, France, Egypt, South Africa, Hong Kong, New Zealand, Honolulu, England and Germany. New York leads the states with 88, including 62 from New York city. Massachusetts is second with 42.

Ranging in age from 15 to 58, the majority of students are from 18 to 25.

SPRINGFIELD, MASS.
NEWS
JUL 18 1952

BERNSTEIN CONDUCTS AT MUSIC FESTIVAL

Leonard Bernstein will conduct excerpts from Berlioz' dramatic symphony, "Romeo and Juliet," tonight at Tanglewood, when the Berkshire Music Center's student orchestra will give its third weekly concert of the season. Eminent as a conductor, composer and pianist, and director of the arts department at Brandeis University, Mr. Bernstein heads the conducting and orchestral sections at the Tanglewood school.

On the program also will be Schubert's Fifth Symphony, Elyakum Shapira of Israeli conducting, and Benjamin Britten's "The Young Person's Guide to the Orchestra," Lorin Maazel of Pittsburgh conducting, with McHenry Boatwright of Boston as narrator.

Sunday morning's chamber music program, at 10, prepared under the direction of William Kroll, will include Mozart's Woodwind Quintet in E-flat major, Mendelssohn's String Quartet in E minor and Faure's Piano Quartet No. 1.

Friends of the Berkshire Music Center, by voluntary contribution to the school, are invited to both concerts, as to all other school performances.

זיק מואוויס

דער 10טער יובל פון דעם בוירקשיר מוזיק פעסטיוואל איצט געפייערט אין טאנגעלוואוד

הגם דער בוירקשיר מיוזיק פעסטיוואל האט זיך אנגעהויבן אין יאר 1934, פייערט היינטיגן זומער טאנגלוואוד דעם 10טן יובל, דעם 10טן געבוירנטאג פון דעם „בוירקשיר מוזיק צענטער". לכבוד דעם 10טן יובל גרייט זיך טאנגלוואוד מיט א סעריע יום־טוב'דיגע, מוזיקאלישע אקטיוויטעטן פון אויסערגעוויינלעכן פארנעם.

עס כמעט ניט צו באגרייפן ווי שנעל און ווי ריזיג דער אמעריקאנער מוזיקאלישער צענטער, וואס געפינט זיך אין טאנגלוואוד, ניט ווייט פון פיטספילד, מאס., איז אויסגעוואקסן אין א משך פון 10 יאר. ווען מען פארגלייכט בלויז די ציפערן פון דעם עולם וואס האט באזוכט די קאנצערטען זינט 1934, ווערט קלאר ווי פאנטאסטיש די גאנצע אונטערנעמונג איז און אויף וויפיל דער באגער פאר ערנסטע מוזיק אין אמעריקע האט זיך פארגרעסערט זייט דאן.

אין 1934 זיינען די קאנצערטען באזוכט געווארען פון 5,000 מענשען. אין 1950 דערגרייכט די צאל באזוכער ביז 130,000. די מוזיק ענטוזיאסטען קומען ניט פון פיטספילד אדער לענאקס נאר פון גאנץ אמעריקע. מוזיקאלישע חסידים פארען אין דעם ניי־אויסגעוואקסענעם מוזיקאלישען צענטער ניט נאר צו הערען די וויכטיגע קאנצערטען, וואס ווערען געגעבען פון דעם באסטאן סימפאני ארקעסטער, אונטער דער לייטונג פון וויכטיגע דיריגענטען, נאר פשוט צו אטעמען יעדען טאג מוזיק. פון אין דער פרי ביז שפעט אין דער נאכט געפינט מען זיך אין א מוזיקאלישער אטמאספערע. מען מישט זיך מיט די בארימטסטע קאמפאזיטארען פון אונזער צייט, מיט די וויכטיגסטע דיריגענטען, די גרעסטע ווירטואזען.

מער פון אלץ פאראינטערעסירט דעם צושויער די באגייסטערונג, דער ענטוזיאזם, דאס פליהען אין די הימלען פון די זעהר טאלאנטפולע סטודענטען וואס קומען קיין טאנגלוואוד לערנען די העכערע למודים פון מוזיק, סטודענטען וואס קומען פון אלע עקען וועלט.

אפיציעל האט זיך דער פעסטיוואל געעפענט שבת אוונט, ווען טשארלס מינש, דער שטענדיגער דיריגענט פון דעם באסטאן סימפאני ארקעסטער, האט דורכגעפירט א באך־פראגראם מיט א פארקלענערטען ארקעסטער, מיטגלידער פון דעם פולען סימפאנישען ארקעסטער. די באך־מוזיק איז געווען זעלטען געהערטע מוזיק. דער עולם איז געווען א גרויסער. ניט נאר איז דער טעאטער וואו דער קאנצערט איז געגעבען געווארען געווען איבערפולט, נאר טויזענטער מענשען זיינען געזעסען אויפ'ן גראז אין דרויסען און זיך פלייסיג צוגעהערט צו די אומפארגלייכבארע באך־מוזיק. עס מוז דערמאנט ווערען, אז די אקוסטיק איז אזוי וואונדערליך, אז ווי ווייט אוועק אויפ'ן גראז מען זאל ניט זיצען הערט מען אפילו די שטילסטע און צארטסטע ניואנסען פונקט ווי מען הערט ווען מען זיצט אין דער צווייטער אדער דריטער רייע פון טעאטער.

זונטאג אין דער פרי האבען די תלמידים געשפילט קאמער־מוזיק. נאכמיטאג האט מינש ווידער דיריגירט א ריין קלאסישע פראגראם און אין אוונט איז אפגעהאלטען געווארען דער ערשטער פארום פון סעזאן. ביי דעם פארום איז געהערט געווארען מוזיק פון די יונגע קאמפאזיטארען וואס שטודירען אין טאנגלוואוד. די מוזיק אין מאדערניסטישען סטיל איז געווען מכל המינים — מוזיק פאר פיאנא, פאר סטרונע־אינסטרומענטען, פאר האלץ־אינסטרומענטען, פאר מעש־אינסטרומענטען און אויך פאר געזאנג.

נאך דער פראגראם ווערען געשטעלט פראגעס פון די איבעריגע סטודענטען, ווי אויך פון דעם עולם, בנוגע די קאמפאזיציעס. און די יונגע קאמפאזיטארען האבען א געלעגענהייט צו ענטפערען אויף די פראגעס ווי אויך אויף די קריטישע באמערקונגען וואס ווערען געמאכט.

לויט די באריכטען, וואס דער בוירקשיר מוזיק צענטער האט ארויסגעגעבען, געפינען זיך איצט אין די פארשיידענע קלאסען אין טאנגלוואוד אן ערך פון 400 סטודענטען. 41 שטאטען פון די פאראייניגטע שטאטען זיינען פארטראטען צווישען די תלמידים ווי אויך 16 לענדער פון אויסלאנד. אין דעם פאקולטעט געפינען זיך 36 לערער מיט אינטערנאציאנאלע רעפוטאציעס. צווישען די לערער געפינען זיך נעמען ווי אהרן קאפלאנד, לעאנארד בערנשטיין, דאלאפיקאלא, באריס גאלדאווסקי און אנדערע.

אויס'ן צעטל פון תלמידים, וואס קומען פון פרעמדע לענדער, געפינען מיר: 7 פון קאנאדע, 5 פון ישראל, 2 פון מעקסיקא און 2 פון ארגענטינע. די פאלגענדע לענדער האבען געשיקט צו איינציגע תלמידים — בראזיל, טשילע, טערקיי, איטאליע, פראנקרייך, עגיפטען, דרום־אפריקע, האנג־קאנג, ניו־זילאנד, האנאלולו, ענגלאנד און דייטשלאנד.

צווישען די קורסען, וואס ווערען אויפגענומען אין טאנגלוואוד איז אויך דא א קורס פאר דיריזשארען אונטער דער לייטונג פון לעאנארד בערנשטיין. פאר דעם צוועק איז ארגאניזירט געווארען א סטודענטען־ארקעסטער, וואס שטעהט אויף א גאר הויכער מדרגה. יעדען פרייטאג אוונט שפילט דער סטודענטען ארקעסטער א פולשטענדיגע פראגראם פון סימפאנישען רעפערטואר, דיריגירט פון די תלמידים־דיריגענטען. פרייטאג, דעם 4טען יולי, איז געגעבען געווארען דער ערשטער פון די קאנצערטען, די ערשטע העלפט, אנגעפירט פון די תלמידים מיט גרויס ערפאלג און די צווייטע העלפט פון טשארלס מינש, וועלכער האט דיריגירט די סטודענטען־גרופע, אין סעזאר פראנקא'ס סימפאני אין רע מינאר.

ווען מען דערמאנט טאנגלוואוד, מוז דערמאנט ווערען סערגעי קוסעוויצקי, דער איניציאטאר, ארגאניזאטאר און ערשטער דירעקטאר פון דעם „בוירקשיר מוזיק צענטער". א דאנק זיין אומערמידליכער ענערגיע, מוט, ווי אויך געלט איז דער דאזיגער וויכטיגסטער מוזיק־צענטער פון אמעריקע געווארען א רעאליטעט. ער האט צוגעצויגען צו זיך ניט נאר די גרעסטע קינסטלער, ווירטואזען און פעדאגאגען נאר אויך מעצענאטען, וועלכע האבען פינאנציעל געהאלפען פארווירקליכען זיין לאנגיעריגען חלום. ער האט ביי זיין לעבען געזעהן ווי צוויי פון זיינע תלמידים, וואס האבען שטודירט מיט אים אין טאנגלוואוד די קונסט פון דיריגירען, האבען דערגרייכט הויכע פאזיציעס אלס וויכטיגע דיריזשארען פון סימפאנישע ארקעסטערס. די צוויי תלמידים זיינען איצט זעהר טיכטיג אין דעם מוזיק צענטער אויף דעם זעלבען געביט. זיי זיינען: לעאנארד בערנשטיין און אליעזר דע קארוואלהא.

נאכ'ן טויט פון סערגעי קוסעוויצקי האט טשארלס מינש, דערזעלבער דיריגענט וואס איז באשטימט געווארען צו דיריגירען דעם באסטאן סימפאני ארקעסטער, אויך איבערגענומען דעם אמט פון דירעקטאר פון בוירקשיר מוזיק צענטער. מינש, צוזאמען מיט אהרן קאפלאנד, וועלכער איז געווארען דער געהילפס־דירעקטאר, פירען אן דעם צענטער וואס וואקסט פון יאר צו יאר און ציט־צו מער און מער מוזיק־חסידים, מוזיק ענטוזיאסטען, און וויכטיגער פון אלץ — מוזיקאלישע טאלאנטען וואס האבען די מעגליכקייטען צו קריסטאליזירען זייער טאלאנט.

דער גרויסער יובל וועט געפייערט ווערען די וואך פון אויגוסט דעם 1טען ביז דעם 8טען.

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at 8:15

Bsn Daily [illegible] May 16 '52

Berkshire Friends

The Boston Symphony Orchestra's Summer school at Tanglewood will observe its 10th anniversary this season. An invitation to join the Friends of the Berkshire Music Center, issued this week by Dr. Lewis Perry, chairman, asks for continued support from former members, solicits new ones and lists some of the accomplishments of the 3000 students who have attended one or more sessions of the six-week school inspired by the late Serge Koussevitzky.

Among the former students are conductors, assistant conductors and players in major and minor orchestras, six Metropolitan Opera and 20 New York City Center Opera Company singers, leaders of prominent choruses and choirs, teachers and music supervisors.

Members of the "Friends," as in former years, are invited to the 40 performances at the school. They will include symphony concerts each Friday evening, beginning July 4, conducted by Leonard Bernstein, Richard Burgin, Charles Munch and others; chamber music concerts on Sunday mornings under the supervision of William Kroll; opera performances under the direction of Boris Goldovsky, including what is believed to be the first full stage presentation in this country of Mozart's "La Clemenza di Tito"; composers' forums Sunday evenings, with Aaron Copland as moderator; choral concerts prepared and conducted by Hugh Ross; song recitals and other events of interest to music lovers.

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN

MAY 4 - 1952

MUSIC STUDENTS SEEK TO ENROLL

More Tanglewood Applicants Than in 1951

Lenox, May 3—The number of advanced students of music who have applied for enrollment at the Berkshire Music Center, the summer school maintained by the Boston Symphony Orchestra in connection with its ~~Berkshire~~ Festival concerts at Tanglewood, is greater than at this time a year ago.

Attracted by the recent announcement that all students in the advanced, active divisions will receive grants for tuition from the Tanglewood Revolving Scholarship Fund young musicians from nearly every state and some foreign countries have asked for auditions, which are being held in centers throughout the United States by members of the faculty. Nearly 50 per cent of the applicants are former students, some returning for the third season. An Egyptian from Cairo will return to study composition; another young composer has been accepted from Tel Aviv.

Those eligible for scholarship grants include members of the student orchestra and chamber music groups, chorus leaders, students of orchestral or choral conducting, students of composition with Aaron Copland and with Luigi Dallapiccola of Italy, and those studying actively in the opera department. They will be required to pay only living expenses in the school dormitories or in guest houses or private homes in Lenox, Stockbridge and surrounding towns.

Interest is also being shown in the Tanglewood Study Group, in which amateur musicians and music educators may enroll for two, four or six weeks at the regular tuition rates.

The feature project of the Opera Department this season will be Mozart's seldom performed Opera Seria, "La Clemenza di Tito." Applications for admission to the school and inquiries should be sent to Symphony Hall, Boston.

TOLEDO, OHIO
BLADE

JUN 22 1952

Rare Works On Parade In East

By JAY S. HARRISON

THIS AWESOME array of goods continues with the already announced performance, by the opera department of the Berkshire ~~Music~~ Center in Tanglewood, Mass., on Aug. 4 and 5, of Mozart's "La Clemenza di Tito," a work of the composer's last year and a classic example of the final flowering of Baroque opera seria. The production, in most respects complete and the first of its kind in America, will make use of a new scenic device based on an elaborate slide projection mechanism, which was developed by the inventor, Paul Planer.

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION

MAY 30 1952

~~Four~~ Chamber Music Concerts At Tanglewood

Tanglewood, Lenox, May 29—Through the generosity of the Elizabeth Sprague Coolidge Foundation in the Library of Congress, four concerts of chamber music will be presented at the Berkshire Music Center on Wednesday evenings in July.

The series will open ~~on July~~ 9 with a recital by the Bel Arte Trio, a string trio consisting of Ruth Posselt, Joseph de Pasquale and Samuel Mayes. The three musicians are members of the Berkshire Music Center faculty. On July 16 there will be a sonato recital by Janos Scholz, cello, and Miklos Schwalb, piano. On July 23 the Berkshire Woodwind Ensemble will be held under the direction of Louis Speyer. The members consist of James Pappousakis, flute, Pasquale Cardillo, clarinet, Raymond Allard, bassoon, Harold Meek, French horn, and Mr. Speyer; Miklos Schwalb will assist as pianist. The final concert will be given by the Fine Arts Quartet of the American Broadcasting Co. on July 30 with Leonard Sorkin, and Joseph Stepansky, violins, Sheppard Lehnhoff, viola, and George Sopkin, cello.

These concerts will be held at the Theater-Concert Hall at 8.15. They will be open by invitation to members of the Society of Friends of the Berkshire Music Center. All who are interested in the activities at Tanglewood are invited to join this society through which contributions help to support the school.

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN

JUN 1 - 1952

NEW WORKS SOUGHT FOR STUDY GROUP

Lenox, May 31—The Tanglewood Study Group, a department of the Berkshire Music Center, is inviting ~~composers of~~ new works, easy enough to be read at sight, or nearly so, to submit them for possible performance at Tanglewood this season. Under the direction of Ingolf Dahl, since 1945 associate professor of music at the University of Southern California, professional and nonprofessional music lovers will deive for two, four or six weeks into the realm of musical repertoire that is largely outside that of the other departments at Tanglewood, the summer home of the Boston Symphony Orchestra.

In addition to works of Lully, Vivaldi, Johann Christian Bach and early Haydn, which are easy without being trivial or perfunctory, they will perform contemporary music, easy in the same sense, if it is possible to obtain them.

Aaron Copland, who is the assistant director of the school, is sending out a call for compositions for the new project as follows: "The preferred form is that of the chamber cantata for 30 to 50 mixed voices (including solo singers, if wanted) and a small orchestra of unspecified instrumentation. The instrumental parts should be grouped into nothing more definite than 'high, middle and low' instruments with parts in B flat, F. B flat basso, alto clef, etc. provided wherever feasible.

"Indications such as 'strings only,' 'woodwind only,' brass only' (in the sense of options within the continuous parts) may be helpful to overcome the possibility of monotony by constant doubling." Composers having works to submit are requested to describe their length and nature in a letter addressed to Mr. Dahl at Symphony Hall, Boston.

Munch Opens Tanglewood

By the Associated Press

Lenox, Mass.

Charles Munch, director of the Boston Symphony Orchestra and the Berkshire Music Center, yesterday opened the tenth session at Tanglewood.

Mr. Munch urged some 400 students at the Boston Symphony's summer school to take the responsibility for developing and expressing the inner life of the 17 nations from which they come.

"The realm of action, represented by the social struggle, aims at a momentary goal," Munch said, "while the realm of the spirit, represented by the arts, is eternal. The arts are a civilizing strength and civilization, despite its failures, is a just goal of the human spirit."

The six weeks summer school session is held in connection with the 15 concerts of the Berkshire Music festival which commences Saturday night.

This Clipping From
BOSTON, MASS.
EVENING GLOBE

MAY 1952

Study Group Being Formed at Tanglewood

The Tanglewood Study Group, a department of the Berkshire Music Center, whose purpose is "to provide a unique opportunity for teacher and music lover to become familiar in actual practice with a great deal of fresh and useful repertory which they can take back to their communities," is attracting serious amateur musicians, music educators and others.

Ingolf Dahl of the music department of the University of California in Los Angeles, will head the study group. For two, four or six weeks the students will sing and play music of the Italian Renaissance and Elizabethan England, try their voices on the songs of the troubadours and the glees and catches of the time of Charles II, put together scenes from early Italian comic opera and sing and play chamber cantatas by living composers written especially for them.

Like most of the Tanglewood students, they will be members of the Festival chorus, who will be trained by Hugh Ross to sing in the Festival concerts, including Berlioz' "Requiem," to be conducted by Charles Munch. They may attend lectures, forum discussions and the performances by students and the Boston Symphony Orchestra during ~~their~~ enrollment.

Applicants include doctors, lawyers, insurance brokers, an Air Corps Reserve officer, a social worker, a woman accountant from Honolulu and an engineer from California whose daughter, an advanced student of the flute, wishes to play in the orchestra.

Applications and inquiries about the departments of the school, which include sections in orchestra and orchestral conducting, chamber music, choral singing and conducting, composition and opera, should be sent to Symphony Hall, Boston.

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN

MAY 18 1952

TANGLEWOOD STUDY GROUP ANNOUNCED

Lenox, May 17—The Tanglewood Study Group, a department of the Berkshire Music Center whose purpose ~~is to provide~~ a unique opportunity for teacher and music lover to become familiar in actual practice with a great deal of fresh and useful repertory which they can take back to their communities," is attracting interest on the part of serious amateur musicians, music educators and others interested in community music.

At Tanglewood, the summer home of the Boston Symphony Orchestra, where Charles Munch will direct not only the festival, but the school maintained in connection with it, Ingolf Dahl of the music department of the University of California in Los Angeles, will head the study group. For two, four or six weeks the students will sing and play music of the Italian Renaissance and Elizabethan England, try their voices on the songs of the troubadours and the glees and catches of the time of Charles II, put together scenes from early Italian comic opera and sing and play chamber cantatas by living composers written especially for them.

Like most of the Tanglewood students, they will be members of the festival chorus, who will be trained by Hugh Ross to sing in the festival concerts, including Berlioz' "Requiem" to be conducted by Mr. Munch. They may attend lectures, forum discussions and the performances by students and the Boston Symphony Orchestra during the period of their enrollment.

BOSTON, MASS.
HERALD

JUN 28 19

Berkshire Center Opens Tomorrow

More than 400 students from 41 states and 16 countries arrived at Tanglewood in Lenox this morning to spend six weeks of concentrated study at the 10th session of the Berkshire Music Center. For the opening exercises tomorrow afternoon Director Charles Munch will come from France, where he remained after the Boston Symphony tour. Also arriving ~~are a distinguished~~ faculty including Aaron Copland, Leonard Bernstein, Luigi Dallapiccoola, Boris Goldovsky, Hugh Ross, Richard Burgin, Ingolf Dahl, William Kroll and first chairs of the Boston Symphony.

Welcome-Home Concert

[5]

Berkshire Welcome-Home Concert

Following Their Triumphal Tour of Europe

The 15th Berkshire Festival Will Open in the Shed

at Tanglewood . . . Thursday, July 24th, 8.15

The
BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, Conductor

in a

Brahms - Beethoven Program

Jay C. Rosenfeld, in a special dispatch to The Eagle, wrote under the heading TUMULT IN PARIS—"President Auriol and his family occupied the large main box to the left of the hall, which was filled to the last inch. Not a single person in the audience left his seat at the finale of the printed program but stayed prepared to show their genuine appreciation without regard for time . . . There has been a galaxy of orchestras and conductors in the past few days and there is no sense denying that the orchestras of the European capitals are of high calibre. But last night's event was of the deepest inner satisfaction to everyone concerned, the men of the orchestra, the conductor, the many Americans in the audience, and everyone else present. It was an artistic triumph."

Reserved Tickets $2.50 to $6.00

at

Tanglewood, England Brothers, Pittsfield,
and Blue Bird Sport Shop, Stockbridge

iaole

Pittsfield, Massachusetts, Saturday, July 19, 1952

Plouffe

WEEK-END SOLOISTS: This trio will appear tomorrow afternoon at Tanglewood as soloists in Schubert's Mass No. 2 in G major with the Boston Symphony Orchestra. Left to right, Lloyd Oostenbrug, tenor; Miss Sarah Mae Endich, soprano; and Mac Morgan, bass.

Haydn Works, Schubert Mass Highlight Festival Tomorrow

TANGLEWOOD — Two Haydn symphonies and Schubert's Mass No. 2 in G major are the program for tomorrow's Festival concert in the Tanglewood theatre by members of the Boston Symphony Orchestra, Charles Munch conducting.

The Symphony in E-flat major was the 10th of a series of 12 which Haydn composed for performance in London. The Symphony in D major, composed for Paris as the fifth in a series of six between 1784 and 1789, was probably performed for the first in 1789.

The Schubert Mass, the second of six, was performed in 1815 at the parish church of Liechtental when the composer was 18 years of age. Written in six days, it was described by Sir George Grove as "not without tokens of hurry, it is a masterpiece." In the same year Schubert wrote 149 songs, including the famous "Erlkonig" and "Heidenroslein."

Soloist Tonight, Tomorrow

Miss Sarah Mae Endich will sing the soprano part in the Mass, as she will in Mozart's "Litaniae" this evening. Born in Steubenville, Ohio, she is a graduate of Ohio University. She has studied voice at Chautauqua, N.Y., and in New York City, where she is a secretary at the office of the Herald-Tribune. Soloist at the Central Synagogue in New York, she has sung in concert since 1947.

Lloyd Oostenbrug, tenor in the trio, graduated from the Curtis Institute of Music in May, studying with Madame Eugenia Gregory. He was leading tenor with the Curtis Opera and Musical Matinee in Philadelphia. He and Miss Endich are studying at the Berkshire Music Center, Mac Morgan, bass soloist, a former student, sang in the quartet for the Bach Cantata No. 140 at the second theatre concert July 6.

Hugh Ross, who has trained the Festival chorus for the Litaniae and the Mass, will conduct the former.

Tickets are on sale at Tanglewood for both programs, as for the major Festival that will open in the shed Thursday evening with an official welcome from Berkshire County. General admission for listening from the lawn will be sold the day of each concert.

Schedule Listed At Tanglewood

Standard-Times. New Bedford July 13

Special to The Standard-Times

TANGLEWOOD, Lenox, July 12—The music of Mozart, Haydn and Schubert will be played next Saturday and Sunday in the Tanglewood Theater in the last weekend of Berkshire Festival concerts before opening of the major festival in the shed July 24.

Lukas Foss will be soloist in the Mozart "Piano Concerto in C Major" next Saturday night with members of the Boston Symphony Orchestra, under the baton of Charles Munch, who will conduct all but Mozart's "Litaniae, for Chorus and Orchestra," for which Hugh Ross will take the podium.

Haydn's "Symphony No. 99 in E-flat" and "Symphony No. 86, in D Major," and Schubert's "Mass in G Major" will be played Sunday afternoon. The Mass will be the concluding work in both programs.

The first evening of opera scenes by the Berkshire Music Center for the current season will be given Monday night, to be followed by a concert by the small choir Tuesday night and a Sonata Recital, gift of the Elizabeth Sprague Coolidge Foundation in the Library of Congress Wednesday evening. Janos Scholz, cellist, and Miklos Schwalb, pianist, will perform Beethoven's "Sonata in A Major," "Sonata Opus 4" by Zoltan Kodaly and Sonta Opus 8" by Dohnanyi, whose grandson, Christolph, is attending the school.

NEW YORK, N. Y.
WORLD-TELEGRAM & SUN

JUL 7 1952

Rubinstein to Appear At Tanglewood Aug. 7

Arthur Rubinstein, noted pianist, will be the featured soloist with the Boston Symphony Orchestra at the Berkshire Festival, Tanglewood, Mass, Aug. 7.

The announcement was made today by Charles Munch, conductor, who also made known the names of additional festival soloists.

Margaret Harshaw, soprano; Charles Kullman, tenor, and James Pease, bass, will be featured in the Wagner program that Pierre Monteux will conduct Aug. 2. Andrew McKinley will sing the tenor role in Berlioz' "Requiem" in the final festival concert Aug 10.

WILLIAMSON, W. VA.
NEWS

JUN 17 1952

World Of Music

Sponsored by the Elizabeth ...prague Coolidge Foundation in ...e Library of Congress, four con...rts of chamber music will be ...esented at the Berkshire Music ...nter at Tanglewood, ... on Wednesday evenings in ...ly.

The series will open on July 9 ...th a recital by the Bel Arte Trio, ... string trio consisting of Ruth ...sselt, Joseph de Pasquale and ...muel Mayes. The three musi...ans are members of the Berk...re Music Center faculty.

...nly July 16 there will be a so...ta recital by Janos Scholz, cello ...d Miklos Schwalb, piano.

...On July 23 the Berkshire Wood...nd Ensemble will be held under ...e direction of Louis Speyer.

The final concert will be given ... the Fine Arts Quartet of the ...merican Broadcasting Company ... July 30.

HACKENSACK, N. J.
BERGEN RECORD

MAY 27 1952

VIOLINIST GIVEN BERKSHIRE AWARD

Doris Chuberk Wins Scholarship At Massachusetts Music Center

Fair Lawn — Doris Chuberk, local violinist, has been awarded a scholarship for summer study at the Berkshire Music Center at Tanglewood, Mass. The Music Center is a summer school of music maintained by the Boston Symphony Orchestra in connection with its Berkshire Festival concerts.

The scholarship provides for the study of chamber music with William Krol and other distinguished musicians, and membership in the Music Center Symphony Orchestra. The orhestra will be directed by Leonard Bernstein, American composer, conductor, and pianist, and Charles Munch, conductor of the Boston Symphony.

In addition to private teaching and solo work, Miss Chuberk, who is a graduate of the Juilliard School of Music, New York, plays in the National Orchestral Association under Leon Barzin.

BOSTON, MASS.
ADVERTISER

JUN 22 1952

Castle Hill Concerts Set At Ipswich

IRIS FRIBROCK, 26-year-old soprano and very lovely to look at, will sing the role of "Zelmira" in the Arabian Nights farce which Gluck first produced in 1751 at Schonbrunn for the German emperor. Miss Fribrock, a graduate of the University of Washington School of Drama, has won many contests and prizes and sung several leading operatic roles. Since 1947, she has sung with the Boston Symphony Orchestra under the late Dr. Serge Koussevitsky, at Tanglewood, in the Royal Theater in Sweden and at Carnegie Hall.

This Clipping From
PATERSON, N. J.
CALL

MAY 26 1952

Doris Chuberk Gets Berkshire Scholarship

FAIR LAWN—Doris Chuberk, Fair Lawn violinist, has been awarded a scholarship for study this summer at the Berkshire Music Center at Tanglewood, Mass. The Music Center is a summer school of music maintained by the Boston Symphony Orchestra in connection with its Berkshire Festival concerts.

The scholarship provides for the study of chamber music with William Krol and other distinguished musicians and membership in the Music Center Symphony Orchestra. The orchestra will be directed by Leonard Bernstein, well-known American composer, conductor and pianist, and also Charles Munch, conductor of the Boston Symphony.

In addition to private teaching and solo work, Miss Chuberk, who is a graduate of the Juilliard School of Music, New York, plays in the National Orchestral Association under Leon Barzin.

1952

Aliferis on Staff at Tanglewood

James Aliferis, associate music professor at the University of Minnesota, will join the staff of the Berkshire Music Center for its 10th season this summer June 30-August 10, in Tanglewood, Mass. He has been invited to work with Hugh Ross, director of New York city's Schola Cantorum, in preparing two choruses for appearances with the Boston symphony orchestra. The two groups consist of a large chorus which will perform the Berlioz Requiem and the complete "Daphnis and Chloe" suite by Ravel with the orchestra and a smaller group which specializes in unusual early and contemporary music.

GLOBE—TUESDAY, JUNE 3, 1952

Berkshire Chamber Music

The Elizabeth Sprague Foundation in the Library of Congress will sponsor four concerts of chamber music to be presented at the Berkshire Music Center at Tanglewood on Wednesday evenings in July.

The series will open on July 9 with a recital by the Bel Arte Trio, a string trio consisting of Ruth Posselt, Joseph de Pasquale and Samuel Mayes.

On July 16 there will be a sonata recital by Janos Scholz, cello, and Miklos Schwalb, piano.

On July 23 the Berkshire Woodwind Ensemble will be held under the direction of Louis Speyer.

The final concert will be given by the Fine Arts Quartet of the American Broadcasting Company on July 30.

These concerts will be held at the Theatre-Concert Hall at 8:15 as in previous years.

COLUMBUS, OHIO
DISPATCH

JUN 28 1952

CHICAGO, ILL.
TRIBUNE

JUN 29 1952

Berkshire Festival concerts at Tanglewood, Lenox, Mass., begin Saturday night. First there will be a series of six concerts by members of the Boston Symphony orchestra, Charles Munch conducting. These will be given July 5, 6, 12, 13, 19, and 20 in the theater-concert hall. In the larger music shed there will be three series of three concerts each, to be played by the full orchestra. The respective series will be July 24, 26, and 27; July 31, Aug. 2 and 3, and Aug. 7, 9, and 10. Pierre Monteux will conduct on July 26 and Aug. 2. Leonard Bernstein will direct a Koussevitzky memorial concert Aug. 9. All other programs in the shed will be presented by Mr. Munch

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HARTFORD, CONN.
TIMES

JUN 30 1952

Munch Opens Tanglewood's 10th Season

Lenox, Mass.,—(AP)—Charles Munch, conductor of the Boston Symphony Orchestra and the Berkshire Music Center, yesterday opened the 10th season at Tanglewood.

Dr. Munch urged some 400 students at the Boston Symphony's Summer School to take the responsibility for developing and expressing the inner life of the 17 nations from which they come.

"The realm of action, represented by the social struggle, aims at a momentary goal," Munch said, "while the realm of the spirit, represented by the arts, is eternal.

"The arts are a civilizing strength and civilization, despite its failures, is a just goal of the human spirit."

The six weeks' summer school session is held in connection with the 15 concerts of the Berkshire Festival which commences Saturday night.

This Clipping From
NEW YORK, N. Y.
POST

...Y 23 1952

"Titus," the opera which Mozart wrote in the last year of his life, will be performed by the Opera Dept. of the Berkshire Music Center in Tanglewood, Lenox, Mass., Aug. 4-5.

This Clipping From
BUFFALO, N. Y.
NEWS

JUN 7

Recitals by

By THEODOLINDA C. BORIS

"TITUS," the opera Mozart wrote during the last year of his life, and the only "opera seria" of his maturer years, will be the only major production of the Opera Department of the Berkshire Music Center in Tanglewood this Summer, Boris Goldovsky, director of the department, has announced.

The opera, "La Clemenza di Tito," will then have what will be probably its first complete production in America. There will be performances Aug. 4 and 5. There are to be no cuts, although the text, which is being translated into English, has been slightly revised.

[23]

TOMORROW'S SOLOIST: Lukas Foss, soloist for tomorrow night's Berkshire Festival concert in Mozart's concerto in C major, studies his score during the lunch hour in the Tanglewood buffet tent.

Final Series in Small Concerts At Tanglewood This Week End

TANGLEWOOD—The last series of Berkshire Festival concerts in the theatre concert hall will open tomorrow night at Tanglewood with two Mozart works and the Schubert Mass No. 2 in G major, in which Charles Munch will conduct members of the Boston Symphony Orchestra. Mass will be repeated Sunday afternoon with Haydn Symphonies in E flat and D major.

The Mozart concerto in C major for pianoforte and orchestra, in which Lukas Foss will play the solo, was first performed in Vienna in 1785. The soloist is one of the Berkshire Music Center's outstanding alumni. He is famous as a composer, a conductor and a pianist. Formerly pianist with the Boston Symphony Orchestra, and often soloist, he is teaching conducting, chamber music and composition at Tanglewood this summer.

The Berkshire Festival Chorus will sing in Mozart's Litaniae de venerable altaris sacramento Saturday night under the baton of Hugh Ross, and in both concerts for the Mass, Mr. Munch conducting.

In the Litaniae tomorrow night the soloists will be Sara Mae Endich, soprano; Jacqueline Langee, contralto; John McCollum, tenor, and Bernard Green, bass, all students in the choral and opera departments.

In the Mass the trio is composed of Sara Mae Endich, soprano; Lloyd Oostenbrug, tenor, and Mac Morgan, bass, a former student.

Tickets are on sale at Tanglewood and England Brothers for both programs. General admission for listening from the lawn will be sold before the concerts.

This Clipping From
NEW YORK, N. Y.
TIMES

MISS HILLIS DIRECTS CONCERT CHOIR HERE

THE CONCERT CHOIR, Margaret Hillis, conductor. Assisted by a chamber orchestra. Soloists: Jeanette Scovotti, Erna Gwillim, Eleanor Dubrer, sopranos; Mary Lynn Lucas, Ann English, altos; Grant Williams, Alan Sokoloff, tenors; Warren Wyrick, Eugene Brice, Robert Bald, basses. Carnegie Recital Hall.

Mass in B flat, "Theresian" .... Haydn
Three Psalms .... Eliot Greenberg
Liebeslieder Walzer .... Brahms
Trois Chansons .... Debussy

The Berkshire Music Center at Tanglewood has been a germinal influence in the country's musical life, and one of its fruitful results was evidenced last night at Carnegie Recital Hall, when the Concert Choir, led by Margaret Hillis, gave a program of rare musical excellence.

The choir formerly was known as the Tanglewood Alumni Chorus, for Miss Hillis studied at Tanglewood and so did her singers of last season. The Tanglewood singers still form the nucleus of the thirty-two-voice group, and it is probably safe to say that many of the sixteen instrumentalists who assisted them last night also were from Tanglewood.

PORTLAND, ME.
PRESS-HERALD

JUN 3[illegible]

Munch Opens Tenth Tanglewood Season

Lenox, Mass., June 29. (AP)—Charles Munch, conductor of the Boston Symphony Orchestra and the Berkshire Music Center, today opened the tenth session at Tanglewood.

Doctor Munch urged some 400 students at the Boston Symphony's summer school to take the responsibility for developing and expressing the inner life of the 17 nations from which they come.

"The realm of action, represented by the social struggle, aims at a momentary goal," Munch said, "while the realm of the spirit, represented by the arts, is eternal.

"The arts are a civilizing strength and civilization, despite its failures, is a just goal of the human spirit."

The six weeks summer school session is held in connection with the 15 concerts of the Berkshire festival which commences Saturday night.

PROVIDENCE, R. I.
JOURNAL

JUN 29 1952

Six R.I. Music Students Enroll At Tanglewood

Six Rhode Island music students are enrolled at the Berkshire Music Center, Tanglewood, Lenox, Mass., where more than 400 students from 41 states and 16 countries are expected to arrive this weekend to spend six weeks of concentrated study at the 10th session of the center.

The Rhode Islanders are Mildred S. Field, Providence, pianist; Jean Nixon, Pawtucket, soprano in the choir; Edith Fischer, Riverside, soprano, an associate in the opera department; Eleuftheria Constant, Newport, violinist; Jayne Bradshaw, Westerly, alto, a chorus leader; and Nedo Pandolfi, Manville, trumpet.

A symphony concert Friday night, July 4, will be the first of nearly 40 performances by students. The programs will include symphony, choral and chamber music, evenings of opera and composition, and chamber music concerts donated by the Elizabeth Sprague Coolidge Foundation in the Library of Congress.

They are open to the Friends of the Berkshire Music Center, whose members contribute to the support of the school. The Berkshire Festival concerts on weekends from July 5 through Aug. 10 are a part of the student program.

NEW HAVEN, CONN.
JOURNAL-COURIER

JUN 30 1952

Boston Symphony Students Urged To Boost Arts

Lenox, Mass., June 29—(AP)—Charles Munch, conductor of the Boston Symphony Orchestra and the Berkshire Music Center, today opened the 10th session at Tanglewood.

Dr. Munch urged some 400 students at the Boston Symphony's Summer School to take the responsibility for developing and expressing the inner life of the 17 nations from which they come.

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"The arts are a civilizing strength and civilization, despite its failures, is a just goal of the human spirit."

The six weeks Summer School session is held in connection with the 15 concerts of the Berkshire Festival which commences Saturday night.

BOSTON, MASS.
EVENING GLOBE

JUN 30 1952

Tanglewood Session Opened by Munch

LENOX, June 29 (AP)—Charles Munch, conductor of the Boston Symphony Orchestra and the Berkshire Music Center, today opened the 10th session at Tanglewood.

Munch urged some 400 students at the Boston Symphony's Summer school to take the responsibility for developing and expressing the inner life of the 17 nations from which they come.

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The six weeks Summer school session is held in connection with the 15 concerts of the Berkshire Festival which commences Saturday night.

LOS ANGELES, CAL.
NEWS

JUL 1 1952

★ Mildred Norton

Tanglewood

Charles Muench, returning from his history-making European visit with the Boston Symphony, plunges fr[illegible] Paris festival directly into the staider activities of the annual Tanglewood festival which opens this weekend in the Berkshires.

Arriving also to spearhead the six weeks of concentrated study for the Berkshire music center's 10th session are Aaron Copland, Leonard Bernstein, Luigi Dallapiccola, Boris Goldovsky, Hugh Ross, Richard Burgin, Ingolf Dahl, William Kroll, and first chairs of the Boston orchestra.

KINGSTON, N.Y.
[illegible] LEADER
5/26/52

MUSIC NOTES

By JANE C. SHIREY

William Kroll, director of the Kroll Quartet and head of the Musicians Guild in New York City, will again direct the Maverick Concerts. Kroll will divide his time between Woodstock and Tanglewood, Mass., where he is to direct the chamber music department [illegible] Center.

OKLAHOMA CITY, OKLA.
OKLAHOMAN

JUN 26 1952

Two City Residents Leave for New York

Miss Phyllis Prather and Miss Paula Bucy left Sunday for New York. Miss Prather is the daughter of Mr. and Mrs. Hersel Prather, 1912 NW 12, and Miss Bucy is the daughter of Mr. and Mrs. M. P. Bucy, 3213 N Virginia.

During the summer Miss Prather will study at the Juilliard school of music in New York and Miss Bucy will participate in the Berkshire music festival in Tanglewood, Mass. Both are members of the Oklahoma City symphony orchestra and of Sigma Alpha Iota honorary music fraternity.

CHARLOTTE, N. C.
OBSERVER

JUN 29 1952

RECORD CORNER

BY BOB PAGE

CHARLES MUNCH CONDUCTS

The performances given by the Boston Symphony Orchestra at the recent Paris festival of "masterpieces of the Twentieth Century" were unanimously hailed by European and American critics and served to reaffirm the imposing stature of conductor Charles Munch.

The festival once again proved that Munch is as much at home with contemporary music as he is with the classical and romantic. Although he is consistently identified with the music of his homeland — such as is heard in his new RCA Victor album, "Charles Munch Conducts French Music" — his actual repertoire is catholic in the extreme.

This new album by the Boston Symphony under its distinguished permanent conductor is made up of five shorter pieces by French composers. These performances fully reveal a facet of Munch's conducting that has helped place him in the forefront of the world's orchestral leaders — his unsurpassed creative expression of his country's music.

Playing works by Ravel, Lalo, Saint-Saens, and Berlioz, the Boston Symphony is heard in the rich tones and musical integration that made it a European sensation. Conductor Munch's inspired and understanding leadership is revealed in each measure of this sparkling collection.

PENSACOLA, FLA
NEWS
6/22/52

"Titus," the opera which Mozart wrote in the last year of his life and the only "opera seria" of his maturer years, is announced by Boris Goldovsky as the major production of the opera department of the Berkshire Music Center in Tanglewood, Mass., this summer. "Titus" (La Clemenza di Tito) will then have what probably will be its first complete production in America.

There will be two performances on Aug. 4 and 5 at Tanglewood. The score of "Titus," parts of which will be brought from Europe, consists of an overture and 25 numbers in 3 acts. The score is entirely by Mozart except for certain recitative passages in which he was helped by Suessmayer.

Lenox Library Receives Grant From Koussevitzky Foundation

LENOX—The Koussevitzky Music Foundation will mark Saturday, July 26, the birthday of the late Serge Koussevitzky, by a musical program at the Lenox Library, and the presentation to the library of a check for $2000 to be used to make additions to its collection of books on music, scores and records.

This was made known today when Mrs. Koussevitzky, president of the Foundation, released a letter she had written to Miss Irene M. Poirier, the librarian, telling her of the action taken by the Foundation board on June 28.

"This gift from the Foundation to the Lenox Library has a deep meaning for me," wrote Mrs. Koussevitzky, "for, as you know, the Library held a special place in Dr. Koussevitzky's affection. He never forgot the enthusiastic co-operagiven by the Library to the Berkshire Music Center from the beginning. He also remembered with gratitude its help in keeping the spirit of music alive in the Berkshires during the war [the summer of 1943], when the Center and the Festival were suspended. It is fitting that the Foundation should recognize this bond of association with a gift. It is our hope tha this gift will help the Library t broaden its service in the field o music to the school and the community which he loved."

Program Next Saturday

The program of the birthday remembrance occasion, to be held next Saturday afternoon will include chamber music played by members of the faculty of the Berkshire Music Center and motion picture films of Tanglewoo and the "March of Time." The program will take place in Sedgwick Hall, according to John H. P Gould, president of the Lenox Library. The auditorium, in the rea of the main library building, seat 325 and was the locus of a series o instrumental and vocal concerts fo the benefit of the Red Cross whic Dr. Koussevitzky sponsored in th summer of 1943 when all music activity at Tanglewood was su pended because of the war.

As in previous years, the Kouss vitzky Music Foundation has ma a grant to the Berkshire Mus Center, which was founded by D Koussevitzky in 1940 at Tangl wood, to be used in providing a to scholarship students.

NEW YORK, N. Y.
HERALD TRIBUNE

JUL 5 1952

Music Festival Opens Tonight At Tanglewood

Munch Will Conduct Boston Symphony in Program of Bach; Changes Listed

Special to the Herald Tribune

LENOX, Mass., July 4.—The annual Berkshire Festival at Tanglewood opens at 8:15 tomorrow night, when Charles Munch will conduct members of the Boston Symphony Orchestra in a Bach program. He will conduct five other concerts of early music at Tanglewood Sunday afternoon, Saturday nights, July 12 and 19, and Sunday afternoons, July 13 and 20.

Mr. Munch has made changes in two of the nine programs which the full Boston Symphony will play at Tanglewood between Thursday, July 24, and Sunday, Aug. 10.

Artur Rubinstein will be the soloist in Brahms' piano concerto in B flat major on Thursday night, Aug. 7, and Brahms' fourth symphony will be played in the completely revised program for Thursday night, July 31. The symphony was chosen after the Bostonians had received the highest award of the Academie du Disque Francais for its recording of this work under Mr. Munch's direction. The other works selected for July 31 are Faure's incidental music for "Pelleas et Melisande" and Ballad for piano and orchestra, and Ravel's piano concerto with Nicole Henriot as soloist.

The soloists for the Wagner program under Pierre Monteux on Saturday night, Aug. 2, will be Margaret Harshaw, soprano; Charles Kullman, tenor, and James Pease, bass. Andrew McKinley will be the tenor soloist in the Berlioz Requiem in the closing festival concert Sunday afternoon, Aug. 10.

The Berkshire Music Center's schedule for the coming week at Tanglewood includes chamber music concerts at 10 a. m. Sunday, and Sunday, July 13, a composer's forum at 8:15 Sunday night; a concert of the Bel Arte Trio, including works of Beethoven, Hindemith and Mozart, Wednesday night, and a student orchestra concert Friday night.

This Clipping From
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TIMES-STAR
APR 1 - 1952

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N.Y. TIMES MAY 30

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SUN-TELEGRAPH
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Evanston, Ill
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Birmingham's Irene Jordan, who made her Metropolitan Opera debut, then retired from the Met when she married Arnold Caplan, violinist in the Metropolitan orchestra, is a Judson College graduate. She studied—and later taught voice at the college, before going to New York to begin a career.

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BOSTON, MASS.
HERALD
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[25]

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HARTFORD, CONN.
TIMES

JUL 7 - 1952

Tanglewood Throng Welcomes Munch Back

RUTH POSSELT, *right, and Richard Burgin, concertmaster of the Boston Symphony Orchestra (Mr. and Mrs. Burgin) played the solo parts in the Concerto for Two ~~Violins for~~ the all-Bach program opening the Berkshire Festival in the Tanglewood theater, Saturday night.*

Tanglewood—Another Berkshire Festival season is underway.

Charles Munch conducted members of the Boston Symphony in the theater-concert hall Saturday night and Sunday afternoon, and incidentally they received a hearty homecoming welcome that must have made them feel glad to be back even from their triumphs in Europe.

The first program was all-Bach, "The Musical Offering," the D Minor Concerto with Ruth Posselt and Richard Burgin as violin soloists, and Suite No. 3 in D Major. An overflow audience enjoyed it all.

Sunday's program started with Handel's Concerto Grosso in A Minor for string orchestra. There are partisans for smaller player groups for this concerto, but it is worth considering that Handel himself would have enjoyed this augmented presentation.

* * *

THEN CAME the Dittersdorf Symphony in C Major. Have you ever heard it? Karl Ditters von Dittersdorf himself is hardly known except to students of music history. He was of the same period as the Bach family; he produced operas, oratorios and symphonies. Gluck took him to Italy where he won renown as a violinist. But his star was eclipsed by other composers of his time. Because of the story of his poverty and sad death, his corner was sentimental enough to hope that his star might shine at Tanglewood.

* * *

BUT IT WASN'T the right symphony. The larghetto had a pale melodic appeal. The final prestissimo was flashy, calling upon all the technical reserves of the violinists—remember Dittersdorf was a violinist—but that was not enough for greatness.

* * *

HOW SHALLOW it seemed beside the work that followed—that of his contemporary, Carl Philip Emanuel Bach, third son of Johann Bach. Carl Bach's Symphony No. 3 in F major had body and tone and showed free use of harmonic color.

Then came the Johann Bach cantata No. 140 "Wachet auf, ruft uns die Stimme." Hugh Ross conducted the Berkshire Festival Chorus in it. Soloists were Sarah Fleming soprano, Mac Morgan baritone and John McCollum tenor.

It was a grand climax—that cantata.—M. I. F.

Music, Gentle Breeze, Moon at Tanglewood

This is not a critique. I am not a qualified reviewer; I merely go to concerts to enjoy them. And so was the case as I found myself sitting in the Theater Concert Hall listening to Charles Munch conduct in an all-Bach concert.

Waiting for the concert to begin I scanned the program notes and found the following: "Bach composed his Musical Offering in 1747 and presented it engraved to the King of Prussia with a suitable dedication on July 7 of that year." Saturday night, July 5, he not only presented his Musical Offering to a most attentive audience within and without at Tanglewood, but presented his Concerto in D minor for Two Violins and Suite No. 3 in D major.

* * *

MR. MUNCH, silently and yet so firmly, led his orchestra through the Musical Offering. I thought a particularly fine job was done in the Trio Sonata. Someone next to me remarked "That was a meaty dish" after it was all over, and that it was. One would have been satisfied to hear only the Musical Offering. But we were to experience more.

After intermission, during which time we all went out on the moonlit Tanglewood grounds, the Violin Concerto in D minor wove itself magically into our hearts and minds. Blond Ruth Posselt, lovely and graceful in her blue bouffant gown, and Richard Burgin played with verve and zest. The Largo was much like the breeze which you felt coming in through the side and back entrances of the hall — gentle and soothing. And then the verve of the Allegro! And the precision playing with which it came to an end! It was breathtaking and left a silence among the audience before the loud and appreciative applause.

* * *

THEN THERE was only the Suite in D major left to hear.

And we soon found ourselves out on the grounds again, the same moon peering through the trees, the same gentle breeze, only this time you were humming the Air from the Suite. It was a lovely feeling and for this we thank you Mr. Bach, Mr. Munch, Miss Posselt, Mr. Burgin and gentlemen of the orchestra.

—H. R. R.

Tanglewood Session Opened by Munch

Boston Globe 6/30/52

LENOX, June 29 (AP)—Charles Munch, conductor of the Boston Symphony Orchestra and the Berkshire Music Center, today opened the 10th session at Tanglewood.

Munch urged some 400 students at the Boston Symphony's Summer school to take the responsibility for developing and expressing the inner life of the 17 nations from which they come.

"The realm of action, represented by the social struggle, aims at a momentary goal," Munch said, "while the realm of the spirit, represented by the arts, is eternal.

"The arts are a civilizing strength and civilization, despite its failures, is a just goal of the human spirit."

The six weeks Summer school session is held in connection with the 15 concerts of the Berkshire Festival which commences Saturday night.

SPRINGFIELD, MASS.
REPUBLICAN

JUL 13 1952

Student Chorus Achieves High Standard in Cantata

Hugh Ross Directs Bach's 'Sleepers Awake' With Student Soloists at Tanglewood; Handel Concerto Grosso On Same Program; Three Mozart Symphonies Today

By VICTOR PRAHL

With the school at Tanglewood now in session, in addition to the regular concerts by members of the Boston Symphony, student concerts by ~~the~~ several orchestras, opera scenes, composer's forums, chamber and choral groups as well as the concerts buy visiting artists, are a daily occurrence. In listening to these performances most of which suggest the young professional rather than the student, one realizes the exceptionally high standard of talent maintained in the student body.

Balance of Parts

This was demonstrated again in the Bach cantata "Sleepers Awake" sung by the student chorus and soloists under the direction of Hugh Ross, as the second half of Sunday's concert. Such a performance was an achievement when one considered that the school had been in session but a week. Mr. Ross is a gifted and efficient director but it must be a source of great satisfaction to get such an understanding and musical response from his singers.

The tone was sure and beautiful in quality, there was a thrilling climax in the mighty opening chorus and a fine balance of parts throughout the work. All of the singers, including women who could negotiate the unison tenor line, joined the men in their chorus, and when the same melody was sung as the final choral there was a voluminous release of full-throated tone.

Among the soloists were John McCollum, tenor, remembered for his fine performance in the Messiah here this season. His short recitative was sung with style and authority. Mac Morgan, heard in several opera performances last year, lent his clear, lyric baritone effectively to a similar bit and joined Sarah Fleming in the grateful duet "Mein Freund Ist Mein." MIss Fleming has a youthful, fresh soprano voice of personal appeal which we look forward to hearing again during the season.

In a splendid performance of the Concerto Grosso Op. 6, No. 4 in A minor, Handel made his debut on these programs. With Bach's marvelous Brandenburg Concerti and the revival of interest in those of Vivaldi we are apt to take the 12 works in this form by Handel for granted, so it was good to hear this fine, sturdy piece played in such fine style.

Equally pleasant in this rspect was the short symphony No. 3, in three movements by C. P. E. Bach. Between these two numbers Charles Munch introduced a symphony by Karl Ditters von Dittersdorf (1739-1799). John Burk informs us in a program note that the music of Dittersdorf reflected the musical taste and fashion of the period more clearly than that of Haydn and, Mozart for while they too were of their time they stood above it as individuals of genius.

Just the same, the repetitious banalities of this work began to pall after a while, in spite of all the gusto Ccharles Munch and his players put into it, and one longed for a lesser-known work of one of the greater composers.

Mozart Symphonies

Tthis afternoon's concert will consist of three of Mozart's greatest symphonies, the E flat (K. 543), the G minor (K. 550) and the "Jupiter" (K. 551). The chamber concert by visiting artists will be given on Wednesday night by Janos Scholz, cello, and Miklos Schwalb, piano, who will play sonatas by Beethoven, Kodaly, and Dohnanyi. This concert is given through the generosity of the Elizabeth Sprague Coolidge Foundation.

Tangleeewood, however does not have a complete monopoly on summer music-making in the Berkshires. The Julliard String Quartet gave a concert at South Mountain yesterday afternoon which included works by Mozart, Beethoven, and Debussy and on July 26 will give another concert in the same setting when they will perform quartets by Haydn, Alban Berg, and Schubert.

This series will continue on Aug. 17 with the Cambridge Collegium Musicum, Aug. 24, Fania Chapiro, pianist, in an all-Beethoven program, Aug. 31, the Bennington Ensemble, Sept. 7, the Griller String Quartet.

LUKAS FOSS SOLIST SATURDAY NIGHT IN MOZART CONCERTO

Opera Scenes at Berkshire Music Center Start Tomorrow

Lenox, July 12—The music of Mozart, Haydn and Schubert will be played next Saturday and Sunday July 19 and 20 in the Tanglewood theater in the last week end of Berkshire Festival concerts before the opening of the major festival in the shed July 24. Lukas Foss will be the soloist in the Mozart piano concerto in C major on the evening of the 19th, with members of the Boston Symphony Orchestra, under the baton of Charles Munch, who will conduct all but Mozart's Litaniae for Chorus and Orchestra, for which Hugh Ross will take the podium.

Opera Tomorrow

Haydn's Symphonies No. 99, in E flat and 86, in D major, and Schubert's Mass in G major will be played Sunday afternoon. The Mass will be the concluding work in both programs. Tomorrow afternoon's program conducted by Mr. Munch will be all—Mozart Symphonies—in E-flat, G minor and C major ("Juniper").

The first evening of opera scenes by the Berkshire Music Center for the current season will be given Monday night the 14th, to be followed by a concert by the small choir Tuesday evening and a sonata recital, gift of the Elizabeth Sprague Coolidge Foundation in the Library of Congress Wednesday evening. Janos Scholz, cellist, and Miklos Schwalb, pianist, will perform Beethoven's Sonata in A major, Sonata, op. 4 by Zoltan Kodaly and Sonata, op. 8 by Dohnanyi, whose grandson, Christolph, is attending the school.

Richard Burgin, concertmaster of the Boston orchestra and conductor of the Portland Symphony Orchestra, who is a member of the conducting and orchestra faculty, will lead the student orchestra in Richard Strauss' "Don Quixote" Friday night for the Friends of the Berkshire Music Center, contributors to the support of the school, who are invited to all school performances.

Soloists will be Joanne Dempsey, violin, Victor Alpert, viola and Robert Sayre, cello. For the first half of the program Robert Mandell of the Bronx will conduct Prokofieff's "Classical" Symphony and Elyakum Shapira of Israel will conduct Beethoven's violin concerto, with Serge Blanc of Paris as soloist.

Chamber music will be heard Sunday morning at 10 and the composers' forum Sunday evening, as usual. Information on programs and admission for all Tanglewood activities will be mailed on request.

MONTREAL, CANADA
GAZETTE

JUL 5 - 1952

Artur Rubinstein Is Soloist In Brahms Work at Tanglewood

Artur Rubinstein will play the solo in Brahms' Second Piano Concerto with the Boston Symphony Orchestra [illegible] the Berkshire Festival on M[illegible]

Brahms' Fourth Symphony was included in the July 31 program following the receipt by the orchestra of the highest award of the Academie du Disque Francais for its recording of the Brahms' work.

[illegible] soprano [illegible] and James [illegible] soloists for the [illegible] Pierre [illegible] Incidental M[illegible] Pelleas and Melisande and Ba[illegible] Orchestra, Rav[illegible] and Brahms' F[illegible]

Following the opening of the Festival in the Tanglewood Theatre this week-end, [illegible] all-Bach program for tonight and Handel's Concerto Grosso in A minor for Strings, Dittersdorf's Symphony in C major, C. P. E. Bach's Symphony No. 5 in B minor, and J. S. Bach's Cantata No. 140, next week-end's programs will consist of Rameau's Suite from Dardanus, Couperin's Concert dans le gout theatral, Purcell's Fantasia in A, for Strings, Vivaldi's Concerto Grosso in D minor and Lalande's De Profundis for Chorus and Orchestra Saturday evening, with an all-Mozart program of the three Symphonies in E-flat, G minor and C major (Jupiter) Sunday afternoon.

Included in the 27 Berkshire Music Center performances listed in the Tanglewood calendar of 49 events are five for the coming week: chamber music tomorrow morning, a composer's forum tomorrow evening, the Bel Arte Trio, gift of the Elizabeth Sprague Coolidge Foundation in the Library of Congress Wednesday afternoon and a symphony concert by the student orchestra Friday evening.

HARTFORD, CONN.
COURANT

JUL 10 1952

Tanglewood Lists Week-End Programs

Programs for the Tanglewood Theater concerts by Charles Munch and the Boston Symphony Orchestra Saturday ~~and Sunday~~, at Lenox, Mass., are:

Saturday evening, 8:15 o'clock—Rameau, Suite from "Dardanus"; Couperin, Concert dan le gout theatral; Purcell, Fantasia in A, for Strings; Vivaldi, Concerto Grosso in D Minor, Op. 3, No. 11; Lalande, "De Profundis," for chorus and orchestra (Hugh Ross, conductor).

Sunday afternoon, 3 o'clock—Symphonies Nos. 39, 40 and 41, Mozart.

BOSTON, MASS.
POST

JUL 7 - 1952

6800 AT CONCERTS AT TANGLEWOOD

LENOX, July 6 (AP)—Three holiday week-end concerts at Tanglewood, summer home of the Boston Symphony Orchestra, attracted ~~6800 persons~~.

An all-Bach program Saturday night drew a record attendance of 3800. Today's festival concert was heard by 2500 and 500 students attended the Sunday morning chamber music program.

NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE

JUL 7 - 1952

Record Crowd At Tanglewood

The Berkshire ~~Music Center~~ at Tanglewood, initiated in 1940, Saturday began what may be its greatest year.

A record crowd of 3800 turned out, under ideal weather conditions which included a full moon, to see and hear Charles Munch conduct the celebrated Boston Symphony orchestra in an all Bach program. It was an auspicious start as the conductor and musicians expertly presented three of Bach's compositions.

A crowd of 2500 heard the second concert yesterday afternoon as the fine weather continued. This brought the two-day total attendance to 6300.

[26]

CUE
NEW YORK, N. Y.
JUL 5 - 1952

CHARLES MUNCH, Tanglewood director, swings a golf club as well as a baton

music in the mountains

In the rolling Berkshire hills July 5, the nation's top music festival will be officially launched when a six-foot, slender, gray-haired conductor steps briskly to the podium of an ultra-modern theatre.

The conductor will be, of course, Charles Munch, brilliant French-born director of the Boston Symphony, and the occasion the annual Music Festival at Tanglewood, Massachusetts. This six-week music conclave has put the United States on the musical map, to rank along with the tourist-packed festivals Europeans have so carefully nurtured for generations.

Tanglewood, sandwiched between Lenox and Stockbridge, is just 150 miles from New York, convenient to reach by car or train. It is one of the most beautiful vacation areas in the East—no guide-book propaganda, either. The fresh country air, cool breezes, ancient trees and gently sloping hills of the New England Berkshires provide a spectacular setting for the music.

The guests at Tanglewood lounge on the lawns and listen to the music. Although the $80,000 Shed, designed by modernist Eliel Saarinen, seats some 6,000, an equal number can hear the concerts from the lawn. Many al fresco listeners come equipped with blankets, pillows and picnic baskets.

Grounds are open to the public three hours before a concert. You may buy buffet lunches and dinners inside the gate. And you are perfectly welcome to explore the grounds—the functional, starkly handsome Shed, the Concert Hall and Theatre; the Victorian-gabled Tanglewood General Headquarters, once the estate's mansion; the converted barn and garage now used as studios; the lovely formal gardens and cultivated orchards.

It is difficult to suggest any single performance to the Berkshire vacationer. Any day, from 10:15 in the morning to 11 at night, you can hear some of the finest musicians anywhere. Munch and members of the Boston Symphony, Saturday evening, July 5, will present three works of Bach as well as the little known "Fifth Symphony" by his son, C.P.E. Bach. Sunday afternoon, July 6, Munch will conduct short compositions of Rameau, Couperin, Purcell and the magnificent "Concerto Grosso in D Minor" of Vivaldi. Maestro Munch, Saturday evening, July 19, conducts Mozart's "Piano Concerto in C Major" and Hugh Ross conducts Mozart's "Litaniae for Chorus and Orchestra." Other choice programs include: July 24, Beethoven's Third and Brahms' First, conducted by Munch; July 26, Pierre Monteux conducting the Boston Symphony in the perennially controversial "Rite of Spring"; August 9, Leonard Bernstein conducting Aaron Copland's too-seldom-performed Third Symphony.

Photo by Edward Blakeman

MUSIC FANS at Berkshire Festival collect autograph of Gregor Piatigorsky, who teaches chamber music classes in the summer school

MANY of the concerts, through August 10, are by invitation only to the Friends of the Music Center. However, a nominal contribution constitutes membership. All other concerts are open to the public for a small admission fee.

During the day, musicians practice on the lawn outside their studios. There is a wonderful air of informality about the place. You may find yourself chatting with Gregor Piatigorsky or Aaron Copland over a frozen Popsicle or playing poker with Leonard Bernstein. On announced Saturday mornings at ten sharp. you may attend the rehearsals in the Shed.

Tanglewood is a famed summer school for professional musicians as well as a festival; its students come from all over the globe. They set the clothes style. Don't dress for Carnegie in these hills. Plaid shirts, peasant blouses and blue jeans are proper attire for listening to Beethoven under the stars. —E. L.

14

SPRINGFIELD, MASS.
MORNING UNION
JUL 5 -

BRAHMS WORK WILL BE PLAYED BY RUBINSTEIN

Munch Reveals Changes in Aug. 7 Program at Tanglewood

Tanglewood, Lenox—Artur Rubinstein will play the solo in Brahms' Second Piano Concerto with the Boston Symphony Orchestra at the Berkshire Festival Aug. 7. The announcement was made by Charles Munch, conductor, who made known at the same time other changes in the program and the names of additional Festival soloists. Brahms' Fourth Symphony was included in the July 31 program following the receipt by the orchestra of the highest award of the Academie du Disque Francais for its recording of the Brahms work.

Margaret Harshaw, soprano, Charles Kullman, tenor, and James Pease, bass, will be soloists for the Wagner program that Pierre Monteux will conduct Aug. 2. Andrew McKinley will sing the tenor part in Berlioz' "Requiem" in the final Festival concert Aug. 10.

Cancelling the program lsited for Thursday evening, July 31, Mr. Munch will conduct instead Faure's Incidental Music for "Pelleas and Melisande" and Ballade for Piano and Orchestra, Ravel's Piano Concerto and Brahms' Fourth Symphony.

Saturday, July 5 at 8.15. Berkshire Festival Concert, Charles Munch conducting members of the Boston Symphony Orchestra in an all-Bach program in the Theater (Ruth Posselt and Richard Burgin, soloists). The Musical Offering Concerto for Two Violins Suite No. 3, in D major.

Sunday, July 6 at 10 a. m. * Chamber Music.

At 3 p. m. Berkshire Festival Concert (Charles Munch, conducting)

Handel .... Concerto Grosso in A minor for Strings
Dittersdorf .... Symphony in C major
C. P. S. Bach .... Symphony No. 5
J. S. Bach .... Cantata No. 140
(Conducted by Hugh Ross)

At 8.15. * Composers' Forum.

Wednesday, July 9 8.15. Bel Arte Trio (Coolidge Concert) (Ruth Posselt, violinist, Joseph de Pasquele, violist, and Samuel Mayes, cellist)

Beethoven .... Trio in G major
Hindemith .... Trio, opus 34
Mozart .... Divertimento for Violin Viola and Violincello

Friday, July 11 at 8.15. Symphony Concert by Student Orchestra.

Saturday, July 12 at 8.15. Berkshire Festival Concert (Charles Munch, conductor)

Rameau .... Suite from "Dardanus"
Couperin .... Concert dans le gout theatral
Purcell .... Fantasia in A. for Strings
Vivaldi ...... Concerto Grosso in D minor
Lalande ...... "De Profundis" for Chorus and Orchestra
(Conducted by Hugh Ross)

Sunday, July 13, at 10 a. m. Chamber Music.

At 3 p. m. Berkshire Festival Concert (Charles Munch, conducting)

Mozart .... Symphony in E flat
Mozart .... Symphony in G minor
Mozart .... Symphony in C major ("Jupiter")

ALBANY, N. Y.
KNICKERBOCKER NEWS
JUL 3 - 1952

All-Bach Program Set At Tanglewood Saturday

The Berkshire Music Festival Theater-Concert Hall series will open at 8:15 p. m. Saturday at Tanglewood with Charles Munch conducting members of the Boston Symphony Orchestra in an all-Bach program.

The musical offerings will be the famous Double Violin Concerto, with Ruth Posselt and Richard Burgin as the soloists, and also the Suite No. 3 in D Major.

On Sunday this phase of the festival will continue with a concert at 3 p. m. in which the program will consist of Handel's Concerto Grosso in A Minor for Strings, Dittersdorf's Symphony in C Major, Q.P.S. Bach's Symphony No. 5 and J. S. Bach's Cantata No. 140. Mr. Munch will conduct the orchestra and Hugh Ross the cantata chorus. The vocal soloists will be Sarah Fleming, soprano; Shirley Winston, mezzo soprano; John McCollum, tenor and Richard Sharretts, bass.

DETROIT, MICH.
FREE PRESS
JUL 6 - 1952

FIVE YOUNG DETROIT musicians will take part in activities at the Berkshire Music Center at Tanglewood, near Lenox, Mass., summer home of the Boston Symphony Orchestra.

Matha Alexander, of 15 Webb, will study piano with the Tanglewood Study Group; Leah Crohn, of 9269 Wildemere, will be in the soprano section of the Opera Associates; Kurt Safir, of 18618 Ilene, will study coaching and piano, and Shirley R. Schubiner, of 3315 Webb, will study piano.

DALLAS, TEX.
TIMES HERALD
JUL 7 - 1952

Artur Rubinstein in Tanglewood Solo Spot

Special to The Times Herald

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FORT WORTH, TEXAS
MORNING STAR-TELEGRAM
JUL 6 1952

400 Are Enrolled For Berkshire Music Sessions

TANGLEWOOD, Lenox, Mass., July 5 (Spl).—More than 400 students from 41 states and 16 countries have begun their six-week study program at the 10th session of the Berkshire Music Center.

Charles Munch has returned from France, where he remained after his tour with the Boston Symphony Orchestra, for the opening exercises. Among the faculty of 36 are Aaron Copland, Leonard Bernstein, Luigi Dallapiccola, Boris Goldovsky, Hugh Ross, Richard Burgin, William Kroll and first chairmen of the Boston Symphony. Students are here from as far as Egypt, South Africa and New Zealand.

[27]

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TIMES
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Another change involves the program of Aug. 7, when Artur Rubinstein will be piano soloist in the Brahms Second Concerto, which replaces the Tchaikovsky Fourth Symphony.

The soloists for the all-Wagner program, to be conducted by Pierre Monteux on Aug. 2, also were announced yesterday. They will be Margaret Harshaw, soprano; Charles Kullmann, tenor, and James Pease, bass.

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POST
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Photo by Edward Blakeman

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TIMES HERALD
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Sunday, July 6 at 10 a. m. * Chamber Music.

At 3 p. m. Berkshire Festival Concert (Charles Munch, conducting)

Handel	Concerto Grosso in A minor for Strings
Dittersdorf	Symphony in C major
C. P. S. Bach	Symphony No. 5
J. S. Bach	Cantata No. 140

(Conducted by Hugh Ross)

At 8.15. * Composers' Forum.

Wednesday, July 9 8.15. Bel Arte Trio (Coolidge Concert) (Ruth Posselt, violinist, Joseph de Pasquele, violist, and Samuel Mayes, cellist)

Beethoven	Trio in G major
Hindemith	Trio, Opus 34
Mozart	Divertimento for Violin, Viola and Violincello

Friday, July 11 at 8.15. Symphony Concert by Student Orchestra.

Saturday, July 12 at 8.15. Berkshire Festival Concert (Charles Munch, conductor)

Rameau	Suite from "Dardanus"
Couperin	Concert dans le gout theatral
Purcell	Fantasia in A, for Strings
Vivaldi	Concerto Grosso in D minor
Lalande	"De Profundis" for Chorus and Orchestra

(Conducted by Hugh Ross)

Sunday, July 13, at 10 a. m. Chamber Music.

At 3 p. m. Berkshire Festival Concert (Charles Munch, conducting)

Mozart	Symphony in E flat
Mozart	Symphony in G minor
Mozart	Symphony in C major ("Jupiter")

ALBANY, N. Y.
KNICKERBOCKER NEWS
JUL 3 - 1952

All-Bach Program Set At Tanglewood Saturday

The Berkshire Music Festival Theater-Concert Hall series will open at 8:15 p. m. Saturday at Tanglewood with Charles Munch conducting members of the Boston Symphony Orchestra in an all-Bach program.

The musical offerings will be the famous Double Violin Concerto, with Ruth Posselt and Richard Burgin as the soloists, and also the Suite No. 3 in D Major.

On Sunday this phase of the festival will continue with a concert at 3 p. m. in which the program will consist of Handel's Concerto Grosso in A Minor for Strings, Dittersdorf's Symphony in C Major, Q.P.S. Bach's Symphony No. 5 and J. S. Bach's Cantata No. 140. Mr. Munch will conduct the orchestra and Hugh Ross the cantata chorus. The vocal soloists will be Sarah Fleming, soprano; Shirley Winston, mezzo soprano; John McCollum, tenor and Richard Sharretts, bass.

DETROIT, MICH.
FREE PRESS
JUL 6 - 1952

FIVE YOUNG DETROIT musicians will take part in activities at the Berkshire Music Center at Tanglewood, near Lenox, Mass., summer home of the Boston Symphony Orchestra.

Matha Alexander, of 2315 Webb, will study piano with the Tanglewood Study Group; Leah Crohn, of 9269 Wildemere, will be in the soprano section of the Opera Associates; Kurt Safir, of 18618 Ilene, will study coaching and piano, and Shirley R. Schubner, of 8315 Webb, will study piano.

CUE
NEW YORK, N. Y.
JUL 5 - 1952

CHARLES MUNCH, Tanglewood director, swings a golf club as well as a baton

music in the mountains

In the rolling Berkshire hills July 5, the nation's top music festival will be officially launched when a six-foot, slender, gray-haired conductor steps briskly to the podium of an ultra-modern theatre.

The conductor will be, of course, Charles Munch, brilliant French-born director of the Boston Symphony, and the occasion the annual Music Festival at Tanglewood, Massachusetts. This six-week music conclave has put the United States on the musical map, to rank along with the tourist-packed festivals Europeans have so carefully nurtured for generations.

Tanglewood, sandwiched between Lenox and Stockbridge, is just 150 miles from New York, convenient to reach by car or train. It is one of the most beautiful vacation areas in the East—no guide-book propaganda, either. The fresh country air, cool breezes, ancient trees and gently sloping hills of the New England Berkshires provide a spectacular setting for the music.

The guests at Tanglewood lounge on the lawns and listen to the music. Although the $80,000 Shed, designed by modernist Eliel Saarinen, seats some 6,000, an equal number can hear the concerts from the lawn. Many al fresco listeners come equipped with blankets, pillows and picnic baskets.

Grounds are open to the public three hours before a concert. You may buy buffet lunches and dinners inside the gate. And you are perfectly welcome to explore the grounds—the functional, starkly handsome Shed, the Concert Hall and Theatre; the Victorian-gabled Tanglewood General Headquarters, once the estate's mansion; the converted barn and garage now used as studios; the lovely formal gardens and cultivated orchards.

It is difficult to suggest any single performance to the Berkshire vacationer. Any day, from 10:15 in the morning to 11 at night, you can hear some of the finest musicians anywhere. Munch and members of the Boston Symphony, Saturday evening, July 5, will present three works of Bach as well as the little known "Fifth Symphony" by his son, C.P.E. Bach. Sunday afternoon, July 6, Munch will conduct short compositions of Rameau, Couperin, Purcell and the magnificent "Concerto Grosso in D Minor" of Vivaldi. Maestro Munch, Saturday evening, July 19, conducts Mozart's "Piano Concerto in C Major" and Hugh Ross conducts Mozart's "Litaniae for Chorus and Orchestra." Other choice programs include: July 24, Beethoven's Third and Brahms' First, conducted by Munch; July 26, Pierre Monteux conducting the Boston Symphony in the perennially controversial "Rite of Spring"; August 9, Leonard Bernstein conducting Aaron Copland's too-seldom-performed Third Symphony.

Photo by Edward Blakeman

MUSIC FANS at Berkshire Festival collect autograph of Gregor Piatigorsky, who teaches chamber music classes in the summer school

MANY of the concerts, through August 10, are by invitation only to the Friends of the Music Center. However, a nominal contribution constitutes membership. All other concerts are open to the public for a small admission fee.

During the day, musicians practice on the lawn outside their studios. There is a wonderful air of informality about the place. You may find yourself chatting with Gregor Piatigorsky or Aaron Copland over a frozen Popsicle or playing poker with Leonard Bernstein. Or announced Saturday mornings at ten sharp, you may attend the rehearsals in the Shed.

Tanglewood is a famed summer school for professional musicians as well as a festival; its students come from all over the globe. They set the clothes style. Don't dress for Carnegie in these hills. Plaid shirts, peasant blouses and blue jeans are proper attire for listening to Beethoven under the stars. —E. L.

SPRINGFIELD, MASS.
MORNING UNION
JUL 5

BRAHMS WORK WILL BE PLAYED BY RUBINSTEIN

Munch Reveals Changes in Aug. 7 Program at Tanglewood

Tanglewood, Lenox—Artur Rubinstein will play the solo in Brahms' Second Piano Concerto with the Boston Symphony Orchestra at the Berkshire Festival Aug. 7. The announcement was made by Charles Munch, conductor, who made known at the same time other changes in the program and the names of additional Festival soloists. Brahms' Fourth Symphony was included in the July 31 program following the receipt by the orchestra of the highest award of the Academie du Disque Francais for its recording of the Brahms work.

Margaret Harshaw, soprano, Charles Kullman, tenor, and James Pease, bass, will be soloists for the Wagner program that Pierre Monteux will conduct Aug. 2. Andrew McKinley will sing the tenor part in Berlioz' "Requiem" in the final Festival concert Aug. 10.

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ALBANY, N. Y.
KNICKERBOCKER NEWS
JUL 3 - 1952

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DETROIT, MICH.
FREE PRESS
JUL 6 - 1952

from Detroit

Julius and Marguerite Chajes are in Europe on a concert tour which will include a first performance of Chajes' new piano concerto in Vienna. Mrs. Chajes has been engaged for several

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DALLAS, TEX.
TIMES HERALD
JUL 7 - 1952

Artur Rubinstein in Tanglewood Solo Spot

Special to The Times Herald

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The announcement was made by Charles Munch, conductor, who made known at the same time other changes in the program and the names of additional Festival soloists. Brahms' Fourth Symphony was included in the July 31 program following the receipt by the orchestra of the highest award of the Academie du Disque Francais for its recording of the Brahms work.

Margaret Harshaw, soprano, Charles Kullman, tenor, and James Pease, bass, will be soloists for the Wagner program that Pierre Monteux will conduct Aug. 2. Andrew McKinley will sing the tenor part in Berlioz' "Requiem" in the final Festival concert Aug. 10.

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FORT WORTH, TEXAS
MORNING STAR-TELEGRAM
JUL 6 1952

400 Are Enrolled For Berkshire Music Sessions

TANGLEWOOD, Lenox, Mass., July 5 (Spl).—More than 400 students from 41 states and 16 countries have begun their six-week study program at the 10th session of the Berkshire Music Center.

Charles Munch has returned from France, where he remained after his tour with the Boston Symphony Orchestra, for the opening exercises. Among the faculty of 36 are Aaron Copland, Leonard Bernstein, Luigi Dallapiccola, Boris Goldovsky, Hugh Ross, Richard Burgin, William Kroll and first chairmen of the Boston Symphony. Students are here from as far as Egypt, South Africa and New Zealand.

[27]

NEW YORK, N. Y.
TIMES
JUL 6 1952

CHANGES AT BERKSHIRE

New Programs July 31, Aug. 7 Listed for Music Festival

Several changes in the programs of the Berkshire Festival were made known yesterday. Charles Munch, conductor of the Boston Symphony, has canceled the program originally scheduled for July 31, and has substituted instead the incidental music to Fauré's "Pelléas et Mélisande" Suite, the Fauré Ballade for Piano and Orchestra, the Ravel Piano Concerto and the Brahms Fourth Symphony. Nicole Henriot will be the soloist.

Another change involves the program of Aug. 7, when Artur Rubinstein will be piano soloist in the Brahms Second Concerto, which replaces the Tchaikovsky Fourth Symphony.

The soloists for the all-Wagner program, to be conducted by Pierre Monteux on Aug. 2, also were announced yesterday. They will be Margaret Harshaw, soprano; Charles Kullmann, tenor, and James Pease, bass.

At the final concert of the festival, the afternoon of Aug. 10, Andrew McKinley will sing the tenor part in the Berlioz Requiem.

BOSTON, MASS.
POST
JUL 6 - 1952

The Observant Citizen

Artur Rubinstein will play the solo in Brahms' Second Piano Concerto with the Boston Symphony Orchestra at the Berkshire Festival Aug. 7. The announcement was made by Charles Munch, conductor, who made known at the same time other changes in the program and the names of additional festival soloists. Brahms Fourth Symphony was included in the July 31 program, following the receipt by the orchestra of the highest award of the Academie du Disque Francais for its recording of the Brahms work.

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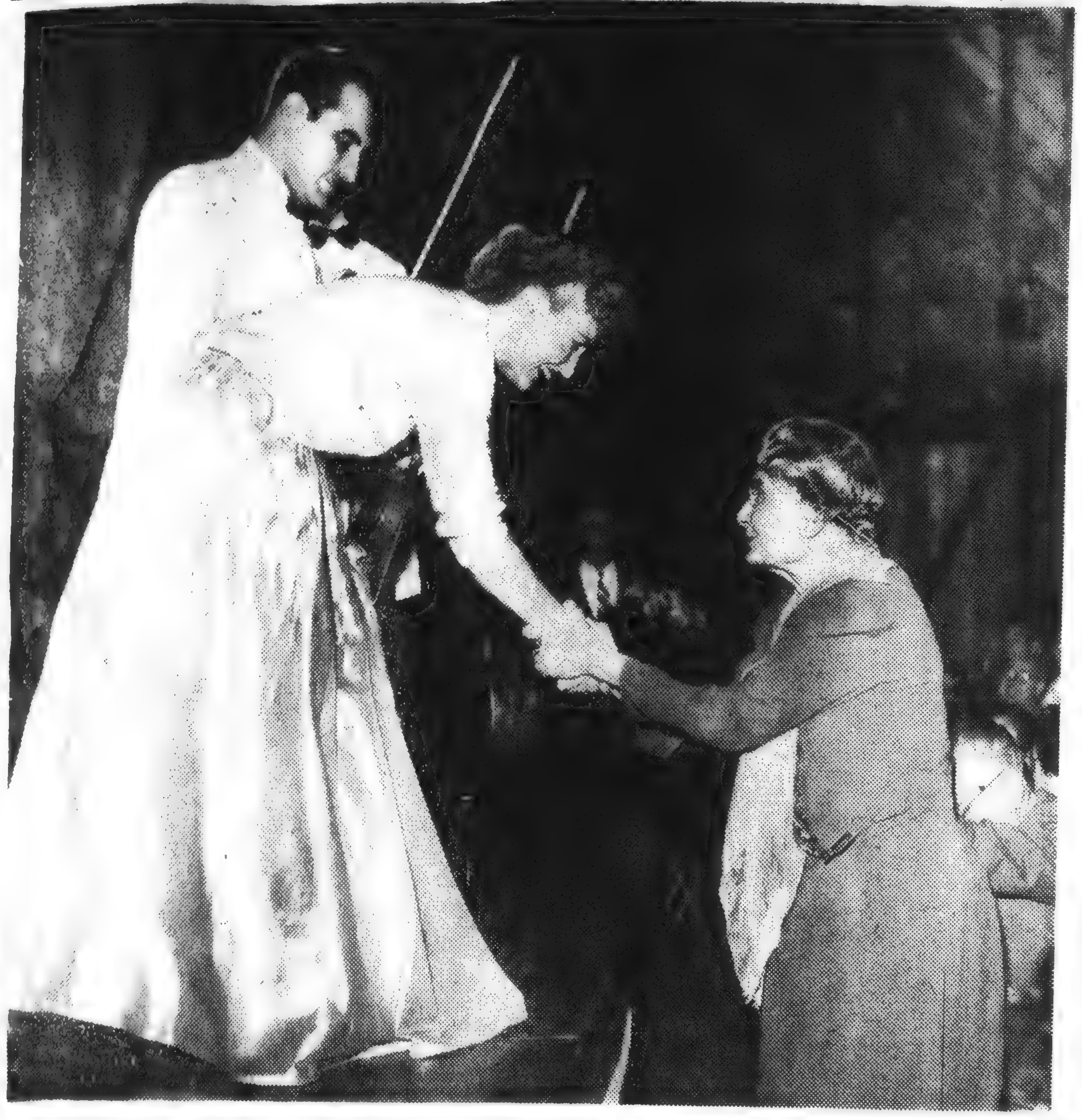
Pittsfield, Massachusetts, Thursday, July 10, 195



Plouffe

BRAVO: Mrs. Elizabeth Sprague Coolidge, the fairy godmother of chamber music, stands to congratulate Ruth Posselt, violinist, with the Bel Arte Trio after the first of four concerts sponsored by the Coolidge Foundation in the Library of Congress, at Tanglewood last night. Looking on is Joseph dePasquale, violist. Samuel Mayes, cellist, is the third member of the trio.

HARTFORD, CONN.
COURANT

JUL [illegible] 1952

Tanglewood Concerts Will Begin Saturday

Charles Munch will conduct the Boston Symphony Orchestra in an all-Bach program Saturday evening at 8:15, to open the series of six concerts in the Tanglewood theatre on the coming three weekends.

Richard Burgin, concertmaster, and Ruth Posselt, his wife, will be the soloists for the Concerto for Two Violins. The program will begin with "The Musical Offering" and close with the Suite No. 3, in D major.

Sunday afternoon at 3 the program will be Handel's Concerto Grosso for Strings, Dittersdorf's Symphony in C major, C.P.E. Bach's Symphony No. 5, in B minor and J. S. Bach's Cantata No. 140, the last to be conducted by Hugh Ross.

HARTFORD, CONN.
COURANT

JUL 4 - 1952

All-Bach Program At Lenox on Saturday

Charles Munch will conduct the Boston Symphony Orchestra in an all-Bach program Saturday evening at 8:15, at Tanglewood, Lenox, Mass.

Ruth Posselt and Richard will play a Concerto For Two Violins. The program will also include "The Musical Offering" and the Suite No. 3, in D Major.

Sunday at 3 o'clock, the program will include Handel's Concerto Grosso in A Minor, Dittersdorf's Symphony in C Major, C.P.E. Bach's Symphony No. 5, and J.S. Bach's Cantata No. 140, conducted by Hugh Ross.

PROVIDENCE, R. I.
JOURNAL

JUL 7 - 1952

Tanglewood Concerts

6800 Are Attracted to 3 Holiday Weekend Programs

Lenox, Mass. — (AP) — Three holiday weekend concerts at Tanglewood, summer home of the Boston Symphony Orchestra, attracted 6800 persons.

An all-Bach program Saturday night drew a record attendance of 3800. Yesterday's festival concert we heard by 2500 and 500 students attended the Sunday morning chamber music program.

Charles Munch directed 40 members of the orchestra in its first concerts, opening a six-week season. The second series will be [illegible]d next weekend.

Music

Bel Arte Trio Wins Praise of Big Audience

By JAY C. ROSENFELD

TANGLEWOOD—The first of four Wednesday evening programs being presented by the Elizabeth Sprague Coolidge Foundation in the Library of Congress was played in the Theatre-Concert Hall last night by the Bel Arte Trio of which Ruth Posselt is violin, Joseph de Pasquale, viola, and Samuel Mayes, cello. A record crowd gave the three artists an extremely cordial reception in the Beethoven G major trio, opus 9, No. 1, the Hindemith trio, opus 34, and the Mozart divertimento, (K 563).

The three instrumentalists are superbly able individually and in the introduction of the Beethoven gave evidence of the heights of which they were capable as an ensemble. They played with a style that had nobility and taste and with a tone that had warmth and cohesion. It was an outstanding performance.

This rarely heard combination of instruments requires special adjustments and compensations. Lacking one violin of the more commonly used string quartet it becomes necessary for the lower and stronger-voiced instruments to allow for the timbre of the violin. This they did in the Beethoven conspicuously and thereby added immeasurably to the total success of their playing. There was a tendency for the warm and enthusiastic vigor in the cello and viola to overmatch the smoother elegance of the violin but the overall conception was so well poised and so well produced that it could not mar the polish and general inner grasp they conveyed so vividly.

This balance was not quite so felicitous in the Hindemith for here there are three individual parts playing in counterpoint rather than in support of one another. Each instrument is an integral line, to be maintained substantially while still allowing his confreres to do the same. The result was to diminish the dominance of the violin which continued to play with suavity while the other two bit in more incisively, whereas underemphasis might have maintained clarity better.

Hindemith's trio is compelling rather than appealing, if that is a valid distinction. It makes no bid for favor with anything that approaches sentiment, yet it takes command of its players and its audience by its irrespective emphasis on a certain brutality and guttural stresses.

Miss Posselt set the tone of the Mozart divertimento in an imaginative courtliness which allowed her and her colleagues to show their technical mastery and virtuosity. This betrayed them at times to individual excesses in which the violin was the unequal contender in actual power, but this upset of balance increased the conviction and authority with which they played and added a lustiness which coincides exactly with our understanding of this wonderful work.

At the close of the program the artists expressed their homage to Mrs. Coolidge, who was seated in the front row of the auditorium and the whole audience rose to add their gratitude. The next program this coming Wednesday evening will be a recital of sonatas of Beethoven, Kodaly and Dohnanyi by Janos Scholz, violoncello, and Miklos Schwalb, piano.

READING, PA.
EAGLE

JUL 4 1952

School, College News About Berks Students

RICHARD W. OLLIVIERRE

Richard W. Ollivierre, son of H. A. Ollivierre, president of the B. O. R. Corporation, 217 Chestnut St., recently received a bachelor of science degree in econon ics from the Wharton School, University of Pennsylvania. While in school, Ollivierre was vice president of Kappa Signa fraternit and the athletic managerial boar manager of the golf team for fo years; played varsity football f one year, and was a member the Franklin Society, Marketin Society and the Varsity Club. H was also associate business ma ager of the Record and took pa in Mask and Wig shows.

* * *

Richard LeRoy Kline, of Flee wood, recently received a maste of arts degree from Teachers Co lege, Columbia University, Ne York City, in music education.

* * *

William Vorsteg, 535 North Fift St., a student at the Wyomissin Institute of Fine Arts, is agai enrolled for a six-week summe course at the Berkshire Music Center, Tanglewood, Lenox, Mass. He is one of some 400 students who will study and take part in programs, which will include symphony, choral and chamber music. Listed among the faculty of 36 are such distinguished musicians as Aaron Copland, Leonard Bernstein, Luigi Dallapiccola, Boris Goldovsky, Hugh Ross, Richard Burgin, Ingolf Dahl and William Kroll.

[28]

NEW YORK, N. Y.
MIRROR

JUL 10 1952

Only Human

By SIDNEY FIELDS

PIERRE MONTEUX: FRISCO'S FRENCHMAN DEPARTS

BEFORE he started working on the scores for tonight's conducting assignment at Lewisohn Stadium, Pierre Monteux, who is a young 77, wanted to get two things off his ample chest: The nasty rumor that he dyes his hair black and the increasing freeze he's been getting from Stadium fans since he began guest-conducting up there seven years ago.

"My moustache is white from kissing the girls," he said defiantly. "But my hair is true black. Anyone is welcome to come with alcohol, with shampoo, with anything to wash my hair and prove it.

"And for the Stadium, there is too much noise, and the audience applauds a minute with politeness. All over the world they applaud without end. They do not let me off the stage."

Monteux is a bristling, round, ubiquitous little man, who has been waving the baton for 60 years and has conducted at least 65 of the world's most famous orchestras. His memory is prodigious. He looks at a score just once and remembers it thereafter. In this country he is perhaps best known for taking over the broken-down San Francisco Symphony 17 years ago and building it to international eminence, and for nurturing such new talent as William Kapell, Leon Fleischer and Vera Franchesi.

San Francisco adored this roly-poly with the bright eyes whose corners were always creased in friendly laughter; who liked big pearl stickpins and disliked fancy dinner parties. Monteux preferred a little French restaurant opposite the city morgue. He resigned from the San Francisco Symphony last April. . . .

"So I can be free to be a guest conductor anywhere in the world. Also, I want to be at my home in Maine more. There I like to repair my clocks. No, I am only an amateur with clocks."

Musician's Musician

On his 200 acre farm in Hancock, Maine, he also grows his own vegetables and flowers, and every August runs his class in conducting, a chore he began in Paris over 50 years ago. Musicians are fondly devoted to him. He's a czar for exactness, but he's never been known to raise his voice in anger during a rehearsal, and usually works his men for an hour and a half on a scheduled two hour rehearsal . . .

"I always make rehearsals as short as possible, and they always play better. When a conductor is kind to musicians they are kind to him. After all, we need each other."

As gentle as he is, Monteux can drip acid. Once Leopold Stokowski took a leave of absence from the Philadelphia Orchestra, and Monteux was asked to fill in. The critics applauded Monteux, but the ticket buyers, accustomed to the Stokowski flash, sat on their hands. Monteux left America with the crack:

"I'm through with a country that wants only slim, well-tailored conductors."

But in 1942 he became a citizen of the United States.

Monteux is a Parisian by birth. His father was a shoe dealer; his mother, a piano teacher. But at six he heard a Mozart violin piece played by his brother-in-law and decided on the violin. His brother-in-law taught him until he was nine, when Pierre started at the Paris Conservatory of Music. He began composing at nine too . . .

"But I stopped at twelve when I began to conduct seriously. A man cannot do both and do them well. I have all my compositions in a strong box. I will burn them when it gets very cold in Maine."

The Turning Point

By the time he was 21 and a graduate of the Paris Conservatory with the first prize for the violin, he was a struggling conductor, and the viola player for the Opera Comique, the Beethoven Foundation Quartet, and the Concert Colonne. At the Colonne he became the concert master, the assistant conductor, and finally the conductor. . . .

"Which was the turning point for me, because Serge Diaghilev hears me and makes me the principal conductor of the Ballet Russe, which has the great Nijinsky in it."

While with the Ballet Russe he premiered such works as Debussy's "Jeux," Ravel's "Dahpnis and Chloe," and Stravinsky's "Petrouchka," "Rossignol," and "Sacre du Printemps." His spreading fame got him invitations all over Europe and he organized an orchestra of his own to give new musicians a break. He continued his frantic pace until he enlisted as an infantry private in the French Army in 1914, getting directly involved in the battles of Verdun, Rheims, Soissons and the Argonne.

In 1916 he was in America conducting the Ballet Russe again; remained to handle the French Operas at the Metropolitan, and then reorganized the Boston Symphony, which fell apart during a strike. Before he settled here permanently he ran the Amsterdam Orchestra and the Amsterdam Wagner Society for 10 years and, while leading the Paris Symphony for another 10, began transatlantic commuting to double in San Francisco.

He's been married three times, has three children, two stepchildren and 12 grandchildren. His oldest son, Jean, plays jazz on the piano, bass fiddle and drums, and his youngest son, Claude, a flutist, will appear in the Stadium Orchestra tonight...

"Now you know my career, my family and everything. Do you wish to know my future, too? Say then that I will conduct until I cannot walk any more. I don't ever have enough music."

BUFFALO, N. Y.
COURIER-EXPRESS

JUL 27 [illegible]

Mail from the Berkshire Music Center brings word from Lois Murray, young Amherst violinist, who is at Tanglewood under scholarship. A violin major at Eastman, Miss Murray tells of a busy schedule involving six hours' daily practice in addition to student orchestra concerts every Friday night. Working under the instruction of Charles Munch this past week was a top experience, she said.

July [illegible] 1952

THE CHRISTIAN SCIENCE MONITOR, BOSTO

Munch Conducts at Tanglewood

Will Plouffe

Charles Munch, conductor of the Boston Symphony Orchestra, shakes the hand of Richard Burgin, concertmaster, after the first Tanglewood concert of the season on Saturday night.

Baroque Music Opens Season In Berkshires

By Jules Wolffers

Tanglewood, Lenox, Mass.

Ideal weather conditions favored the opening of the Berkshire Festival Saturday night when Charles Munch conducted a chamber orchestra of Boston Symphony musicians in a program of works by Johann Sebastian Bach.

More than 3,800 persons were present, 1,200 filling the Theater-Concert Hall, with the remainder outside on the beautiful Tanglewood grounds. This establishes a new attendance record for an opening concert.

The first work, "The Musical Offering," at once plunged the Festival into a controversial issue.

It will be remembered that "The Musical Offering" was the outgrowth of a command visit paid by J. S. Bach in 1747 to the flutist and monarch, Frederick the Great of Prussia. During the visit, the King played a theme for Bach, which the composer utilized without preparation at a piano keyboard as the subject for a three-part improvisation in fugue style. Later, he composed "The Musical Offering" in 13 parts, all based on the King's original theme, and dedicated it to Frederick.

* * *

Although the work had its genesis at the keyboard, Bach expanded his original idea to include ensemble music. One of the sections is a sonata for flute, violin, and piano with cello; another calls for two violins.

Perhaps the best way of presenting this composition would be in a mixture of solo piano with instrumental ensemble where directly or implicitly indicated by the composer. Yet there can be little objection to playing the whole work via an instrumental realization with the piano accompanying the melodic lines. Bach himself rarely had any qualms when it came to transcriptions of his or any one else's music.

The objection to Mr. Munch's presentation, then, is not that transcription was involved, but rather to the number of instruments he used for each part. The music does not lend itself to an orchestral interpretation. It demands the intimacy and care of one skilled musician, and no more, for each part.

"The Musical Offering" has been peculiarly the province of the erudite listener. But an expressive rendition can make the work accessible to a hearer who doesn't know and doesn't care that a canon is a form of composition where one voice exactly imitates another at a higher or lower pitch.

* * *

Granted that the musicians played splendidly and that the execution of the Messrs. Richard Burgin, violin, Georges Laurent, flute, and Bernard Zighera, piano, was enjoyable throughout, the work yet failed to achieve its full effect. The multiplicity of instruments weighed down the moving lines and added an unnatural flavor to several of the sections. The fine flute-violin sonata, in particular, suffered a complete sea-change to emerge as the typical large-sounding concerto grosso of the period.

After-intermission pieces were the Concerto for Two Violins and Orchestra in D minor, and the Suite No. 3 in D major for Orchestra. Mr. Munch provided a full-bodied and sympathetic accompaniment for the joint efforts of Ruth Posselt and Richard Burgin in the double concerto. Admirable results were attained with glowing string colors, technical proficiency, and expert ensemble much in evidence. Had the style, tone, and intensity of Miss Posselt and Mr. Burgin been more on a par, a definitive performance might well have emerged.

The closing Suite was strikingly projected with the beautiful and famous Air (not on the G-string in this original version) receiving a particularly telling performance.

* * *

The second program on Sunday afternoon was delightful from start to finish. Together with a Handel Concerto Grosso and a Bach Cantata, Mr. Munch programmed two rarities—symphonies by Karl Ditters von Dittersdorf, and C. P. E. Bach.

We can never tire of hearing Bach, Handel, Haydn, and Mozart. Their music remains a monumental legacy, a rich treasure of the past that gains luster with each retelling. But there is much value in hearing other, if lesser, masters of the period.

To many in the audience the name of Dittersdorf must have been a novelty, yet he was a musician of great renown in his day and his Symphony in C major a much better than average specimen of symphonic writing of the second half of the 18th century.

The work is bustling and cheerful, full of interesting little effects and studied repetitions, It doesn't take us very far, but there is good-humored chatter and clatter along the way with airy persiflage mixed in with some shrewd observations.

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Small Concert Series Closes As BSO Prepares for Big Show

Ideal Weather Prevails for First Three Week Ends—Orchestra Moves to Shed For Major Programs Opening Thursday

By JAY C. ROSENFELD

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The Saturday evening concert rode the tide of high exuberance. It was happy music-making, from the first note to the final soft tender vanishing phrase of Schubert. Hugh Ross made the Mozart Litaniae fairly glow with vigor and warmth and spirit. It seem inconceivable that this Mass and the Schubert in G major with which Charles Munch closed the program, but in which, also, Mr. Ross had prepared the chorus, could have been written by young men of 16 and 18, respectively. But age had no consideration in the character of the music, and certainly not in its performance, for it was the happiest fusion of youthful buoyancy and mature performance.

The soloists in the Mozart work were Sara Mae Endich, soprano, Jacqueline Langee, contralto, John McCollum, tenor, and Bernard Green, bass.

There exists the opinion in some quarters that it is more fun to participate in a performance, no matter what the degree of proficiency, than to listen to one of the highest degree of skill. We wonder if any others had the impression Saturday night that we were a part of the performance of the Mozart C major concerto in which Lukas Foss was the piano soloist. It seemed to enter our veins, or to make us a fibre of the whole cloth, or in some way to penetrate us by more and other means than our ears. The vibrancy and sparkle of the whole concerto, from the long overture, in which Mr. Munch caught the delightful lilt so perfectly, to the entrance of the keyboard on which Foss pranced with such secure and optimistic domination was solid Mozart of the most approved style but it was also off and out of this world. It becomes futile and redundant to point out details of finger work and tone balance. This just flowed, or soared, and nothing less than that is worth while reporting.

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RADIO MIRROR
NEW YORK, N. Y.

He's Pop

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I. R., E… …ool, Ohio

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HOUSTON, TEXAS
POST

JUL 1 1952

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WASHINGTON, D. C.
STAR

JUL 6 - 1952

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NEW YORK, N. Y.
HERALD TRIBUNE

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SPRINGFIELD, MASS.
REPUBLICAN

JUL 6 - 1952

Tanglewood Leaders

(Ploufie Photo)

Hugh Ross, Aaron Copland and Charles Munch (left to right) talk over plans at the Berkshire Music Center, Lenox. Ross will conduct the LaLande "De Profundis" for chorus and orchestra at the concert in the Theater Concert Hall at Tanglewood this afternoon, while Munch, director of the Boston Symphony Orchestra, will conduct the remainder of today's program. Copland is assistant director and teacher of composition at the Music Center, and one of America's foremost composers.

[29]

July 7, 1952

THE CHRISTIAN SCIENCE MONITOR, BOST

Munch Conducts at Tanglewood

Will Plouffe

Charles Munch, conductor of the Boston Symphony Orchestra, shakes the hand of Richard Burgin, concertmaster, after the first Tanglewood concert of the season on Saturday night.

Baroque Music Opens Season In Berkshires

By Jules Wolffers

Tanglewood, Lenox, Mass.

Ideal weather conditions favored the opening of the Berkshire Festival Saturday night when Charles Munch conducted a chamber orchestra of Boston Symphony musicians in a program of works by Johann Sebastian Bach.

More than 3,800 persons were present, 1,200 filling the Theater-Concert Hall, with the remainder outside on the beautiful Tanglewood grounds. This establishes a new attendance record for an opening concert.

The first work, "The Musical Offering," at once plunged the Festival into a controversial issue.

It will be remembered that "The Musical Offering" was the outgrowth of a command visit paid by J. S. Bach in 1747 to the flutist and monarch, Frederick the Great of Prussia. During the visit, the King played a theme for Bach, which the composer utilized without preparation at a piano keyboard as the subject for a three-part improvisation in fugue style. Later, he composed "The Musical Offering" in 13 parts, all based on the King's original theme, and dedicated it to Frederick.

* * *

Although the work had its genesis at the keyboard, Bach expanded his original idea to include ensemble music. One of the sections is a sonata for flute, violin, and piano with cello; another calls for two violins.

Perhaps the best way of presenting this composition would be in a mixture of solo piano with instrumental ensemble where directly or implicitly indicated by the composer. Yet there can be little objection to playing the whole work via an instrumental realization with the piano accompanying the melodic lines. Bach himself rarely had any qualms when it came to transcriptions of his or any one else's music.

The objection to Mr. Munch's presentation, then, is not that transcription was involved, but rather to the number of instruments he used for each part. The music does not lend itself to an orchestral interpretation. It demands the intimacy and care of one skilled musician, and no more, for each part.

"The Musical Offering" has been peculiarly the province of the erudite listener. But an expressive rendition can make the work accessible to a hearer who doesn't know and doesn't care that a canon is a form of composition where one voice exactly imitates another at a higher or lower pitch.

* * *

Granted that the musicians played splendidly and that the execution of the Messrs. Richard Burgin, violin, Georges Laurent, flute, and Bernard Zighera, piano, was enjoyable throughout, the work yet failed to achieve its full effect. The multiplicity of instruments weighed down the moving lines and added an unnatural flavor to several of the sections. The fine flute-violin sonata, in particular, suffered a complete sea-change to emerge as the typical large-sounding concerto grosso of the period.

After-intermission pieces were the Concerto for Two Violins and Orchestra in D minor, and the Suite No. 3 in D major for Orchestra. Mr. Munch provided a full-bodied and sympathetic accompaniment for the joint efforts of Ruth Posselt and Richard Burgin in the double concerto. Admirable results were attained with glowing string colors, technical proficiency, and expert ensemble much in evidence. Had the style, tone, and intensity of Miss Posselt and Mr. Burgin been more on a par, a definitive performance might well have emerged.

The closing Suite was strikingly projected with the beautiful and famous Air (not on the G-string in this original version) receiving a particularly telling performance.

* * *

The second program on Sunday afternoon was delightful from start to finish. Together with a Handel Concerto Grosso and a Bach Cantata, Mr. Munch programmed two rarities—symphonies by Karl Ditters von Dittersdorf, and C. P. E. Bach.

We can never tire of hearing Bach, Handel, Haydn, and Mozart. Their music remains a monumental legacy, a rich treasure of the past that gains luster with each retelling. But there is much value in hearing other, if lesser, masters of the period.

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Eagle - 7

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RADIO MIRROR
NEW YORK, N. Y.

JUL - 1952

He's Pop

Dear Editor:
Who is the native of Boston referred to as "Pop" of the Boston Pops Orchestra?
A. R., East Liverpool, Ohio

Maestro Arthur Fiedler is the famed "Pop" of the Boston Pops. The conductor was born in Boston into a family of musicians. His father was a violinist for the Boston Symphony Orchestra, his grandfather was a violinist in Europe, and his three sisters are all musicians. He has been conducting the Pops since 1930.

HOUSTON, TEXAS
POST

JUL 1 1952

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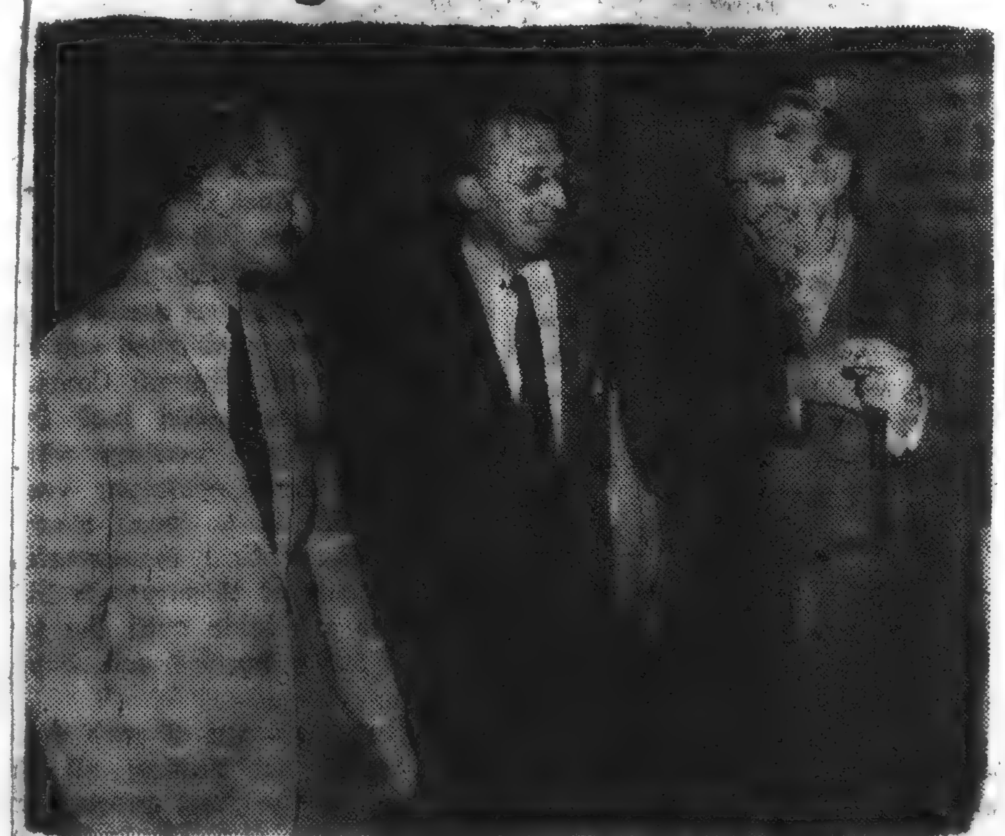
SPRINGFIELD, MASS.
REPUBLICAN

JUL 6 - 1952

Tanglewood Leaders



(Plouffe Photo)

Hugh Ross, Aaron Copland and Charles Munch (left to right) talk over plans at the Berkshire Music Center, Lenox. Ross will conduct the LaLande "De Profundis" for chorus and orchestra at the concert in the Theater Concert Hall at Tanglewood this afternoon, while Munch, director of the Boston Symphony Orchestra, will conduct the remainder of today's program. Copland is assistant director and teacher of composition at the Music Center, and one of America's foremost composers.

SPRINGFIELD, MASS.
NEWS
JUL 7 - 1952

BEL ARTE TRIO WILL BE HEARD AT TANGLEWOOD

Tanglewood, Lenox—The Bel Arte Trio which will play at Tanglewood Wednesday evening the first of four concerts to be given on successive Wednesday evenings through the generosity of the Elizabeth Sprague Coolidge Foundation in the Library of Congress, was organized during the past winter. Miss Ruth Posselt, concert violinist, Samuel Mayes, first cellist, and Joseph dePasquale, first violist in the Boston Symphony Orchestra, played their first concert last winter for the Harvard Music Society and later gave a concert at Jordan hall, Boston.

With her husband, Richard Burgin, concertmaster of the Boston Orchestra, Miss Poselt was a soloist in the Bach Concerto for Two Violins, conducted by Charles Munch at the opening concert of the Berkshire Festival in the Tanglewood theater Saturday night. A native of Medford, she gave a recital in Carnegie Hall (New York) at the age of nine. She has toured Europe six times, playing with the principal orchestras there and in America. With the Boston Orchestra she has introduced many new works, and has been guest soloist at Tanglewood.

A native of Philadelphia, Mr. dePasquale studied viola at the Curtis Institute in that city, with the late Louis Bailly, and with William Primrose and Max Aranoff. During World War II he played with the Marine Band in Washington and subsequently with the American Broadcasting Co. orchestra in New York. He has held the first viola chair with the Boston orchestra since 1947. He is married to the former Maria von-Leuchtenberg, niece of Mrs. Serge Koussevitzky. With their two small daughters they occupy for the summer an apartment at Saranac, the Koussevitzky estate in Lenox.

Samuel Houston Mayes, as his name suggests, was born in Texas, of partly Cherokee Indian parentage. He came to the Boston orchestra five seasons ago from the Philadelphia Symphony Orchestra, where he occupied the first desk. He has made several solo appearances with the Boston orchestra and is widely known as a player of chamber music.

Friends of the Berkshire Music Center and of Mrs. Coolidge are invited to the series of concerts. Wednesday's program follows:

Beethoven .... Trio in G major
Hindemith .... Trio, Op. 34
Mozart .... Divertimento for String
.... Trio, K. 563

PORTLAND, ME.
PRESS-HERALD
JUL 7 - 1952

Tanglewood Concerts Attract About 7,000

Lenox, Mass., July 6. (AP) — Three holiday week-end concerts at Tanglewood, summer home of the Boston Symphony Orchestra, attracted 6,800 persons.

An all-Bach program Saturday night drew a record attendance of 3,800. Today's festival concert was heard by 2,500 and 500 students attended the Sunday morning chamber music program.

Charles Munch directed 40 members of the orchestra in its first two concerts, opening a six-week season. The second series will be heard next week end.

SPRINGFIELD, MASS.
NEWS
JUL 8 - 1952

Groups Plan Attendance At Tanglewood Concert

Sigma Nu Upsilon, Western N. E. Club to Make Trip

Sigma Nu Upsilon Sorority and the Outdoor Club of Western New England College will hold their second annual trip to Tanglewood Saturday, the 26th. They will have dinner in Lenox and attend the night concert in the shed. Pierre Monteux will conduct the Boston Symphony Orchestra.

Miss [illegible] Williams of 10 Trento St., this city, is serving chairman of the committee planning the event. Reservations for members and friends may be made with her before Thursday and should be accompanied by check for tickets.

Play Bach Concerto

(Plouffe Photo)

Ruth Posselt and Richard Burgin, concertmaster of the Boston Symphony Orchestra (Mr. and Mrs. Burgin), who played the solo parts in the Concerto for Two Violins on the all-Bach program that opened the Berkshire Festival in the Tanglewood theater, Lenox, last night.

SYRACUSE, N. Y.
HERALD-AMERICAN
JUL 6 1952

All-Bach Program Opens Concerts In Tanglewood

AN ALL Johann Sebastian Bach concert, "The Musical Offering," a Concerto for two Violins, Ruth Posselt and Richard Burgin soloists, and the Suite No. 3 in D Major, comprised last night's program in the Theater-Concert Hall in Tanglewood, Lenox, Mass. under direction of Charles Munch. This afternoon, the program, in the same hall, will include the Handel Concerto Grosso in A Minor for Strings, Opus 6, No. 4; Dittersdorf's "Symphony in C Major," the Fifth Symphony of CPE Bach, in B Minor and the Johann Sebastian Bach Cantata No. 140, conducted by Hugh Ross.

PROVIDENCE, R. I.
BULLETIN
JUL 7 - 1952

Tanglewood Concerts

6800 Are Attracted to 3 Holiday Weekend Programs

Lenox, Mass. — (AP) — Three holiday weekend concerts at Tanglewood, summer home of the Boston Symphony Orchestra, attracted 6800 persons.

An all-Bach program Saturday night drew a record attendance of 3800. Yesterday's festival concert we heard by 2500 and 500 students attended the Sunday morning chamber music program.

Charles Munch directed 40 members of the orchestra in its first two concerts, opening a six-week season. The second series will be heard next weekend.

SPRINGFIELD, MASS.
REPUBLICAN
JUL 6 - 1952

RECORD AUDIENCE AT FIRST CONCERT AT TANGLEWOOD

3800 Give Munch and Boston Symphony Welcome at All-Bach Program

By VICTOR PRAHL

Lenox, July 5—With a perfect evening, including a full moon, a record audience of 3800 turned out for the opening concert at Tanglewood tonight. There was an extra warmth in their reception of the members of the Boston Symphony and their conductor, Charles Munch, in this first appearance after their successful European tour. Mr. Munch, just back from France, looked well rested and conducted with his usual youthful verve and the men of the orchestra seemed in top form.

All-Bach Program

The musical offering, which opened the all-Bach program, may not rate as one of the master's major works but listening to this rarely performed collection of pieces was almost in the nature of a novelty. Written for Frederick the Great and built on a theme given the composer by the king, it is essentially a theoretical work with its ricercare in three voices, different kinds of canons, and its fugure in six voices which is also called a ricercare. The orchestra lent charm to its six parts and gave a clear, telling exposition to this abundance of contrapuntal complexities. The six voiced fugure as heard in this performance was a thing of beauty, showing how a genius can pour poetry into a mathematical formula.

More relaxing to the ears was the concerto for two violins played by the orchestra's concert-master, Richard Burgin and his wife, Ruth Posselt. Miss Posselt's vigorous, forthright manner had free play in the animated first movement and Mr. Burgin's fine sense of lyricism came into its own in the beautiful largo.

Although both of these artists have their own distinct style and musicality, they understand each other, and succeeded in merging them in a performance that was expressive and well-balanced. Their brisk way with the lilting finale and their impeccable clarity in the rapid contrapuntal passages, won them an ovation at its finish. Mr. Munch and the orchestra who gave them a perfect accompaniment shared in the numerous recalls. The concert closed with the suite No. 3 in D. Major.

Music Lovers Enjoy Enchanted Evening

Lenox, July 5—A record audience of 3800 international music lovers enjoyed a truly enchanted evening on the moon-drenched grounds of Tanglewood tonight as the 15th season of the Berkshire Music Festival was launched. With the gates swung wide for the official opening program the summer throngs began to arrive as much as an hour and a half before concert time.

With an all-Bach program under the baton of Dr. Charles Munch, the theater-concert hall was soon filled to over-flowing and the audience spread far out onto the spacious lawns to hear the music of the famed Boston Symphony Orchestra just recently returned from a great tour of Europe. Forty of the 48 states and at least 15 foreign countries were represented in the vast crowd that applauded long the work of the noted French conductor.

With the season now in full sway, a day-long program is in the offing for Sunday. The departmental chamber music will be given its first airing tomorrow morning at 10. The second of the concerts in the theater-concert hall tomorrow afternoon will be followed in the evening by a composers' forum in the chamber music hall at 8:15.

The first of the chamber music concerts of the season under the Elizabeth Coolidge Foundation will be offered Wednesday night at 8:15.

Tomorrow afternoon's concert too will have a real audience appeal for Hugh Ross will conduct the festival chorus in Bach's cantata "Wachet Auf, Ruft Uns Die Stimme." In that portion of the program preceding intermission, Dr. Munch will conduct the works of Handel, Dittersdorf and C. P. E. Bach.

SPRINGFIELD, MASS.
MORNING UNION
JUL 7 - 1952

TANGLEWOOD HAS 6300 ATTENDANCE FOR TWO EVENTS

Conductor Munch Displays Intimate Touch in Wielding Baton

By WILLARD M. CLARK

Tanglewood, July 6—With 6300 music enthusiasts attending the first two concerts of the current Berkshire Festival by the Boston Symphony Orchestra last night and this afternoon, the festival has gotten off to a fine start. Indeed, the 3800 audience of Saturday night was an all-time opening record. It appears that the interest in seldom-heard music played by the smaller ensembles is growing and when more than a 1000 persons were willing to brave a hot sun today to hear such music, that seems proof aplenty.

Style Is Intimate

Charles Munch, music director of the festival and conductor of the Boston Symphony Orchestra, seems to enjoy these intimate concerts. His own style of conducting is intimate and he seems very close to his players as he conducts the music of Bach, Handel and others. This afternoon his face was often wreathed in smiles as some passage went particularly well. It must be a source of keen satisfaction to work with such a skilled ensemble as that which performs the music given the first three week ends of the festival. Really all a conductor has to think about is interpretation. Thus the results are often of compelling interest.

The audience, inside and outside the theater-concert hall, looked pretty much as it has these past years. Kipling described the prevailing modes when he wrote "the uniform he wore was nothing much before and little less than half of that behind." The fully dressed dowager really attracted interest.

The concert Friday night was devoted to the music of Johann Sebastian Bach, with the master's "Musical Offering" as the important performance. One hears it seldom. This may be due to the fact that the work is the theoreticians delight and that there are not enough of them in the average audience to bring many conductors to the point of programming it. The Trio Sonata is beautiful and the final Canon is impressive. It was superbly played with emphasis on the utmost clarity and technical flexibility. This year as last, we noticed that the players seemed relaxed and utterly co-operative.

In Top Form

Concertmaster Richard Bergin and his wife, Ruth Posselt, were the soloists in the magnificent performance of the "Concerto in D Minor for Two Violins and String Orchestra." Both soloists were in top form with Miss Posselt playing with enormous vitality and rhythmic incisiveness, somewhat a foil to the liquid beauty and plastic grace of her husband's playing.

The program this afternoon strayed from the beaten path, bringing us such delicacies as the "Symphony in C Minor," by Dittersdorf; the "Symphony in F Major, No. 3" by C. P. E. Bach and the Cantata "Sleepers Awake" by J. S. Bach. The program opened with a noble performance of Handel's "Concerto Grosso in A Minor, No. 4." Not for a long long time will any audience hear a more beautiful performance than that given the opening Larghetto and the Largo movement.

The Dittersdorf symphony is a product of its time. That was a time when music was written by command, for entertainment, often of dilettantes. It is a well written, sparkling work, superficial, but vastly entertaining. Mr. Munch and the players seemed to enjoy every note of it. So did the audience. C. P. E. Bach's "Symphony No. 3 in F Major" was another matter. Like his illustrious father, the son had something to say and was fully aware as to how he might say it best. The symphony is in three solid movements. Its outlines are broad and its melodic lines are rich and varied. It was given a performance of surpassing interest; one which roused the audience to unusual enthusiasm, as well it might, for Mr. Munch and his players gave it everything they had, and that's a lot.

Featured in Cantata

The festival chorus was featured in J. S. Bach's, cantata "Sleepers Awake," sung under the direction of Hugh Ross. As yet not quite coordinated and a bit shaky as to entrance and tempi, the best singing was in the final straight-forward chorale "Gloria Sei Dir Gesungen." This cantata is based on the parable of the wise and foolish virgins. The soloists were Sarah Fleming, soprano; Mac Morgan, baritone, and John McCollum, tenor. Mr. McCollum was heard in a Springfield performance of Handel's "Messiah" last season. Miss Fleming revealed a truly lovely voice, silvery in color, high and true to pitch. She negotiated the difficult passages with ease. Mr. Morgan again revealed his fine musicianship and excellent voice which will undoubtedly be heard several times during the festival. In his only solo, a taxing recitative, Mr. McCollum sang brilliantly.

Early Arrivals Seek Seats Under Shade

Lenox, July 5—With a brillant sun beaming down on the stately 60-foot pines of Tanglewood, some 2500 attended the second program of the Berkshire Festival in the theater-concert hall of the world renowned music center.

Early arrivals soon monopolized the shadows bordering the sprawling green that has become known world-wide during the colorful 15 year history of the Berkshire music festival. Before and long after the concert the vast audience roamed leisurely through the magnificent formal gardens south of the theater-concert hall and overlooking Lake Mahkeenac.

Receives Applause

Certainly the popularity enjoyed by Dr. Munch has never been surpassed here on the grounds of Tanglewood. The applause given him seemed to have the air of the chant which members of the Boston Symphony Orchestra gave spontaneously at a reception when they sang forth "We want Charlie."

After intermission he sat midway in the theater to enjoy Bach's Cantata No. 140 and the chorale as conducted by Hugh Ross. Mr. Munch was greatly impressed and was quick to applaud the masterful performance.

The third program of these popular so-called small concerts will be next Saturday night when a varied program of the works of Rameau, Couperin, Purcell, Vivaldi and Lalande will be offered. Highlighting this will be the "De Prefundis," noted for solo voices, chorus and orchestra.

Berkshire Concert on WGBH Tomorrow

Henry B. Cabot, Charles Munch, Aaron Copland and Lewis B. Perry will be heard in the opening exercises of the Berkshire Music Center to be broadcast tomorrow evening at 7 p. m. over WGBH. Mr. Cabot is president of the board of trustees of the Boston Symphony Orchestra, and Mr. Perry is chairman of the Friends of the Berkshire Music Center.

Recorded on last Sunday at Tanglewood, the program also includes the singing of Randall Thompson's "Alleluia" by the Berkshire Festival Chorus conducted by Hugh Ross.

NEW YORK, N. Y.
TIMES
JUL 6 1952

BERKSHIRE FESTIVAL
THEATRE CONCERT HALL
Tanglewood, Lenox, Mass.

TODAY, 3 P. M. Members of Boston Symphony Orchestra conducted by Charles Munch; Ruth Posselt, Richard Burgin, violinists.
Concerto Grosso in A minor for strings, Op. 6, No. 4 ....Handel
Symphony in C ....Dittersdorf
Symphony No. 3........ C. P. E. Bach
Cantata No. 140, Wachet auf, ruft uns die Stimme (conducted by Hugh Ross). Bach

SATURDAY, 8:15 P. M. Members of Boston Symphony Orchestra conducted by Mr. Munch.
Suite from Dardanus...............Rameau
Concert dans le gout theatral...Couperin
Fantasia in A, for strings..........Purcell
Concerto Grosso in D minor, Op. 3, No. 11......................Vivaldi
De Profundis, for chorus and orchestra (conducted by Hugh Ross)......Lalande

NEXT SUNDAY, 3 P. M. Members of Boston Symphony Orchestra conducted by Mr. Munch.
Symphony in E flat, No. 39; Symphony in G minor, No. 40; Symphony in C, No. 41 ....Mozart

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ROCHESTER, N. Y.
DEMOCRAT & CHRONICLE
JUL 6 - 1952

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EIGHTH NOTES: Theodore Grimes, 36 Elmhurst St., a bassoon player, is registered at the Berkshire Music Center. . "Titus," the opera which Mozart wrote in the last year of his life and the only "opera seria" of his maturer years, is announced by Boris Goldovsky as the major production of the opera departmnet of the Berkshire Music Center in Tanglewood, Mass., with performances on Aug. 4 and 5. . .

[30]

SPRINGFIELD, MASS.
REPUBLICAN
JUL 6 - 1952

Many Changes Announced In Tanglewood Programs

Artur Rubinstein in Brahms' Second Piano Concerto Aug. 7, Brahms' Symphony No. 4 On New July 31 Program; Chorus in 'De Profundis' Today

Lenox, July 5—Artur Rubinstein will play the solo in Brahms' second piano concerto with the Boston Symphony Orchestra at the ~~Berkshire Festival~~ Aug. 7, it has been announced by Charles Munch, conductor. He made known at the same time other changes in the program and the names of additional Festival soloists. Brahms' fourth symphony was included in the July 31 program following the receipt by the orchestra of the highest award of the Academie du Disque Francais for its recording of the Brahms work.

Margaret Harshaw, soprano, Charles Kullman, tenor, and James Pease, bass, will be soloists for the Wagnen program that Pierre Monteaux will conduct Aug. 2. Andrew McKinley will sing the tenor part in Berlioz' "Requiem" in the final Festival concert Aug. 10.

July 31 Program

Cancelling the program listed for Thursday evening, July 31, Mr. Munch will conduct instead Faure's Incidental Music for "Pelleas and Melisande" and Ballade for Piano and Orchestra, Ravel's piano Concerto and Brahms' fourth symphony.

Next week end's programs will consist of Rameau's Suite from "Dardanus," Couperin's Concert dans le gout theatral, Purcell's Fantasia in A, for String's Vivaldi's Concerto Grosso in D minor and Lalande's "DeProfundis" for chorus and orchestra Saturday evening, with an all-Mozart program of the three symphonies in E flat, G minor and C major ("Jupiter") Sunday afternoon.

Included in the 27 Berkshire Music Center performances listed in the Tanglewood calender of 49 events are five for the coming week: Chamber music Sunday morning at 10, a composer's forum Sunday evening, the Bel Arte Trio, gift of the Elizabeth Sprague Coolidge Foundation in the Library of Congress Wednesday afternoon and a symphony concert by the student orchestra Friday evening.

All events at the school are open to Friends of the Berkshire Music Center. Anyone may become a Friend by making a contribution in any amount to the support of the school. Program and ticket information will be mailed on request to Tanglewood, Lenox, Mass. This week's programs:

Sunday, July 6
(At 10 A. M.)
Chamber Music
(At 3 P. M.)
Berkshire Festival Concert (Charles Munch, conducting)
Handel. . . .Concerto Grosso in A minor for Strings
Dittersdorf. . .Symphony in C major
C. P. S. Bach. . .Symphony No. 5
J. S. Bach. . . .Cantata No. 140
(Conducted by Hugh Ross)
(At 8:15 p. m.)
Composers' Forum
Wednesday, July 9 At 8:15)
Bel Arte Trio (Coolidge Concert) (Ruth Posselt, violinist, Joseph de Pasquale, violist, and Samuel Mayes, cellist)
Beethoven. . .Trio in G major
Hindemith. . .Trio, Opus 34
Mozart. . . . .Divertimento for Violin, Viola and Violincello
Friday, July 11
(At 8:15 p. m.)
Symphony Concert by Student Orchestra
Saturday, July 12
At 8:15
Berkshire Festival Concert (Charles Munch, conductor)
Rameau .... Suite from "Dardanus"
Couperin. . .Concert dans le gout theatral
Purcell. . . .Fantasia in A, for Strings
Vivaldi. . . .Concerto Grosso in D minor
Lalande .... "De Profundis" for Chorus and Orchestra (Conducted by Hugh ss)
Sunday, July 13
(At 10 A. M.)
Chamber Music
(At 3 P. M.)
Berkshire Festival Concert (Charles unch, conductinb)
ozart. . . .Symphony in E flat
ozart. . . .Symphony in G minor
ozart. . . .Symphony in C major "Jupiter").

HARTFORD, CONN.
TIMES
JUL 11 1952

Boston Concertmaster At Lenox Tonight

Richard Burgin, concertmaster of the Boston Symphony Orchestra, ~~will lead the~~ student orchestra of the Berkshire Music Center at Tanglewood in Richard Strauss' "Don Quixote" tonight at 8:15. Conductor of the Portland Symphony Orchestra, he is a member of the conducting and orchestra faculty of the school.

The first half of the program will be led by students in the active conducting class. Robert Mandell of the Bronx will open the program with Prokofieff's Classical Symphony and Elyakum Shapira of Israel will conduct Beethoven's Violin Concerto, with Sarge Blanc of Paris as soloist.

SPOKANE, WASH.
SPOKESMAN-REVIEW
JUL 8 1952

Musicians Gather at Tanglewood

The 10th year of activity at Tanglewood, Mass., has begun with more than 400 students from 41 states and 16 countries enrolled in the Berkshire Music center.

To the general public it is the summer-long concerts of the Boston Symphony orchestra that make the green acres that once housed Nathaniel Hawthorne a happy place to be. But the school's the thing for those who supervise the whole activity.

Among the new students this year will be Christopher von Dohnanyi, grandson of the composer of the favorite "Variations on a Nursery Theme." He's ambitious for a career as a conductor.

NEW YORK, N. Y.
JOURNAL-AMERICAN
JUL 7 1952

All Bach Concert Is Highly Stimulating

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., July 7. — Refreshed from recent Euro- Munch and members of the Boston Symphony Orchestra opened the annual Berkshire Festival here this weekend.

Traditionally, the programs pean triumphs, Charles were 18th-century. Perfect weather conditions encouraged over 6,000 people to attend the two concerts in the theatre-concert hall.

The all-Bach concert on Saturday night proved a highly stimulating experience. Munch's approach to Bach vitalizes performances. His rhythms throb and his lyricism sings, especially through the Bostonian's strings.

The familiar music of the double-violin concerto and the Suite No. 3 captivated an audience of 3,800, only 1,300 of whom could occupy the hall, the remainder listening from the lawn.

To Bach devotees, a performance of "The Musical Offering" afforded special pleasure. Its demonstration of the beauty of theory in sound fascinates the initiated. If its canonic theorizing palls on the uninitiated, there are always the "Ricercare" and "Trio Sonata" movements to compensate. These latter were quite purely set forth on this occasion.

Ruth Posselt and Richard Burgin were soloists in the concerto. They played it with a nice blend of finesse and abandon. The ensemble effect of the whole performance drew loud acclaim.

A varied program on Sunday afternoon scanned the 18th-century field. Munch conducted Handel's Concerto Grosso, Opus 6, No. 4, Dittersdorf Symphony in C, C. P. E. Bach's Third Symphony; and Hugh Ross led the Berkshire Festival Chorus in J. S. Bach's Cantata No. 140. Again Munch's vigorous beat and sensuous tone quality for the slow movements brought keen enjoyment.

The Dittersdorf symphony was a novelty, refreshing in the conventionality of its style as well as its touches of originality. C. P. E. Bach made still another bid for wider recognition. Both the Handel and Bach contata were more familiar items, set forth stylistically and stylishly.

Three excellent young soloists highlighted the cantata performance: Sarah Fleming, soprano; John McCollum, tenor, and Mac Morgan, bass. Miss Fleming has a beautiful voice. With a bit more personality in her singing, she should catch attention. Both McCollum and Morgan are already qualified singers. The chorus sang conscientiously, not quite meshed this early in the season.

Two weekends remain before the big shed concerts. They will feature works by Mozart, Haydn, and Schubert's Mass No. 2. The first concert in the music shed is scheduled for July 24.

NEW YORK, N. Y.
HERALD TRIBUNE
JUL 12 1952

Tanglewood Schedule

Munch to Lead Boston Symphony Tonight and Tomorrow Night

Special to the Herald Tribune

LENOX, Mass., July 11.—Charles Munch will conduct members of the Boston Symphony Orchestra at 8:15 tomorrow night and 3 p. m. Sunday in the concerts of the Berkshire Festival's second week end at Tanglewood, Lenox, Mass. Music by Rameau, Couperin, Purcell, Vivaldi and Lalande will be heard tomorrow night, and Mozart's last three symphonies Sunday.

The Berkshire Music Center's program for the coming week at Tanglewood includes chamber music at 10 a. m. Sunday, a composer's forum at 8:15 Sunday night, opera scenes Monday night, a concert by a small choir Tuesday night, sonatas for cello and piano played by Janos Scholz and Miklos Schwalb Wednesday night and a student orchestra concert, including Strauss' "Don Quixote" under Richard Burgin, Friday night. The center's programs are open to contributing Friends of the Berkshire Music Center.

NEW YORK, N. Y.
TIMES
JUL 7 1952

BERKSHIRE STARTS FESTIVAL OF MUSIC

First Two Chamber Orchestra Concerts Attract 6,300 to Tanglewood Auditorium

By ROSS PARMENTER

Special to THE NEW YORK TIMES.

LENOX, Mass., July 6—The 1952 Berkshire Music Festival opened at Tanglewood this week-end. Though the first two programs consisted of chamber orchestra works of rather austere character, they attracted 6,300 listeners.

These chamber orchestra concerts at Tanglewood began almost as a necessity. During the second World War they proved the only way the late Serge Koussevitzky could keep a semblance of a festival going. But now they have become traditional and, since 1946, when the full-scale Boston Symphony Orchestra concerts were resumed, the "Little Festival" has always been incorporated in the big one.

Bach and Mozart were the composers of Dr. Koussevitzky's seven Little Festivals in the theatre-concert hall, but last year he planned to add Haydn as well. After Dr. Koussevitzky's death, Charles Munch, his successor as director of the Festival, carried out his wishes and conducted the works of all three composers.

This year Mr. Munch is branching out still farther. His Saturday night program followed custom in being all-Bach, but this afternoon he added works by Handel, Dittersdorf and Bach's son, Karl Philipp Emanuel. Next week-end he will offer Mozart, but he will also take the audience back to Rameau, Couperin, Purcell, Vivaldi and Lalande. During the third week-end he will bring the programs forward as late as Schubert's Mass in G Major.

Played by Boston Symphony

The works of the Little Festival are played by approximately a third of the members of the Boston Symphony. This week-end the thirty or forty instrumentalists were almost engulfed by the large audiences. Sitting on the stage behind the musicians were 200 students of the Berkshire Music Center. In front were 1,100 in the auditorium proper, and surrounding the building, sitting and lying on rugs spread on the lawns, was an outdoor audience. On Saturday night it outnumbered the one inside two to one.

Fortunately, the weather was beautiful for both concerts. Those persons 100 yards back from the open front of the auditorium reported that they could hear only faintly. That they could hear at all was partly due to the intentness with which everyone listened and partly due to the mountain stillness. There was hardly breeze enough to stir a pine needle.

"The Musical Offering" was the major work of the opening program. Mr. Munch gave it a justly paced, admirably clear and searching performance; and the flutist, Georges Laurent, distinguished himself in the Trio Sonata, the longest of its thirteen numbers. But the forty-five-minute work did not catch the fancy of the audience as much as the two works that followed.

2-Violin Concerto Given

They were the Concerto in D Minor for two violins, with Ruth Posselt and Richard Burgin as the soloists, and the Suite No. 3 in D Major. The slow movement of the concerto, with its sustained interweaving strands of melody, was especially beautiful. And the Suite, with its familiar G string air and its joyous closing gigue, made a felicitous piece with which to end.

The Bach work on this afternoon's program was the Cantata No. 140, "Sleepers Awake." It was led by Hugh Ross, who is in charge of choral singing at Tanglewood and who utilized forty members of the Berkshire Festival Chorus. Sarah Fleming, soprano; John McCollum, tenor, and Mac Morgan, bass-baritone, were the soloists.

The singing of the soloists was clear, skillful, sincere and sympathetic, and the fresh-voiced young chorus did very well considering it had been together only for a week, but it was the compositions of the three newcomers that nearly stole the show. The two slow movements of Handel's Concerto Grosso No. 4, Op. 6, were spacious and lovely; Dittersdorf's Symphony in C Major was a marvel of Viennese lightness, and K. P. E. Bach's Symphony No. 3 in F Major was remarkable for its originality and depth of personal feeling.

Mr. Munch led the three works with great sensitivity and the control of the true orchestral master, and the musicians of the Boston Symphony were at their best as members of a virtuoso team.

ALBANY, N. Y.
TIMES-UNION
JUL 8 - 1952

Tanglewood Festival Is Opened with Bach

By EDGAR S. VAN OLINDA

Bach was the piece de resistance at the opening of the Tanglewood music festival in the Theatre-Concert Hall Sat~~urday night with three~~ works for small orchestra, directed by Charles Munch. The Concerto for two violins and orchestra was brilliantly played by Richard Burgin, concert master, and Ruth Posselt (Mrs. Burgin) with the Suite No. 3 as the closing work.

Sunday afternoon, the Concerto Grosso by Handel; the Symphony in C1major by Dittersdorf and the Symphony No. 3 by the son of Johann Sebastian Bach, C. E. P. Bach constituted the first half of the program. The second half was the Bach Cantata, "Sleepers Wake," with orchestra, soloists and chorus.

YOUNG SOLOISTS

Three young soloists, Sarah Fleming, soprano; John McCullum, tenor and Mac Morgan, baritone were more than adequate for the taxing arias and duets which utilize a considerable part of the score. Miss Fleming has a pure soprano, of wide range and beautiful work of Mac Morgan were in the finest traditions of the German composer, earning for all three soloists and Hugh Ross, the conductor, numerous recalls to the stage. The programs for next Saturday night will include works by Rameau, Couperin, Purcell, Vivaldi, Lalande. Sunday afternoon will feature an all-Mozart program with the "Jupiter" Symphony as the final work.

BOSTON, MASS.
MORNING GLOBE
JUL 13 1952

Events at Berkshire Festival

Mozart's last three symphonies, the E-flat (K. 543), the G minor (K. 550) and the "Jupiter," will form the program to be presented by members of the Boston Symphony Orchestra and conducted by Charles Munch in the Theatre-Concert Hall at Tanglewood in the Berkshires this afternoon at 3.

The music of Mozart, Haydn and Schubert will be played next Saturday and Sunday in the last weekend of Berkshire Festival concerts before the opening of the major Festival in the Music Shed, July 24. Lukas Foss will be the soloist in the Mozart Piano Concerto in C major Saturday evening, under the baton of Charles Munch, who will conduct all but Mozart's Litaniae, for chorus and orchestra, for which Hugh Ross will take the podium.

Haydn's Symphonies No. 99, in E-flat and 86, in D major, and Schubert's Mass in G major will be played Sunday afternoon. The Mass will be the concluding work in both programs

The first evening of opera scenes by the Berkshire Music Center for the current season will be given Monday night, to be followed by a concert by the small choir Tuesday evening and a sonata recital, gift of the Elizabeth Sprague Coolidge Foundation in the Library of Congress, Wednesday evening. Janos Scholz, cellist, and Miklos Schwalb, pianist, will perform Beethoven's Sonata in A major, Sonata, Op. 4 by Zoltan Kodaly and Sonata, Op. 8 by Dohnanyi.

Richard Burgin will lead the student orchestra in Richard Strauss' "Don Quixote" Friday night for the Friends of the Berkshire Music Center, contributors to the support of the school, who are invited to all school performances. Soloists will be Joanne Dempsey, violin, Victor Alpert, viola and Robert Sayre, cello. For the first half of the program Robert Mandell of the Bronx will conduct Prokofieff's Classical Symphony and Elyakum Shapira of Israel will conduct Beethoven's Violin Concerto, with Serge Blanc of Paris as soloist

Chamber music will be heard Sunday morning at 10 and the composers' forum Sunday evening, as usual.

BOSTON, MASS.
RECORD
JUL 14 1952

RUBINSTEIN WILL PLAY TANGLEWOOD

Artur Rubinstein will play the solo in Brahms' Second Piano Concerto with the Boston Symphony Orchestra at the ~~Berkshire~~ Festival, Aug. 7. The announcement is made by Charles Munch, conductor.

Brahms' Fourth Symphony is included in the July 31 program

July 14, 52

THE CHRISTIAN SCIENCE MONITOR, BOSTON

Music in the Berkshires

SPRINGFIELD, MASS.
REPUBLICAN

JUL 13 1952

BOSTON SYMPHONY EXCELS IN WORKS OF SIX COMPOSERS

Plenty of Variety Provided In Pleasing Concert at Tanglewood

By VICTOR PRAHL

Lenox, July 12—Six composers instead of one figured on the third program given by members of the Boston Symphony under Charles Munch at Tanglewood tonight. Although no single towering genius dominated the evening, there was a distinct flavor of the epoch in the works of these composers from 17th century France, England and Italy. It made one realize as well, that all of the music of this period did not come from Germany.

Profound Impression

We enjoyed greatly the beautiful, expressive polyphonic writing in the fantasias of Henry Purcell composed in the days before a figured bass made music more static. Purcell, England's greatest composer, died in 1695 in his 31st year, somewhat antedating the others represented here, but his five pieces made a profound impression at this concert. A suite from Rameau's opera, "Dardanus," and short pieces for the theater by Couperin opened the concert. French in character, alternating between the tender air and the gay dances of the epoch, they were probably composed as an accompaniment for the ballet. In fact there was plenty of variety in the first half of the program which consisted of 23 short pieces or movements in all. Mr. Munch and his men played all of these compositions with an ingratiating charm and appropriate style. There was real warmth in the muted passages.

Stunning Performance

The Vivaldi concerto in D minor is surely one of the glories of this literature and this stunning performance explored fully its rich sonorities, sustained the poetic flow of its lovely largo and bristled with a brilliant virtuosity in the final allegro. Altogether we have never enjoyed Charles Munch's conducting more than we did in this varied lot of pieces. After intermission the chorus, five student soloists, and the orchestra performed Lalande's "De Profundis" under the direction of Hugh Ross.

This afternoon the Juilliard string quartet attracted the largest audience we have ever seen assembled at a South Mountain concert. They held the audience spellbound in quartets by Mozart, Beethoven and Debussy. We shall write at greater length of their marvelous playing later.

Munch Plays Smaller Works At Tanglewood

By Jules Wolffers

Tanglewood, Lenox, Mass.

Charles Munch turned the attention of his audience to early French music Saturday evening for the third program of the Tanglewood season. In addition to items by Henry Purcell and Antonio Vivaldi, the chamber orchestra of Boston Symphony musicians played works by three French contemporaries of Johann Sebastian Bach.

From the opening notes of the Rameau suite from the opera, "Dardanus," it was evident that the conductor was at his best. The assertive "Entrée," the tender "Rondeau du sommeil," the buoyant Rigaudoon; and the tender hearted "Rondeau gai"—all were transmitted with that blend of energy and grace which Rameau's music demands. The orchestra was extremely sensitive to Mr. Munch's direction for the happiest of performance results.

⁂

If the Rameau suite is relatively familiar, the suite "Concert dans le goût théâtral" by François Couperin was a "first for most of the hearers. This "concert in the theatrical style" was written to serve as interlude during an operatic performance. After an attention-demanding overture, a succession of contrasting airs and dances follows to the concluding "Air de bachantes," with its early 18th-century conception of wild abandon.

The performance of the highly ornamented and intricate music was expert. Couperin's scores abound with the graces and embellishments characteristic of the period. Proper realization of the little shorthand signs is always a problem in early music, since the indications and their meaning vary considerably according to composer, period, and country. But half the charm of Couperin's music is lost if the ornaments are omitted or imperfectly played.

In this performance Mr. Munch wisely used a realization which left nothing to chance. All the ornaments were written out in modern notation and the skilled Boston Symphony players had no trouble with any of the trills, turns, and figures which have plagued generations of performers.

This matter settled, conductor and orchestra were free to transmit the full flavor of the delightful and fanciful entr'acte.

For those unfamiliar with Purcell, the superb craftsmanship and beauty of the English composer's Fantasias for Strings must have come as a revelation. These "fancies," as the Stuart composer called them, are three- and four-part pieces for violins, violas, and cellos. Mr. Munch programed five of these remarkable little compositions, including a graceful Pavane and the famous Fantasia on One Note.

While the renditions were clear and satisfying, the interpretation seemed somewhat over-stressed at times. This subtle and intimate music sounds best when it emerges spontaneously in unforced manner.

⁂

The "One-Note" Fantasia, in particular, made its point almost too plainly. The technical tour de force is built, as its title implies, around a single pitch which keeps sounding throughout. Mr. Munch kept the note so much in evidence that some of the marvelous modulations and expressive effects of the other voices were lost.

Greatly to the delight of the listeners on the lawns outside the Theater-Concert Hall, the conductor led the Vivaldi Concerto for String Orchestra, Op. 3, No. 11, in the grand manner. The use of added winds to double some of the parts produced still more resonance, so that the outside audience, which sometimes misses softer effects, heard the Vivaldi as a complete entity.

This treatment produced enormously effective results in the first and third movements. The middle Largo movement, with its tender and pathetic violin solo over a sighing muted string accompaniment, is not too well suited for a massed string effect. Eight soloists were seven too many. With this exception, the Concerto was an outstanding success. Mr. Munch was called back to the podium repeatedly.

For the final item, Hugh Ross conducted the Berkshire Festival Chorus in the "De Profundis," Motet for Solo Voices, Chorus and Orchestra, by Michel Richard de Lalande, church composer in the service of Louis XIV and Louis XV. Considered to be the leading French liturgical composer of the period, Lalande was an artist of high attainment, a sort of Gallic minor Bach.

⁂

The Motet is set to a Latin translation of Psalm CXXX—"Out of the depths have I cried unto Thee, O Lord." Lalande's treatment is reverential and persuasive, achieving that sense of dedication which uses the music as a means to an end instead of as an end in itself.

The same may be said of the interpretation. Mr. Ross and his forces were responsible for a singularly moving performance. Soloists, all uniformly excellent, were Sarah Fleming, soprano; Shirley Winton, mezzo soprano; Betty Lou Allen, alto; John McCollum, tenor, and Richard Sharretts, bass.

Originally, this series of chamber music concerts had been planned as Bach-Mozart festivals. For those who had been missing their Mozart, Mr. Munch made up the deficiency in handsome style by listing three Mozart symphonies in a row for the fourth program on Sunday afternoon. These were that famous trio of symphonies that Mozart composed in the summer of 1788, his final efforts in the form.

Mr. Munch projected the marvelous works with the decision and energy he customarily brings to Mozart. Such treatment is greatly to be preferred to the mincing, over-refined versions we sometimes hear. At the same time one regrets the absence of the flowing, unaccented lines which can make of Mozart melodies things of living, rapturous beauty.

Thus while the lovely E-flat Symphony was set in too square a compass, the energetic Symphony No. 40 fits exactly into Mr. Munch's Mozartian framework. The nobility and dignity of the "Jupiter" Symphony brought to a close this absorbing and interesting week end.

N.Y. Times, July 13

SKIRTS: Women are not allowed to wear shorts at the concerts of the Berkshire Music Festival. Last season Tanglewood officials devised a polite way of enforcing the ban. They loaned yellow wrap-around skirts to the ladies who turned up in the verboten apparel. Feelings and propriety were both assuaged by the solution, but, like many solutions, it created unforeseen problems. One was that some of the ladies walked off with the temporary skirts.

This gave eagle-eyed gate officials a delicate problem of discrimination. As women left wearing yellow skirts, the men were faced with determining whether the skirts were permanent or borrowed. Rather than run the risk of divesting a lady of her own honest-to-goodness skirt, it was decided to let all get by.

But before this decision was reached one official suggested that Tanglewood be printed in large letters across the back of each one. Then there would be no doubt. This scheme was scotched when it was pointed out the lettering would mean a still greater loss. Such skirts would be tourist souvenirs.

Tanglewood Festival

Events at Berkshire Festival

Mozart's last three symphonies, the E-flat (K. 543), the G minor (K. 550) and the "Jupiter," will form the program to be presented by members of the Boston Symphony Orchestra and conducted by Charles Munch in the Theatre-Concert Hall at Tanglewood in the Berkshires this afternoon at 3.

The music of Mozart, Haydn and Schubert will be played next Saturday and Sunday in the last week-end of Berkshire Festival concerts before the opening of the major Festival in the Music Shed, July 24. Lukas Foss will be the soloist in the Mozart Piano Concerto in C major Saturday evening, under the baton of Charles Munch, who will conduct all but Mozart's Litaniae, for chorus and orchestra, for which Hugh Ross will take the podium.

Haydn's Symphonies No. 99, in E-flat and 86, in D major, and Schubert's Mass in G major will be played Sunday afternoon. The Mass will be the concluding work in both programs.

The first evening of opera scenes by the Berkshire Music Center for the current season will be given Monday night, to be followed by a concert by the small choir Tuesday evening and a sonata recital, gift of the Elizabeth Sprague Coolidge Foundation in the Library of Congress, Wednesday evening. Janos Scholz, cellist, and Miklos Schwalb, pianist, will perform Beethoven's Sonata in A major, Sonata, Op. 4 by Zoltan Kodaly and Sonata, Op. 8 by Dohnanyi.

Richard Burgin will lead the student orchestra in Richard Strauss' "Don Quixote" Friday night for the Friends of the Berkshire Music Center, contributors to the support of the school, who are invited to all school performances. Soloists will be Joanne Dempsey, violin, Victor Alpert, viola and Robert Sayre, cello. For the first half of the program Robert Mandell of the Bronx will conduct Prokofieff's Classical Symphony and Elyakum Shapira of Israel will conduct Beethoven's Violin Concerto, with Serge Blanc of Paris as soloist.

Chamber music will be heard Sunday morning at 10 and the composers' forum Sunday evening, as usual.

SOUTHBRIDGE, MASS.
NEWS

JUL 11 1952

NEXT WEEK'S PROGRAM AT TANGLEWOOD

Student Orchestra Will Play Tonight; Munch to Conduct Tomorrow

Richard Burgin, concertmaster of the Boston Symphony Orchestra, will lead the student orchestra of the Berkshire Music Center at Tanglewood in Richard Strauss' "Don Quixote" tonight. Conductor of the Portland Symphony Orchestra, he is a member of the conducting and orchestra faculty of the school.

The first half of the program will be led by students in the active conducting class. Robert Mandell of the Bronx will open the program with Prokofieff's Classical Symphony and Elyakum Shapira of Israel will conduct Beethoven's Violin Concerto, with Serge Blanc of Paris as soloist.

Friends of the Berkshire Music Center are invited to the concert, which like all evening performances at Tanglewood will start at 8.15. Anyone may join the Friends Society by making a voluntary contribution toward the support of the school.

Next Week's Program

This is the program previously announced for next Friday. The works to be played that evening will be listed later. The Tanglewood program for next week follows:—

TOMORROW

8.15 p. m. Berkshire Festival Concert, Charles Munch conducting.
Rameau—Suite from "Dardanus"
Couperin—Concert dans le gout theatral
Fantasia in A for Strings
Vivaldi—Concerto Grosso in D minor
Lalande—"De Profundis" for Chorus and Orchestra conducted by Hugh Ross

SUNDAY

*10 a. m. Chamber Music at Berkshire Music Center.
3 p. m. Berkshire Festival Concert, Charles Munch conducting.
Mozart—Symphony in E-flat
Symphony in G minor
Symphony in C
*8.15 p. m. Composer's Forum

MONDAY

*8.15 p. m. Evening of Opera Scenes

TUESDAY

*Concert by Small Choir

WEDNESDAY

*8.15 p. m. Sonata Recital by Janos Scholzz, violincello, and Miklos Schwalb, piano, through the generosity of the Elizabeth Sprague Coolidge Foundation in the Library of Congress
Beethoven—Sonata in A major
Kodaly—Sonata, opus 4
Dohnanyi—Sonata, opus 4

FRIDAY

*8.15 p. m. Symphony concert by Berkshire Music Center Orchestra

SATURDAY

8.15 p. m. Berkshire Festival Concert, Charles Munch conducting
Mozart—Litaniae for Chorus and Orch. (K. 125) conducted by Hugh Ross
—Piano Concerto in C major. (K. 467) solo by Lukas Foss
Schubert—Mass in G major

SUNDAY, JULY 20

*10 a. m. Chamber Music at Berkshire Music Center
3 p. m. Berkshire Festival Concert, Charles Munch conducting.
Haydn—Symphony No. 99 in E-flat
Symphony No. 86 in D major
Schubert—Mass in G major
*8.15 p. m. Composer's Forum

* Open to Friends of the Berkshire Music Center.

7/14/52
W. American

Mozart Works Offered By Symphony

(Special to The American)

Lenox, Mass., July 14—Three short symphonies of Mozart, the E-flat major, G minor and C major ("Jupiter") were offered by the Boston Symphony Orchestra yesterday afternoon in the fourth concert of the 1952 festival season at Tanglewood.

Charles Munch conducted the group, before an audience of 3,300 seated in the rustic Theater-Concert Hall and sprawled on its sunny, green lawns.

The three week ends of "little concert" music, of which this was the second, have become a vital part of this summer musical institution. Preceding the major Berkshire Festival concerts in the big Shed, they have branched out from their original Bach-Haydn-Mozart schedule to include works by other composers, fitted for small orchestration.

Saturday night's program, for instance, included music by Rameau, Couperin, Purcell, Vivaldi and Lalande.

Of yesterday afternoon's works, the opening, the E flat major symphony, was without doubt the most delightful. With its delicate airs for clarinet and strings, reminiscent of the best in Mozart's chamber music repertoire, it was delightful summer listening.

The G minor is not my favorite Mozart. It was brooding, almost oppressively heavy in interpretation. In the spirited "Jupiter," however, Mr. Munch revived both himself and Mozart, working up to this rhythmic symphony's magnificent finale, with an enthusiasm that drew call after call from his audience in appreciation.

The Concert Hall program next Saturday evening and Sunday afternoon will consist of two Haydn symphonies; the Mozart C major piano concert with Lukas Foss as soloist; and choral litanies and Mass by Mozart and Schubert.

F. Z.

SYRACUSE, N. Y.
HERALD-AMERICAN

JUL 13 1952

Series 'A' Opens July 24 in Shed In Tanglewood

THE FIRST CONCERT in The Shed in "~~Tanglewood~~," Lenox, Mass., in the 1952 season of the Berkshire Festival is set for Thursday night, July 24, Charles Munch conducting the Boston Symphony in the Beethoven Third Symphony, ("Eroica"), and the Brahms Symphony No. 1 in C Minor. Second concert in this "A" Series will be Saturday night, July 26, Pierre Monteux conducting. The program will comprise the Overture to Cimarosa's "The Secret Marriage," the Schubert Symphony No. 7 in G Major and Stravinsky's "The Rite of Spring." Series "B" concerts are July 31, Aug. 2, Aug. 3; Series "C," Aug. 7, 9, 10.

"TANGLEWOOD ON PARADE," the 10th anniversary celebration of the Berkshire Music Center, founded by the late Dr. Serge Koussevitzky, will be Friday, Aug. 1. Conductors of the Boston Symphony on certain nights, Aug. 2, Monteux, a Wagnerian program; Aug. 9, the Koussevitzky Memorial concert, Leonard Bernstein. The final concert of the season, Sunday afternoon, Aug. 10, will be a presentation of the Berlioz "Requiem" with Chorus, Andrew McKinley, tenor soloist. Hugh Ross is Chorus Conductor. Soloists during the three series: Pianists Nicole Henriot and Artur Rubinstein; vocalists Margaret Harshaw, Charles Kullman and James Pease

[32]

Staatszeitung July 13, 1952

Pierre Monteux, Meisterinterpret klassischer und moderner Werke

Von FRED LOW

Pierre Monteux hat in der vergangenen Woche eine Reihe von Stadiumkonzerten geleitet und wird am 26. Juli zum erstenmal auch im Rahmen der Berkshire Musikfeste in der Freilufthalle in Tanglewood erscheinen. Der berühmte Dirigent war bis zum Vorjahr der ständige Leiter der San Francisco Symphonie und konnte nur selten einige kurze Gastspiele in New York im Stadium oder in der Carnegie Hall akzeptieren; er hat nun die Leitung des San Francisco Orchesters niedergelegt und wird abgesehen von seinen europäischen Dirigentenverpflichtungen auch in New York öfters zu sehen sein.

Monteux ist in Paris am 4. April 1875 geboren, er absolvierte das "Conservatoire" und war dann Violaspieler im Colonne Orchester, später in der Opera Comique. Er erzählt in launigen Worten von dem Beginn seiner künstlerischen Laufbahn: "Zuerst versuchte ich es mit der Geige, dann als ich etwas älter wurde begann ich mit der Viola und noch ein paar Jahre später tauschte ich die Viola für einen Taktstock ein. Wenn ich zu dem Punkt komme, wo ich auch dafür zu alt bin, dann werde ich Musikkritiker." Seine Laufbahn hat ihn mit den größten Komponisten der Gegenwart zusammengebracht: Debussy, Saint-Saens, Cesar Franck, Ravel, Massenet, vor allem aber Stravinsky und Prokofieff gehörten zu seinen intimsten Freunden und viele Erinnerungen an diese Freundschaft werden in den Erzählungen des Dirigenten wach.

Pierre Monteux hat sein erstes bedeutendes Engagement als Dirigent, Igor Stravinsky zu danken; er war zweiter Dirigent der Colonne-Konzerte als Diaghileff Aufführungen in Paris vorbereitete und das Colonne-Orchester zur Begleitung der Ballette verpflichtete. Die Proben zu "Petruschka" wurden von Monteux in Vertretung des ständigen Ballettdirigenten geleitet; Stravinsky wohnte den Proben bei und erklärte Diaghileff kategorisch, daß niemand anderer als Monteux die Petruschka - Premiere dirigieren werde." Seit damals ist der Name Monteux' mit den Aufführungen der Werke Stravinskys aufs innigste verknüpft.

Serge von Diaghileff, der Direktor und Begründer des russischen Balletts, verpflichtete Monteux nach seinem großen Erfolg der "Petruschka"-Aufführung zu einem der Hauptdirigenten des Ensembles; die Premieren von "Sacre du Printemps" und "Rossignol" von Stravinsky und "Daphnis et Chloe" von Ravel wurden von ihm dirigiert. Die Premiere des Balletts "Le Sacre du Printemps" führte bekanntlich zu einem der größten und heftigsten Theaterskandale in Paris und Monteux erinnerte vor kurzem anläßlich des Gastspieles der Bostoner in Paris, in dessen Rahmen "Le Sacre du Printemps" aufgeführt und begeistert akklamiert wurde, an die nun schon lange zur Theatergeschichte gehörende Premiere. In den Jahren 1913 und 1914 dirigierte Monteux in der Pariser Oper sowie in Covent Garden, London; er absolvierte Gastspiele in Berlin, Budapest und Wien und vom 5. August 1914 bis September 1916 war er Soldat der französischen Armee, kämpfte in Verdun, Reims, Soissons und in den Argonnen. 1916 wurde er vom Militärdienst befreit und kam mit dem Diaghileff-Ballett nach Amerika. Der damalige General-Manager der Metropolitan Oper Giulio Gatti-Casazza engagierte ihn für die Spielzeit 1917/18 an die Oper und Monteux kehrte auch in der folgenden Saison an das Institut zurück, wurde aber 1919 an die Spitze des Bostoner Symphonie Orchesters berufen, wo Henri Rabaud kurz vorher zurückgetreten war. In der Geschichte des Bostoner Ensembles wird seine Tätigkeit als hervorragend bezeichnet . . . ."; er war rastlos und mit Selbstverleugnung im Interesse des Boston Orchesters bemüht und erweiterte das Repertoire des Ensembles, indem er neben den klassischen Hauptwerken auch viele Kompositionen aufführte, die vorher nur sehr selten oder überhaupt nicht in den Spielplänen amerikanischer Orchester vertreten gewesen waren." 1924 ist Monteux Dirigent des berühmten Concertgebouw Orchesters in Amsterdam und von 1929—1936 Leiter des Paris Symphonie Orchesters.

Seine Tätigkeit in Amerika führte ihn dann nach Philadelphia, New York und Los Angeles und 1936 übernimmt er die ständige Leitung der San Francisco Symphonie, die er durch 16 Jahre lang innehatte. Pierre Monteux hat in dieser Periode das Ensemble zu einem der ersten in Amerika herangebildet und der ihm verliehene Titel "Ambassador Extraordinary for the City of San Francisco" zeigt die Liebe und Verehrung die der Maestro genießt.

1937 war Monteux Dirigent des NBC Symphonie-Orchesters und 1944—1945 erschien er an der Spitze der New Yorker Philharmoniker als Gastdirigent. 1950 kehrte er zur Leitung einiger Konzerte der Bostoner zurück und 1951 war er Gast des Cleveland Orchesters; während dieser Zeit blieb er aber immer der ständige Dirigent des San Francisco Ensembles. Im Vorjahr begeisterte er das New Yorker Publikum in seiner meisterhaften Interpretation des Stravinsky Werkes "Le Sacre du printemps" im Rahmen der Boston Symphonie-Orchesterkonzerte in der Carnegie Hall, und die Leitung der Stadiumkonzerte der vergangenen Woche zeigte wieder seine Meisterschaft in der Wiedergabe moderner und klassischer Kompositionen. Pierre Monteux leitet im Rahmen der Berkshire Musikwochen das Bostoner Ensemble in einer Wiederholung des Stravinsky Werkes sowie in einem Wagner-Programm.

Pierre Monteux dirigiert mit knappen, aber ungemein klaren und deutlichen Gesten; er vermeidet Effekthascherei und versteht seinen Willen mit unbedingter Autorität durchzusetzen. Die Musiker anerkennen seine Interpretationen als authentisch und folgen begeistert jeder Nuance; dieser Begeisterung ist auch der große Erfolg zu danken das Orchester bietet unter seiner Leitung fast immer außerordentliche Leistungen. Monteux versteht auch die Proben interessant und abwechslungsreich zu halten; er plagt die Musiker nicht mit Detailarbeit in den Repertoirwerken und weiß, daß er gerade dadurch bei der Aufführung die größte Aufmerksamkeit erreicht. Pierre Monteux meint, daß der Dirigent sich an die Stelle des Komponisten setzen müsse; die Anweisungen, Vorzeichen in einem Werk genügen nicht, der Orchesterleiter muß zwischen den Zeilen lesen können. Er erinnert an seine Gespräche mit Richard Strauß, der ihm seine Ideen für die Ausführung der "Josephslegende" gab, an Claude Debussy, der als Interpret seiner Klavierkompositionen unvergleichlich war, aber in den Orchesterwerken dem Dirigenten die Auslegung überließ. — Pierre Monteux dirigiert mit dem Taktstock, aber er gibt diesem Werkzeug richtiges Leben, er versteht jede kleinste Nuance damit anzugeben und erreicht im Rhythmus durch die Präzision und Deutlichkeit wesentlich mehr als die "Publikumsdirigenten", die ihre Gesten weniger für die Musiker als für ihr Publikum einrichten. Man wird an die Worte Bruno Walters erinnert, der den Taktstock als die verlängerte Hand des Dirigenten bezeichnet. Monteux dirigiert einen Großteil der klassischen Werke auswendig; wenn es sich aber um ein neueres Werk handelt, das er noch nicht so gut kennt, hat er immer die Musik vor sich und auch beim Begleiten mancher Solisten zieht er es vor mitzulesen. Der 77jährige Maestro zählt zu den beliebtesten Dirigenten der Gegenwart; jedes der von ihm geleiteten Konzerte bedeutet einen besonderen musikalischen Genuß und seine Musiker haben für ihn den gleichen Enthusiasmus wie das Publikum. Beethovens Worte, "der Dirigent leitet das Orchester nur um der Musik willen, ohne Pose und Geste, ohne Arroganz und Koketterie" treffen auf Pierre Monteux voll und ganz zu.

N.Y. Staatszeitung
July 15

AUS DER MUSIKWELT

Von FRED LOW

Berkshire Musikfest

(Sondermeldung für die "New Yorker Staats-Zeitung und Herold")

LENOX, Mass., 14. Juli. — Charles Munch leitete das Kammerorchester der Boston Symphonie Samstag abend und Sonntag nachmittags in zwei Konzerten im Theatersaal in Tanglewood. Er hatte für das Samstagkonzert ein Programm von Werken des 17. und 18. Jahrhunderts gewählt und brachte Sonntag drei Symphonien von Mozart (in Es, Jupiter und G-Moll) zum Vortrag.

Rameaus Suite aus der Oper "Dardanus", Couperins "Concert dans le gout theatral", zwei Werke französischer Meister aus dem 17. Jahrhundert und Purcells "Fantasia für Streicher" als Werk eines englischen Komponisten aus dem gleichen Zeitalter waren im ersten Teil des Samstagkonzertes zu hören; trotz der stellenweise reizenden Melodien und des Reichtums der Einfälle kommt der gleiche Charakter manchmal etwas monoton zum Vorschein.

Das Bild ändert sich vollkommen mit Vivaldis "Concerto in D-Moll für Streicher", das in der Reife der Auffassung und der Durchführung des Themenmaterials die anderen Werke weit überragt. Schon die einleitenden machtvollen Geigenpassagen und die anschließende Antwort der Bässe wirkt dramatisch hervorragend, und die graziösen, heiteren Weisen des Largo sowie die Figuren des Allegro zeigen die Meisterschaft des italienischen Komponisten von der besten Seite. Die Bostoner spielten das Vivaldi-Werk ganz ausgezeichnet und die Einheitlichkeit der einzelnen Instrumentengruppen war bemerkenswert.

Hugh Ross leitete Lalandes "De Profundis", Mottette für Solostimmen und Chor mit Orchester zum Abschluß des Abends. Sarah Fleming (Sopran), Shirley Winston (Mezzosopran), Betty Lou Allen (Alt), John McCollum (Tenor) und Richard Sharretts (Baß) sangen ihre Solopartien mit musikalischer Einfühlung, und die Leistung des Festival Chorus, der nur wenige Proben zur Verfügung hatte, verdient alle Anerkennung.

Im Sonntagnachmittagkonzert brachte Munch mit dem Kammerorchester der Bostoner Symphonie die drei letzten Symphonien Mozarts in Es (K 543), G-Moll No. 40 (550) und die Jupitersymphonie in C-Dur (K 551) zur Wiedergabe. Das Klarinettensolo mit der rhythmischen Begleitung des Fagotts im Trio des Menuetts (Symphonie in Es) war besonders schön vorgetragen und die Streicher glänzten im Finale des gleichen Werkes, während einzelne Streicherpassagen der G-Moll-Symphonie weniger einheitlich gelangen.

Munch bevorzugt im Allegro assai dieser Symphonie ziemlich starke Kontraste, die wohl die Wirkung erhöhen, aber auf Kosten des intimen Charakter des Werkes gehen. Mozart schreibt hie nur piano und forte vor, die kleinen Akzente sind im Verhältnis zu den vorhergehenden und nachfolgenden Passagen auszuführen. Viele Dirigenten versuchen nun die Wirkung durch zartesten piano und starkes fortissimo zu erreichen und gehen damit weit über den Rahmen der vorgeschriebenen Nuancen hinaus. Möglicherweise war auch die Akustik des Theatersaales in Tanglewood im Widerhall der Forte-Passagen zu stark, da die langsamen Sätze in der zarten Cantilene viel schöner gelangen.

Das Programm des Wochenendes wurde am Freitag abend mit einem Konzert des Studentenorchesters eingeleitet und brachte ferner Sonntag vormittags ein Kammermusikkonzert der Studenten des Berkshire Music Center mit ausgezeichneten Leistungen in Werken von Mozart, Dvorak und Lukas Foss. Die Opernklassen stellen sich heute mit dem Vortrag von Szenen aus Opernwerken vor und ein Sonatenabend am Mittwoch bringt den Cellisten Janos Scholz und den Pianisten Miklos Schwalb im Vortrag von Werken Beethovens, Kodalys und Dohnanyis.

Freitag findet ein Konzert des Studentenorchesters (Dirigenten: Richard Burgin und Robert Mandell) statt und zum Abschluß der Serie der Kammerorchesterveranstaltungen dirigiert Charles Munch Samstag, 19. Juli, Mozarts Klavierkonzert C-Dur (K 467), Solist Lukas Foss, sowie Schuberts Messe in G-Dur; Hugh Ross leitet eine Aufführung von Mozarts "Litaniae" für Chor und Orchester. Sonntag, 20. Juli, wird Schuberts Messe wiederholt und außerdem zwei Haydn-Symphonien (No. 99 und 86) gespielt.

News Republican - July 17

Boston Symphony Orchestra Opens It's 13th Season Of The Berkshire Festival

Charles Munch and members of the Boston Symphony Orchestra will complete the series of Berkshire Festival concerts in the Tanglewood theatre this weekend, Thursday night, July 24, they will move to the big shed seating 6000, where for the first time since their triumphal European tour Charles Munch will conduct the full orchestra. The concert will open the 15th season of the big Berkshire Festival and the 13th of the Boston Symphony Orchestra in the Berkshire.

Berkshire County officials and heads of boards of selectman will be guests of honor at the opening concert to represent their communities. Mayor Robert T. Capeless of Pittsfield, honorary chairman, will present a resolution of welcome and appreciation, voted by the Berkshire County Commissioners, to the conductor. The program — Beethoven's Third ("Eroica") Symphony and Brahms' First, will be the first of nine on Thursday and Saturday evenings and Sunday afternoons through Aug. 10. Each Sunday morning at 10, beginning July 26, the orchestra will hold a public rehearsal for the benefit of its pension fund.

NORTH ADAMS, MASS.
TRANSCRIPT
JUL 18 1952

Last Small Concerts To Feature Mozart, Schubert and Haydn

The final small concerts in the series of six opening the 1952 Berkshire Music festival season at Tanglewood, Lenox, will take place tomorrow evening and Sunday afternoon. Works of Mozart, Schubert and Haydn will be on the program.

Tomorrow evening, Lukas Foss, pianist, and selected members of the Boston Symphony orchestra under the direction of Charles Munch, the orchestra's conductor, will play Mozart's concerto in C major, the orchestra musicians will perform Schubert's Mass in G major, and Mozart's Litaniae for chorus and orchestra will be done under the direction of Hugh Ross, instructor in choral work at the Berkshire Music Center, with the student chorus taking part.

The program Sunday afternoon by members of the Boston orchestra under Mr. Munch's direction will include Haydn's 99th symphony in E flat and the 86th in D major, and Schubert's Mass in G major.

With the close of the series of six small concerts, preparations will swing into their final phases for the nine major concerts of the 1952 season, to be given by the complete Boston orchestra in the vast Tanglewood music shed on three successive Thursday and Saturday evenings and Sunday afternoons.

At the first of these on next Thursday evening, Berkshire county will give an official welcome to the Boston orchestra and its conductor, making their first formal appearance since their triumphal European tour. Mayor Robert T. Capeless of Pittsfield, for the inhabitants of the county, will present a scroll in appreciation of the orchestra's service in making Tanglewood, in the Berkshires, world famed. Officials of the county government and all Berkshire cities and towns have been invited to attend as guests.

Principal incidental musical events at Tanglewood next week will include a chamber music program Sunday morning at 10 o'clock, a composers' forum of informal music Sunday evening at 8.15, a song recital at 4.30 and an evening of one-act operas at 8.15 on Tuesday, and a concert at 8.15 Friday evening when Aaron Copland, assistant director of the school, will conduct his own composition from "Billy the Kid." All of these will be given by student musicians and will be open to Friends of the Berkshire Music Center. Also on the week's schedule are a concert by the Berkshire Woodwind ensemble, the gift of the Elizabeth Sprague Coolidge foundation in the Library of Congress, at 8.15 o'clock Wednesday evening, and the public rehearsal of the orchestra a week from tomorrow morning at 10 o'clock, the proceeds to go to the orchestra pension fund.

NEW HAVEN, CONN.
REGISTER
JUL 13 1952

MUSIC

Berkshire Center To Produce Mozart's 'Titus'

"Titus", the opera which Mozart wrote in the last year of his life and the only "opera seria" of his maturer years, is announced by Boris Goldovsky as the major production of the Opera Department of the Berkshire Music Center in Tanglewood this Summer. "Titus" (La Clemenza di Tito) will then have what will probably be its first complete production in America. There will be two performances on August 4th and 5th at Tanglewood to which Friends of the Berkshire Music Center will be invited.

The score of "Titus", parts of which will be brought from Europe, consist of an overture and 25 numbers in 3 acts. The score is entirely by Mozart except for certain recitative passages in which he was helped by Suessmayer. There are to be no cuts in this production, although the text, which is being translated into English by Mr. Goldovsky and Sarah Caldwell, has been slightly revised.

A feature of the production will be a new scenic plan in which an elaborate mechanism for projection by slides, the invention of Paul Planer, will be used. Planer's invention has been used in the larger opera houses in Europe with conspicuous success. It permits spectacle effects in such scenes as the burning and destruction of a palace in this opera. The scenery is being designed by Charles Elson.

[33]

Works by Luigi Dallapiccola On Festival Program Sunday

TANGLEWOOD—Luigi Dallapiccola will be in the Berkshire Festival audience tomorrow afternoon when his "Three Songs in Captivity" are played by the Boston Symphony Orchestra.

Written between 1938 and 1941 for chorus, two harps, two pianos and percussion, the piece was introduced to America by the International Society for Contemporary Music in 1951. The third song was performed at a Berkshire Music Center concert at Tanglewood last season. Hugh Ross will conduct the number.

Mr. Dallapiccola, who has come from Italy for the second time to teach composition at the school, is the son of a professor of classical languages. Born in Austria, he studied piano at the conservatory in Florence, Italy, where he became an instructor. His one-act opera, "The Prisoner," was first performed in Florence in 1950. He is one of the most popular figures on the Tanglewood campus.

Berkowitz, Foss Soloists

The piano parts will be played by Ralph Berkowitz and Lukas Foss. Mr. Barkowitz is the dean of the Berkshire Music Center and accompanist for Gregor Piatigorsky, the cellist. Mr. Foss, a pianist and composer and a former Tanglewood student, teaches in the composing and conducting departments. He was soloist in the first Festival series in the shed. Excerpts from his composition, "The Prarie," will be played in the evening concert of Tanglewood on Parade Friday.

For the opening of the concert, Charles Munch, the conductor, has chosen Cesar Franck's Symphonic Piece from "Redemption," to be followed by the Symphony in C Major by Georges Bizet. The French Bizet composed this symphony at the age of 17. For almost 80 years it reposed in the archives of the Paris Conservatory, unknown to his biographers.

Suites I and II from the ballet, "Daphnis and Chloe" by Maurice Ravel, form the second half of the program. The ballet was completed in 1911 and first produced in 1912 by the Ballet Russe in Paris, Pierre Monteux conducting. It is described by the composer as "a choreographic symphony in three parts." The story is from a document of ancient Greece.

Tonight's program, conducted by Pierre Monteux will be:

Overture to The Secret Marriage, ... Cimarosa
Symphony in C major, No. 7 .. Schubert
The Rite of Spring .... Stravinsky

Tickets are on sale at Tanglewood for all of the Festival programs. General admission tickets for listening from the lawn are on sale before the concerts.

Plouffe

THE BIG THREE: Charles Munch, left, music director of the Boston Symphony Orchestra, discusses the Berkshire Festival programs with the two guest conductors for the 1952 series. In the center is Pierre Monteux, who will conduct the BSO tonight, and at right, Leonard Bernstein, who will appear as guest conductor with the orchestra Aug. 9.

Studios in Hawthorne House To Be Dedicated on Aug. 1

TANGLEWOOD — At a meeting of the New England district of the National Federation of Music Clubs to be held at Tanglewood Aug. 1, the two practice studios in the replica of Nathaniel Hawthorne's Little Red House will be dedicated. Mrs. Ada Holding Miller, of Providence, R.I., federation president, will preside at the all-day session, at which one studio will be dedicated to the late Anne H. Gannett of Portland, Me., and the other to the late Robert W. Roberts.

Mrs. Gannett was president of the federation when the house was built, and remained chairman of its committee until her death in May, 1951. It was largely through her efforts that the money for the project was raised. Mr. Roberts was the husband of a member of the board of directors of the national organization who cleared off the last few thousands of debt on the property. Mrs. Roberts and Mrs. Roger C. Williams will be guests of honor.

Carved wooden plaques will be placed in the two studios, which seat 36 students. It was in one that the late Serge Koussevitzky held his conducting classes and conferences. They are occupied this season by Leonard Bernstein, Dr. Koussevitzky's pupil, who succeeded him as teacher of conduct-

Mrs. Ada Holding Miller

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Tanglewood

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TONIGHT

PM
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Pierre Monteux, conducting.
Overture, The Secret Marriage, Cimarosa
Symphony No. 7, in C major, Schubert
The Rite of Spring .... Stravinsky

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Symphonic piece from Redemption. Franck
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Conducted by Hugh Ross.
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*4.30—Unscheduled lecture-recital of Dutch songs by Arthur Schoep, baritone. Felix Wolfes, accompanist.

WEDNESDAY

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8.15—Berkshire Festival Concert.
Charles Munch conducting.
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Ballade for piano and orchestra.
Piano Concerto .... Ravel
Nicole Henrio, soloist.
Symphony No. 4, in E minor, Brahms

FRIDAY

TANGLEWOOD ON PARADE

Tenth celebration of Berkshire Music Center

PM
4.00—Special opera performance in the

Plouffe

NOT SO LOUD: Leonard Bernstein, who will conduct the Boston Symphony Orchestra tonight at Tanglewood in a program dedicated to his former teacher, the late Dr. Serge Koussevitzky, attempts to quiet the violin section during rehearsals for this evening's concert. Mr. Bernstein succeeded Dr. Koussevitzky as teacher of conducting at the Berkshire Music Center.

Three thousand p

Springfield - Union July 25

8250 Present at Opening Of Tanglewood Season

Dr. Munch Conducts Two Sure-Fire Favorites to Delight Patrons at 15th Annual Festival

By WILLARD M. CLARK

Tanglewood, July 24—Beethoven's Third Symphony, the "Eroica," and Brahms' Symphony No. 1 in C Minor were chosen by Dr. Charles Munch to open tonight the series of nine concerts of the Berkshire Music Festival given in the shed during the next three weeks. An estimated 8250 people reacted as was to be expected to the performances of these two sure-fire, favorite symphonies.

Here are two symphonies, each so great in its own right, that each can stand a variety of interpretations without losing, or failing to communicate, their inherent greatness. There have been as many interpretations of these two works as there have been conductors to interpret them. We have ceased to compare the various readings.

Intensely Personal

Dr. Munch brings to all his readings an intimacy, sensitivity and

Continued On Page 19

Monitor July 18

*7

Music Clubs Of N.E. to Meet At Tanglewood

Women's Activities

The Little Red House on the grounds at Tanglewood will be the scene of special dedication ceremonies on Friday, Aug. 1.

In connection with the New England district meeting of the National Federation of Music Clubs to be held at the Berkshire Music Center at Lenox, Mass., the afternoon session is to feature the installation of two plaques at the Little Red House. One plaque will dedicate the Anne M. Gannett Studio and the other the Robert W. Roberts studio. The plaques are the gift of the National Federation. Mrs. Ada Holding Miller of Providence, R.I. national president, will conduct the ceremony.

Following the dedication, there will be a concert in the Red Barn to be presented by Claudette Sorel, National Federation Young Artist winner of piano in 1951; Warren Locke, baritone; John Cox of California, violinist studying at Tanglewood on an Anne M. Gannett scholarship; and chamber music group.

Aug. 1 is to be celebrated as "Tanglewood on Parade" day, according to Thomas D. Perry, Jr., executive secretary of the music center. As this year marks the 10th anniversary of the center, a special program is to be presented in the evening by former students who have distinguished themselves.

Mr. Locke also will perform on the evening program, presenting the premier of "My Home" written by Peggy Stuart, who will be the accompanist, with words by Joseph Coolidge.

Mrs. Willis Lyman of Stamford, Conn., district president of the music federation, is in charge of the meeting.

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bert's "Symphony in C Major No. 7" and Stravinsky's "Rites of Spring." Anyone who has heard Monteux conduct this Stravinsky work will never forget it and Saturday night, with the great Boston Symphony Orchestra at his command, there should be a thrilling, definitive performance of this work. Mr. Monteux was conductor of the Boston orchestra from 1929 to 1934. He became conductor of the San Francisco Symphony orchestra in 1935. Remaining with that orchestra until retirement this year. He shared conducting duties with Dr. Munch during the Boston orchestra's tour of Europe. To have Mr. Monteux at Tanglewood this season is indeed a privilege.

SPRINGFIELD, MASS.
MORNING UNION
JUL 18 1952

Bernstein Leads 'Romeo and Juliet' Excerpts Tonight

Berkshire Music Center's Student Orchestra Gives Its Third Concert

Leonard Bernstein will conduct excerpts from Berlioz' dramatic symphony, "Romeo and Juliet," Friday night at Tanglewood, when the Berkshire Music Center's student orchestra gives its third weekly concert of the season. Eminent as a conductor, composer and pianist, and director of the arts department at Brandeis University, Mr. Bernstein heads the conducting and orchestral sections at the Tanglewood school.

On the program also will be Schubert's Fifth Symphony, Elyakum Shapira of Israeli conducting, and Benjamin Britten's "The Young Person's Guide to the Orchestra," Lorin Maazel of Pittsburgh conducting, with McHenry Boatwright of Boston as narrator.

Sunday morning's chamber music program, at 10, prepared under the direction of William Kroll, will include Mozart's Woodwind Quintet in E-flat major, Mendelssohn's String Quartet in E minor and Faure's Piano Quartet No. 1.

Friends of the Berkshire Music Center, by voluntary contribution to the school, are invited to both concerts, as to all other school performances.

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Works by Luigi Dallapiccola On Festival Program Sunday

TANGLEWOOD—Luigi Dallapiccola will be in the Berkshire Festival audience tomorrow afternoon when his "Three Songs in Captivity" are played by the Boston Symphony Orchestra.

Written between 1938 and 1941 for chorus, two harps, two pianos and percussion, the piece was introduced to America by the International Society for Contemporary Music in 1951. The third song was performed at a Berkshire Music Center concert at Tanglewood last season. Hugh Ross will conduct the number.

Mr. Dallapiccola, who has come from Italy for the second time to teach composition at the school, is the son of a professor of classical languages. Born in Austria, he studied piano at the conservatory in Florence, Italy, where he became an instructor. His one-act opera, "The Prisoner," was first performed in Florence in 1950. He is one of the most popular figures on the Tanglewood campus.

Berkowitz, Foss Soloists

The piano parts will be played by Ralph Berkowitz and Lukas Foss. Mr. Barkowitz is the dean of the Berkshire Music Center and accompanist for Gregor Piatigorsky, the cellist. Mr. Foss, a pianist and composer and a former Tanglewood student, teaches in the composing and conducting departments. He was soloist in the first Festival series in the shed. Excerpts from his composition, "The Prarie," will be played in the evening concert of Tanglewood on Parade Friday.

For the opening of the concert, Charles Munch, the conductor, has chosen Cesar Franck's Symphonic Piece from "Redemption," to be followed by the Symphony in C Major by Georges Bizet. The French Bizet composed this symphony at the age of 17. For almost 80 years it reposed in the archives of the Paris Conservatory, unknown to his biographers.

Suites I and II from the ballet, "Daphnis and Chloe" by Maurice Ravel, form the second half of the program. The ballet was completed in 1911 and first produced in 1912 by the Ballet Russe in Paris, Pierre Monteux conducting. It is described by the composer as "a choreographic symphony in three parts." The story is from a document of ancient Greece.

Tonight's program, conducted by Pierre Monteux will be:

Overture to The Secret Marriage, Cimarosa
Symphony in C major, No. 7 .. Schubert
The Rite of Spring .... Stravinsky

Tickets are on sale at Tanglewood for all of the Festival programs. General admission tickets for listening from the lawn are on sale before the concerts.

Plouffe

THE BIG THREE: Charles Munch, left, music director of the Boston Symphony Orchestra, discusses the Berkshire Festival programs with the two guest conductors for the 1952 series. In the center is Pierre Monteux, who will conduct the BSO tonight, and at right, Leonard Bernstein, who will appear as guest conductor with the orchestra Aug. 9.

Studios in Hawthorne House To Be Dedicated on Aug. 1

TANGLEWOOD — At a meeting of the New England district of the National Federation of Music Clubs to be held at Tanglewood Aug. 1, the two practice studios in the replica of Nathaniel Hawthorne's Little Red House will be dedicated. Mrs. Ada Holding Miller, of Providence, R.I., federation president, will preside at the all-day session, at which one studio will be dedicated to the late Anne H. Gannett of Portland, Me., and the other to the late Robert W. Roberts.

Mrs. Ada Holding Miller

Mrs. Gannett was president of the federation when the house was built, and remained chairman of its committee until her death in May, 1951. It was largely through her efforts that the money for the project was raised. Mr. Roberts was the husband of a member of the board of directors of the national organization who cleared off the last few thousands of debt on the property. Mrs. Roberts and Mrs. Roger C. Williams will be guests of honor.

Carved wooden plaques will be placed in the two studios, which seat 36 students. It was in one that the late Serge Koussevitzky held his conducting classes and conferences. They are occupied this season by Leonard Bernstein, Dr. Koussevitzky's pupil, who succeeded him as teacher of conducting at the Berkshire Music Center, and Luigi Dallapiccola, who came from Italy to teach composition.

Mrs. Willis J. Lyman of Stamford, Conn., president of the New England district, is arranging the meeting. The program will open at 10 AM in Sedgwick Hall, Lenox, with reports by Mrs. Lyman, Mrs. Frederick R. Fish of Fairfield, Conn., secretary treasurer of the district, and the presidents of the six New England state federations. At 1 PM they will lunch at the Tanglewood cafeteria. The dedication ceremony at 2.30 will be followed by a concert at the Tanglewood barn, below the little red house at 3.15. The delegates will attend Tanglewood on Parade, starting at 6 o'clock.

Tanglewood

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Nicole Henrio, soloist.
Symphony No. 4, in E minor. Brahms

FRIDAY

TANGLEWOOD ON PARADE

Tenth celebration of Berkshire Music Center

PM
4.00—Special opera performance in the garden for holders of reserved and box seats.
6.00—Fanfare, followed by simultaneous performances in departments of the school.
7.00—Choral concert on the porch and time for picnic on the lawn.
8.15—Concert by Boston Symphony Orchestra, conducted by Tanglewood students and faculty, with prominent alumni as soloists.

SATURDAY

AM
10.00—Public rehearsal of Boston Symphony Orchestra (benefit, pension fund).
*4.00—Composers' Forum.
8.15—Berkshire Festival Concert.
Pierre Monteux, conducting
AM
*10.00—Chamber Music.
3.00—Berkshire Festival Concert.
Charles Munch, conducting.

Lecture-Recital on Dutch Songs Tuesday

An unscheduled lecture-recital of Dutch songs will be given at Tanglewood Tuesday afternoon at 4.30 by Arthur Schoep, baritone. A student in stage direction in the opera department of the Berkshire Music Center, Mr. Schoep collected the material for his performance while studying in Holland on a Fulbright grant by the United States Department of State. His piano accompanist will be Felix Wolfes of the faculty of the school.

The recital, which will be held in the chamber music hall, will be open to Friends of the Berkshire Music Center.

Springfield - Union July 25

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Continued On Page 19

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Monitor July 18

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Music Clubs Of N.E. to Meet At Tanglewood

iven to Mr. Latva. And nybody else who might help this man out of a nto which he was by smart strangers town. Certainly his old o anything for him. let it be broadcast ned in the sky: THINK YOU SIGN ANY R STRANGERS IN

JOHN G. QUIRK.

as a legislative counsel for a group of insurance companies in the Legislature. The report shows that Conley, a lawyer who spent most of his working days this year in the State House, was given the emolument of $1000. Not only that; he hit the jackpot on about all of the major insurance legislation he was assigned to influence. The Conley fee looks absurd in the light of the report filed by the First Church of Christ, Scientist, an organization which admits paying its lobbyist, Douglas L. Russell, a fee of $1500. The Christian Scientist lobby return stands almost by itself for sheer honesty.

unemployment compensati accomplished in 1951, it ca consolidate its gains by o which would liberalize un sation benefits. The counc year but the pressure it high-handed tactics. Wo papermen, either in the hi or the council lobby, move no-man's-land, the legisla and threatened newspape didn't vote against the la record—either in 1951 or $80,000 was spent.

+Hatr

ANGLEWOOD PARADE SLATED FRIDAY, AUG. 1

Tanglewood will be on Parade Friday, Aug. 1, to celebrate its 10th season and to help the Berkshire Music Center for whose benefit the event is held each year. Some of its most illustrous alumni will return to appear with the Boston Symphony Orchestra in the evening concert, at Lenox, Mass.

At 6 o'clock, as in previous benefits, the school will be on with a symphony concert in the shed, the chorus on the porch and chamber music in its hall. "Alcottiano" by Singer will be given its first performance in the theatre. After time for a picnic on the lawn, James Aliferis will conduct the last movement of Lukas Foss' "The Prairie." Howard Shanet will conduct Chausson's "Poeme" with Jacob Krachmalnick, concertmaster of the Philadelphia Orchestra as soloist, and Mr. Foss will conduct Mendelssohn's Piano Concerto in G minor with Seymour Lipkin, winner of the Rachmaninoff Award, as soloist. In the second half Leonard Bernstein will take the podium for the last act of "Carmen" with the Festival Chorus and Mildred Miller, mezzo-soprano of the Metropolitan Opera Company; David Lloyd, tenor of the New York City Center Opera Company and James Pease, baritone with the Hamburg Opera. The program will close with waltzing on the lawn.

Charles Munch, conductor of the Boston Symphony Orchestra is director at Lenox, succeeding the late Serge Koussevitzky, its founder.

Mrs. Koussevitzky is chairman of the Ticket Committee.

3000 Honor Koussevitzky At Music Center Concert

Three thousand persons turned out last night for the symphony concert given by the Berkshire Music Center as a tribute to the late Dr. Serge Koussevitzky, founder of the Center and conductor for 25 years of the Boston Symphony Orchestra, whose birthday is today. Compositions by his friends were conducted by Tanglewood pupils and Hugh Ross, a Tanglewood associate.

sary

One Hundred Years of Hot Dogs

nsberg, writing in the k Times Magazine)

zens of Frankfurt on Germany, are in the gala celebration these e one of their proudlishments, the frank-00 years old. According rians on the subject, ed sausage was de-1852 by members of a butchers' guild in One student of the said that its final s determined by a o was inspired by his a dachshund.

student admitted, the t come into internaminence until it was by the United States s an attraction at the World's Fair in 1893. noted, the original and h, the hot dog, were the meeting devoured by the thousands.

While the elongated, pork-filled, secretly smoked product has made the city of Frankfurt famous internationally, it has taken American enthusiasm, American resort life and American spectator sports, especially baseball, to put the hot dog into the big time. For in this country the frankfurter actually is so popular as to be a national institution. One in eight pounds of meat eaten by the average American is of the sausage family, and 32 per cent of the meat consumed in this family is in the form of the hot dog.

Stastics for last year for example, show that 3.7 billion hot dogs (canned, boiled or on a roll) were devoured by Americans of all ages. A steady increase from year to year has been noted by manufacturers since 1931.

German manufacturers condemn the American variety as inferior. One of them explains that a good frankfurter should snap when you bite it. Explaining why his own product is so successful, he adds, "Our best frankfurter skins used to come from Russian and Chinese lambs. We can't get them now, but we are getting some from Persia. Half the secret of a good frankfurter is in the casing."

This maker says the American model is pale and wrinkled in contrast to the original. "It can't even be compared," he says. "No flavor, no texture, no snap!"

American manufacturers shrug off comparison with the Frankfurt model, and statistics show that they have just cause. Four times as many casings for hot dogs are imported into this country than into Germany.

Admirers of the Frankfurt product explain that the secret of a successful weiner is in the smoking. turer won smokes his

One inf besides th uses nothi pork fro pigs, and trusted c is in the But he re how long also what

Proud into their mate su (American taken aba of the fra

Asked if that he or slip in so crease the manufactu tion. "Hor butchers chiselers."

certs, as to all other school performances.

[34]

The Talk Was of Music

July 24 Eagle

Charles Munch Recalls the Boston Symphony's 'Best Concert' in Europe When They Played at His Birthplace, Strassburg

By Jay C. Rosenfeld

The following is an account of an informal luncheon conversation last week at the Lenox Club between Charles Munch, Boston Symphony Orchestra conductor Albert Spalding, one-time noted concert violinist and Berkshire summer resident, and this newspaper's music critic, who accompanied the BSO on its recent spring European tour. As a coincidence, all three are violinists.

"THE MOST BEAUTIFUL gesture they could possibly have made" is the way Charles Munch spoke of "the extra affection" the men of the Boston Symphony Orchestra put into the concert in Strassburg, Munch's home town, last May on their first European tour. "They had arrived from Berlin at 5 o'clock, yet even after the long train ride, they were ready by 8 to play their best concert of the whole tour."

Many of us, no doubt, have had dreams of grandeur, much as the current *New Yorker* series portrays, but a very, very few have had the opportunity of a lieftime that came to Charles Munch when he returned to the city of his birth last May at the head of one of America's peerless orchestras. True, Munch has not been a resident of Strassburg for some years, since he moved on and up to wider circles and broader horizons, but his large family, many of them professional musicians, still are a prominent part of the city's musical life.

* * *

AS A MATTER of fact, he recalled with especial warmth the evening music gatherings at home when his father, himself a violinist, and all the other five brothers and sisters played chamber music practically every night. It is not only now a source of great comfort as a memory but, Munch thinks, one of the great factors in his musical education. He thinks that a young person gets immersed and impregnated with the essence of music in intimate home evenings of ensemble music which no other kind of training will supply. Lunching with Albert Spalding and this writer recently at the Lenox Club, Munch also recalled his innumerable family sessions and spoke with great pride of the ability of his mother as a pianist. Such practice takes the place of reading aloud from the Bible or the classics which is the rule in some homes, or maybe, at least, ought to be.

Munch continues a line of foreign conductors which has led the Boston Symphony since Major Higginson founded it in 1881. None of these men have been American citizens except Koussevitzky, who, in the last couple years of his quarter-century tenure, became a naturalized citizen. This is not hard to understand. Each conductor has been engaged for a term of varying length and can not have known at the beginning of his job whether he would like it and whether, on the other hand, the trustees of the orchestra would like him well enough to re-engage him. In the case of Munch, he has lived in the maelstrom of European music for all his near three-score years. He is not an aggressive person nor one to take command of a discussion to the exclusion of all others. He listens attentively and only with difficulty can be induced to take the floor from more assertive participants, yet when he is sure no one else for the moment has something to say, he will then speak from his vast store of current musical history and acquaintance with the traditions of previous generations.

* * *

MUNCH WAS A violinist but rarely now, he says, touches his fiddle. He still retains his Guarnerius, however, a revelation which struck a responsive fraternal chord in Spalding who cherishes most among his violin collection also a beautiful Guarnerius. These days he has no time, Munch claims. "Only in summer time" was it possible for him to unpack his violin since he has been a conductor, but this and last year, there has been no time and the instrument is in a safe in Paris right now.

This is the first year that Munch has taken a hand in the Berkshire Music Center, the school which is so important a part of Tanglewood. Last year, his first year there, he was not familiar with the procedure and only observed that part of the activities from the sidelines. This year he has taken an active interest and right in the first week of the school prepared the student orchestra for a performance of the César Franck symphony five days after the young men and women had enrolled for the season. It was a new experience for him and a tremendous one for his young musicians. He winced a few times in rehearsals when certain sour notes and unexpected effects blurted out from the stands of "wonderful players" as he called them, but of whom many were quite inexperienced in orchestral work. But they learned with unbelievable speed and any who heard that first program of the student orchestra will recall the swelling spirit that characterized that performance and the near perfection in accuracy he had achieved in such few short days. Probably no test can prove a conductor more than his accomplishments, not with an orchestra of the rank of the professional Bostonians but with one with such little experience among the individuals and so little familiarity with the literature as a whole.

* * *

MUNCH IS A large, tall man and must weigh close to two hundred, yet he moves with a short swift pace and light step on his entrances and exits at concerts. This year it is noticeable that he is happy and pleased with the cordiality the audiences show him on every occasion. Last year his face had a severe expression, as though he could not fathom the seas of faces in front of him and almost as if he doubted whether he understood them. There is certainly much more rapport this year. There is very often a slight reassuring smile on his face as he notices with his appreciative keen ear some especially fine phrase performed in one particular section or by one particular performer. And after several recalls the smile expands until his lips part and his face relaxes into a genuine laugh as he enjoys the great enthusiasm American audiences express.

The European tour last May was one of the great moments in his artistic life as it was in the careers of all the musicians in the orchestra. The problems of transporting and readying an orchestra for concerts on another continent were not his province nor responsibility, but George Judd, manager of the orchestra, on whose shoulders these duties fell, said that Munch made one statement concerning the plans. There had been much discussion concerning hotel arrangements. Some thought the management should undertake that function entirely while others did not want to be herded together like sheep and wanted to go where they pleased. The final decision was to give the men an agreed-upon allowance and let them make their own arrangements. "I don t care if they sleep together," Munch said. "All I care is that they play together."

Tanglewood

The Berkshire Festival

* * *

By Arthur Berger

The Bostonians

LENOX, Mass., July 24.—The Berkshire Festival entered its major phase here this evening with more than its usual atmosphere of festivity, for this was the first appearance of the Boston Symphony Orchestra in full body since its successful spring tour aboard. Berkshire County rose to the occasion of welcoming the orchestra back to Tanglewood with a variety of official features, the most notable of which was the presentation by Pittsfield's mayor, Robert T. Capeless of a certificate expressing the pride of the Berkshire region in the "unparalleled adulation" that greeted the musical emissaries in Europe.

The mayor was introduced by Henry B. Cabot, president of the boar dof trustees of the orchestra, just before the start of the program of Beethoven and Brahms under the direction of Charles Munch. The scroll was the handiwork of people of towns and cities in the general neighborhood of the Tanglewood Estate. The paper was made by Crane & Co., of Dalton; the leather for the frame was tanned by the Widen Tanning Company, of North Adams; the Eaton Paper Compayn, of Pittsfield, takes credit for illuminating the script, and Duilio Boldrini, of Lenox, carved the frame.

The mayor, in presenting the scroll, sai dthat when Berkshire County had the news of the orchestra's reception abroad it felt it wanted to give the Bostonian's a reception too. Berkshire, he wanted it known, felt that the Boston Symphony belong to it as wel as to Boston. This feeling, he made it understood, had existed for some time, though this was the first time it was officialy expressed.

A representative of some twenty-five officials from the county's thirty-two towns was in the audience, which also included two of the three Berkshire county commissioners who voted the official welcome. They were J. Joseph McCabe and John F. Shea. The third commissioner was John Henderson, and the names of all three were ascribed to the certificate. Charles Munch accepted the framed scroll with words of appreciation.

Mr. Cabot read from the platform congratulatory telegrams from Senator Leverett Saltonstall of Massachusetts and Congressman John W. Heselton of the first district in Massachusetts where Tanglewood is situated. Senator Saltonstall extended his "welcome home greetings" to the orchestra and its musical director, Charles Munch, and described the orchestra as "for many years one of Massachusetts' and one of America's greatest institutions, bring pleasure and inspiration to all our people." Congressman Heselton regretted that congressional appointments made it impossible for him to be at Tanglewood tonight. "I am sure," he wrote, "that the people of the ifrst district were proud of you all throughout your recent European tour and that you made a very real contribution to our country internationally."

The atmosphere of festivity was pointed up for those who entered Tanglewood's main gate by the arch of evergreen and geraniums prepared by volunteers from Lenox and Pittsfield. The weather could scarcely have been more congenial for outdoor listening than it was this evening, with clear skies and fresh breezes wafting the listeners in the shed and the usual additional auditors sprawled on the lawns behind it.

The change to cool fresh weather had arrived very much with a flourish last night, during a concert in the theater concert hall by the Berkshire Woodwinde Ensemble in a chamber music series sponsored by the Elizabeth Sprague Coolidge Foundation. The storm broke loose during the last part of the program, while the men were playing Poulenc's sextet. Against serious competition from the patter of rain on the wooden roof, the ensemble valiantly continued to the end, while some of the listeners had to shift positions from one place to another to avoid a few leaks in the ceiling. The contemporary program included, besides the Poulenc, works of Irving Fine, Arthur Berger, Roussel and DeBussy.

The present season is the Berkshire Festival's fifteenth. While it started in 1934 under different auspices than the present, the project was shelved during the war. The Boston group held forth here for the first time in 1936. In the following year it moved to the Tanglewood estate, the gift of Mrs. Gorham Brooks. In 1938 the shed was built and this is thus the fifteenth summer of the existence of the hugh fan-shaped construction that is acoustically reinforced and seats 6,000. This summer, too, the Berkshire Music Center, the orchestra's school here at Tanglewood, will hold its tenth session, the anniversary will be marked at the annual Tanglewood on parade, Friday, Aug. 1.

TANGLEWOOD PARADE LEADERS: Committee members of the Tanglewood on Parade benefit to be held for the Berkshire Music Center at the Festival grounds next Friday meet in the reception room at Tanglewood. Left to right: Mrs. Serge Koussevitzky, chairman; Mrs. John L. Senior, Mrs. David B. Karrick, Mrs. George W. Edman, Mrs. Donald F. McPherson, Miss Anna R. Alexandre, Mrs. Alexandre Hoppin, Miss Virginia deBlasiis, Miss Carla Hofmeister, Thomas D. Perry Jr., secretary of the school, Mrs. Jay C. Rosenfeld, Mrs. Alexander Block, Mrs. John Rice, Mrs. Percy Musgrave, Mrs. Joseph dePasquale, Mrs. C. D. Jackson, Mrs. Bruce Sanborn, Karl Weston.

Jul 26 Eagle

Berkshire Festival

The Major Berkshire Festival Begins Thursday in Music Shed

The major portion of the Berkshire Festival will begin Thursday evening in the Music Shed at Tanglewood in Lenox. This concert will be the first in which Charles Munch has conducted the full numbers of the Boston Symphony Orchestra since they returned from their triumphal tour of Europe. Accordingly there will be appropriate festivities on the part of Berkshire County officials. Mayor Robert T. Capeless of Pittsfield will present to Mr. Munch a resolution of welcome and appreciation.

This concert will bring the "Eroica" Symphony of Beethoven and the First Symphony of Brahms.

The series of concerts in the Theatre—Concert Hall by small orchestra will be concluded this afternoon at 3, when Mr. Munch will conduct two symphonies of Haydn, No. 99 in E-flat, and No. 86, in D major, and the little Mass in G major by Schubert.

At the Berkshire Music Center, the orchestra's Summer school concerts will take place almost every day. Aaron Copland will conduct the student orchestra Friday evening in excerpts from his ballet, "Billy the Kid," and Hugh Ross will lead orchestra and chorus in Orgad's "Cantata." Lorin Maazel will conduct Barber's Violin Concerto.

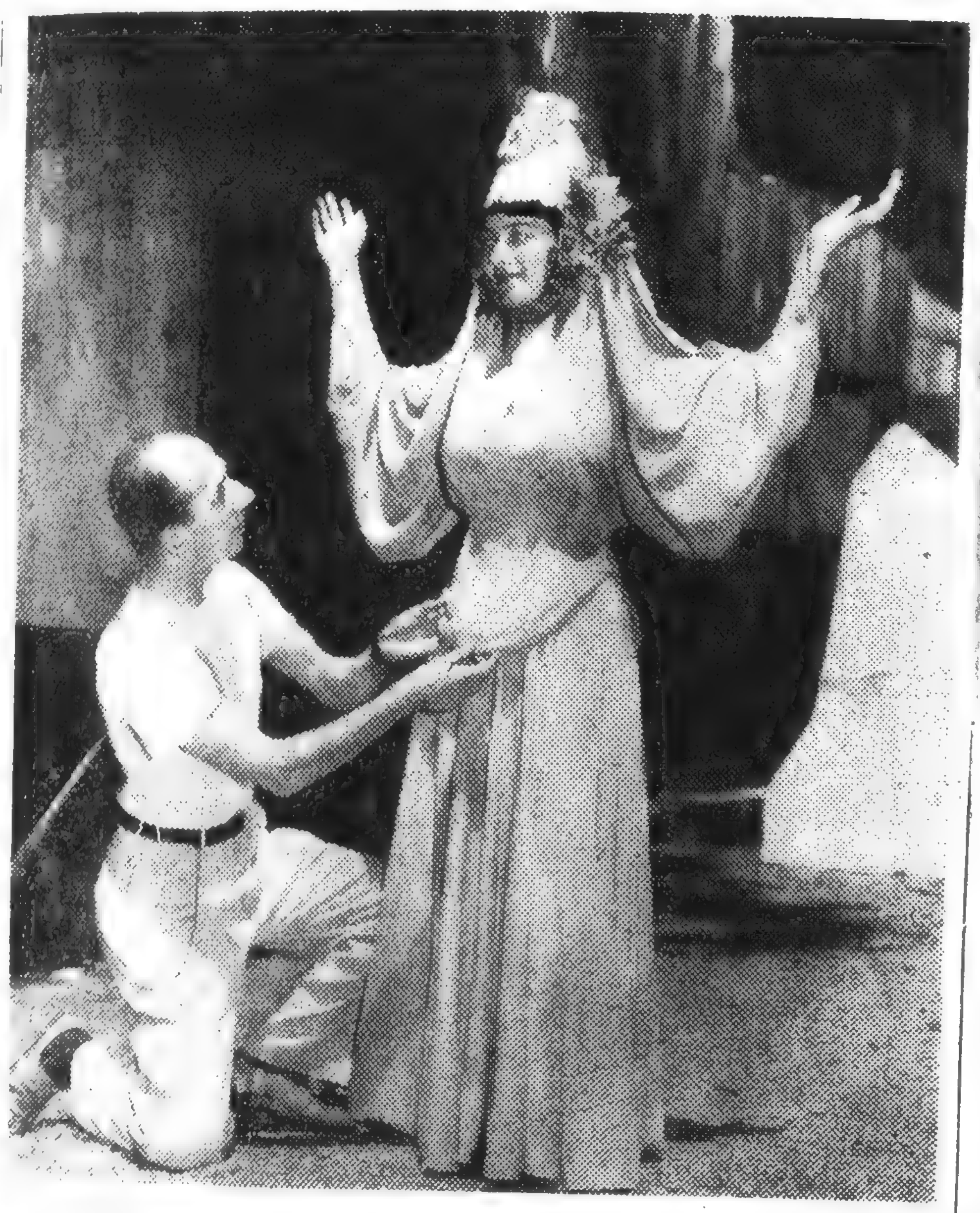
Under Boris Goldovsky, the opera department will stage an evening of one-act operas Tuesday, the choral department will present a song recital Tuesday afternoon at 4:30, and Wednesday the Elizabeth Sprague Coolidge Foundation, in the Library of Congress, will offer the Berkshire Woodwind Ensemble. Chamber music will be played Sunday mornings at 10 and composers' forums will be held Sunday evenings at 8:15.

To all school events Friends of the Berkshire Music Center are invited. They may join by contributing to the support of the school.

The detailed programs for the remainder of the first week-end of concerts in the Music Shed are as follows:

Saturday at 8:15, Pierre Monteux conducting. Cimarosa, Overture to "The Secret Marriage"; Schubert, Symphony No. 7, in C major; Stravinsky, "The Rite of Spring."

Sunday, July 27, at 3: Charles Munch conducting. Franck, Symphonic Piece from "Redemption"; Bizet, Symphony in C major; Luigi Dallapiccola, "Three Prisoners' Songs" (chorus conducted by Hugh Ross); Ravel, "Daphnis and Chloe" Suites Nos. 1 and 2 (with chorus).



Plouffe

A PRIESTESS GETS READY: Leo VanWitsen, director of costuming in the opera department of the Berkshire Music Center, fits the dress of an Inca priestess that Miss Selma Borenstein of Waban will wear tonight in Rameau's "The Incas of Peru," one of three operas to be staged at the Berkshire Music Center under Boris Goldovsky.

Opera Scenes Open to Friends Of Music Center

TANGLEWOOD—An evening of opera will be presented tonight at Tanglewood under the direction of Boris Goldovsky, department head.

Mr. Goldovsky was assisted in the preparation by Miss Betty Armstrong, Miss Sarah Caldwell, Robert Lawthers, Nathaniel C. Merrill, Paul Ulanowsky, Leo VanWitsen, Felix Wolfes, Laura Zirner and Ludwig Zirner.

"The Incas of Peru" from "Les Indes Galantes" by Rameau, is directed by Harold Blumenfeld, who made the English translation, with scenery designed by Miss Armstrong and costumes by Mr. VanWitsen. The choreography is by Katya Delakova. The chorus was prepared with the co-operation of the choral department.

Three scenes from Donizetti's "Don Pasquale" will form the second number. The third will be Jacques Ibert's "Angelique," for which costumes were designed by Mr. VanWitsen, through the courtesy of the Juilliard School of Music and scenery by Robert O'Hearn, through the courtesy of Boston University. The English translation is based on that of Ezra Rachlin.

In the cast of the Rameau will be Maria Martino, Marvin S. Worden, Bernard Green, Alfred Popper, Selma Borenstein, Rosalind Burzinski, Patricia Cloud, Anita Mendez, Harris Crohn, Robert Hess, Charles Lawrie and George Walter.

For "Don Pasquale" the roles will be sung by James Joyce, Robert Mesrobian, John McCollum, Jacqueline Bazinet, David Rae Smith, Norma Guist Cleary and William Harder.

In "Angelique" the singers will be Arlene Stone, Arthur Shoop, Mr. Mesrobian, Mr. McCollum, Robert Matheson, Richard Sharretts, Joseph Scott, Miss Cleary, Betty Lou Allen, Marcelle Hammond and Mr. Smith.

Musical assistants are Louis Bagger, Mr. Blumenfeld, Christoph von Dohnanyi, Frederick Fall, Frederick Popper and Kurt Saffir.

Costumes were executed by Naomi Blake, Selma Borenstein and Lou Rodger. Maida Burr and Don David Lev were assistants to Mr. VanWitsen.

Production assistants were Ellen Berkowitz, Fredric Blumberg, Walter Cavalieri, Carolyn Jenkins, Ann Porges, Dorothy Troupin, Georgianna Wilmot, Baba Henkin and Jack MacGowan.

WORCESTER, MASS.
GAZETTE
JUL 17 1952

AT TANGLEWOOD SESSION

David D. Kaplan of 9 Fairbanks street is among more than 400 music students from 41 states and 16 foreign countries who are currently attending the 10th annual session of the Berkshire Music Center at Tanglewood.

Students take part in the six-weeks' program.

The festival's director, Charles Munch, and the Boston Symphony Orchestra head a distinguished faculty of musicians including Aaron Copland, Leonard Bernstein, Boris Goldovsky and William Kroll.

Times

SPRINGFIELD, MASS.
NEWS
JUL 18 1952

The Berkshire Music Festival Tanglewood trip sponsored by the YWCA will leave Sunday, the 27th, at 11.30 a. m. All reservations may be made by Tuesday. Tickets are for the shed and all seats are reserved. Half of the total fee is needed to hold reservations. Those attending should take a snack for the return trip. Registrations are limited and further information may be had by calling the YWCA.

Albany, N.Y.

NOTED MUSICIANS—Leonard Bernstein (left), guest conductor; Charles Munch (center), permanent conductor, and Richard Burgin, concertmaster of the Boston Symphony Orchestra, admiring Mr. Burgin's princeless "Strad" at Tanglewood. Series A will open the concerts in the Big Shed Thursday night, with succeeding concerts Saturday night and Sunday afternoon.

Globe - July 25
1952

Sports Seven

Boston Symphony Honored at Lenox Festival Opening

By CYRUS DURGIN

LENOX, July 24—Charles Munch and the Boston Symphony Orchestra received a cordial official welcome from authorities of Berkshire County, as the main portion of the Berkshire Festival opened here tonight in the music shed at Tanglewood.

This was the first time that the full numbers of the Boston Symphony had gathered for a public concert since they ended their first European tour in the Royal Festival Hall in London last May 26.

Evereything combind to make this occasion pleasant—even the weather. The day was clear and warm, but with a lively breeze, and the evning was really cool. Accordingly one of the largest Berkshire Fstival opening night audiences attended. The box office count was more than 8000 persons, who sat in the huge music shed and spread out upon the lawn before it.

Mayor Makes Presentation

Before Charles Munch and the orchestra embarked upon the program of two symphonies—Beethoven's "Eroica" and the C Minor of Brahms—the conductor appeared at stage front with Henry B. Cabot, president of the orchestra's board of trustees, and Mayor Robert T. Capeless of the adjoining city of Pittsfield, the Berkshire County seat.

Mr. Cabot introduced Mayor Capeless, who said, in part that Berkshire County, when its inhabitants heard of the wonderful reception given the orchestra in Europe, decided it, too, wanted to extend as cordial a reception to the returning musicians, for, he said, Berkshire County feels that the Boston Symphony belongs to it as well as to its home city.

Mayor Capless then presented a framed certificate, signed by County Commissioners J. Joseph McCabe, John Henderson and John F. Shea, which reads as follows:

"The people of Berkshire County salute the Boston Symphony Orchestra on the occasion of its first concert after its triumphant tour of Europe.

"As friends and neighbors we shared with delight, though at a distance. The unparalleled adulation which greeted this peerless band of musicians in its first tour abroad, in the Spring of 1952.

"We marked with pride that this orchestra was a chosen democratic instrument to sound the notes of freedom in an embattled continent. We rejoice that this great ensemble returns to us at Tanglewood to enrich our lives and to glorify, in its majestic fashion, our beautiful Berkshire Hills."

"World's Greatest"

"It is my good privilege," added Mayor Capeless, "to present this certificate to Mr. Charles Munch, and through him, to the members of the greatest orchestra in the world."

The certificate was made in Berkshire County by Berkshire artisans and designers. Further Berkshire tribute came from a group of Lenox and Pittsfield florists who erected over the main entrance gate to Tanglewood, an arch of evergreens and pink geraniums.

Congratulatory telegrams were received from United States Senator Leverett Saltonstall and Congressman John W. Heselton of the Massachusetts First Congressional District.

The welcoming ceremonies over, Mr. Munch and the orchestra addressed themselves to the resounding glories of the "Eroica" symphony. This classic masterpiece he read with his usual over-mastering intensity, although the pace of the first movement seemed a little more moderate than the conductor might have taken it at other times.

The opening program of familiar eBethoven and Brahms, though containing nothing "newsy" in a conventional sense, was nonetheless the sort of music which, I suspect, eFstival audiences prefer at a season's opening.

The words "season's opening" are reasonably correct, too, for although there have been the customary and preliminary three weekends of small orchestra concerts in the theatre-concert hall, a festival does not really "begin" until the main series is opened in the music shed. Novelties, such as they are this Summer will come later.

As always, the audience tonight was noisily cordial in its applause for Mr. Munch and the Boston Symphony. They know perfectly well when they are hearing a very, very, good thing.

LONG BRANCH, N. J.
RECORD
JUL 12 1952

THE MUSI

lcentury Pattern: On And 3,000 Take H

By IRVING KOLC

Tanglewood

The tenth year of activity at Tanglewood, Mass., began this week (July 5-12) with more than 400 students from 41 States and 16 countries enrolled in the Berkshire Music Center. To the general public it is the summer-long concerts of the Boston Symphony Orchestra that make the green acres that once housed Nathaniel Hawthorne a happy place to be, but the school's the thing for those who supervise the whole activity. Among the new students this year will be Christopher von Dohnanyi, grandson of the composer of the favorite "Variations on a Nursery Theme". He's ambitions for a career as a conductor.

MunchOpensTanglewood Series Next Saturday

TANGLEWOOD, Lenox, June 28—Charles Munch will conduct members of the Boston Symphony Orchestra in an all-Bach program next Saturday evening at 8:15 to open the series of six concerts in the Tanglewood Theatre-Concert Hall the coming three weekends.

Richard Burgin, concertmaster, and Ruth Posselt, his wife, will be soloists in the Concerto for Two Violins. The program will begin with "The Musical Offering" and close with the Suite No. 3, in D major.

Sunday afternoon, July 6, at 3, the program will be Handel's Concerto Grosso for Strings, Dittersdorf's Symphony in C major, C. P. E. Bach's Symphony No. 5, in B minor and J. S. Bach's Cantata No. 140, the last to be conducted by Hugh Ross.

Globe

[6]

ANNUAL FESTIVAL AND MUSIC CENTER IN FULL SWING AT TANGLEWOOD

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Will Plouffe Studio

tudent orchestra: Lorin Maazel of Pittsburgh directs a rehearsal.

Mr. Munch (center) with Mr. Bernstein and Richard Burgin, concertmaster.

Aaron Copland te ers from Michigan, Egypt, New

AKRON, OHIO
BEACON JOURNAL
JUL 14 1952

Maazel Reveals Marriage

★ ★ ★

Brazilian Composer Bride Of 'Boy Prodigy' Conductor

★ ★

By DON EARLENBAUGH

THE YOUNG conductor and violinist, proclaimed by Leopold Stokowski as the "prodigy of the century," has taken a bride.

Handsome 22-year-old Lorin Maazel announced his marriage to a Brazilian beauty during an interview at intermission time of a "pop" concert he conducted with the Cleveland Summer Orchestra last week.

The conductor and his bride, the former Mimi Sandbank, were married three weeks ago in Tanglewood, Mass., site of the annual Berkshire Music Festival.

Maazel had just finished the first half of a Gershwin program, when he announced it.

* * *

JESUS MARIA SONROMA, internationally known pianist who was on the program, exclaimed, "Maazel is a brilliant conductor. Do you know that we rehearsed together only 10 or 15 minutes?"

Maazel, the famous boy prodigy, looked at his bride and explained:

"There is a reason why I'm able to do a better job of conducting. I'm very much in love with my wife. I'm happy and that makes me a better artist."

The new Mrs. Maazel, at 22, has accomplished nearly as much as her talented husband.

Her dark eyes flashed as she told of the thrill she experienced when she heard her own musical compositions played for the first time. It was just before she left Brazil last time that a South American concert orchestra played her work.

* * *

MIMI IS WORKING now on an opera. She has composed a piano concerto and several violin sonatas. She also is a poetess. She was graduated from Sarah Lawrence College in New York City just a few weeks ago.

Her education in the United States explains her almost perfect English. The newlyweds will go to Italy in the Fall. Maazel has won a fellowship to do research on little known works of great Italian composers. This will be their honeymoon.

LORIN MAAZEL

Maazel attended the University of Pittsburgh three years. He did not attend a music school.

"Music schools are distracting, because of the many imposed extracurricular activities," he says.

* * *

REGARDED BY many as a foremost authority on the compositions of the late George Gershwin, Maazel considers Gershwin's works "the first point which has focalized on and formalized Americanism in music."

Maazel was born in 1930 at Neuilly, France, of American parents. His father, a professional singer, was touring Europe that year and Mrs. Maazel accompanied him.

The prodigy got a lot of encouragement from his family in his violin studies. For 25 years his grandfather was first violinist with the Metropolitan Opera orchestra. Isaac Maazel was a brilliant violinist and a concertmaster in Warsaw at the age of 14.

At 5 years Maazel took his first violin lessons. Two years later he started practicing piano. He played simplified versions of symphonic themes to begin with. Then, given the original scores, he quickly demonstrated an ability to memorize them and conduct recordings of what he had learned.

* * *

IN 1938 HE took his primer conducting lesson from Vladimir Bakaleinikoff. Six months later he conducted Schubert's "Unfinished Symphony" from memory.

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ducted the New
Chicago and
mphony

phony. In 1946 he made his debut as a violinist with the latter.

In January, 1951, Maazel conducted the first performance of Roy Harris' "Third Symphony."

"It is my considered conviction that young Maazel could develop most orchestras with such sure, steady growth that he would be a cultural benefactor of the community that has the wisdom to engage him," Harris said.

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it is a very pleasant piece and the early reference to the opening cromatic phase of the "Afternoon of a Faun" was amusing as well as agreeable to hear in any guise.

The storm which had been gathering and rumbling distantly during the latter half of the program finally arrived at the end of the last work: the Poulenc sextet. The artists valiantly plodded through the prestissimo although the attention of the audience was diverted by the patter of the rain, the wind rushing through the open, and, in some cases, swinging doors, and the rivulets coming through the "stream-lined" roof. Fortunately it ceased reasonably swiftly so that every one reached his car in safety.

Philadelphia Orchesters, Jacob Krachmalnick, spielt Chaussons "Poème" (Dirigent Howard Shanet) und Seymour Lipkin, der Preisträger des Rachmaninoff-Wettbewerbes, ist Solist in Mendelssohns Klavier-Konzert in G-Moll, Dirigent Lukas Foss. Der zweite Teil des Konzertes wird von Leonard Bernstein geleitet, der den Schlußakt der Oper "Carmen" von Bizet zur Wiedergabe bringt; mitwirkende Solisten Mildred Miller, David Lloyd, James Pease und der Festival Chorus. Der Rest des Abends ist dem Tanz im Freien gewidmet. Außerdem kommt Pergolesis Oper "Livietta und Tracolo" im Garten neuinszeniert zur Aufführung.

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Berkshire Eagle July 24

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In the audience will be some 40 officials of Berkshire cities and towns, three trustees, including Edward T. Thaw and Mrs. Thaw, and Boston's Fire Commissioner Michael T. Kelleher and Mrs. Kelleher. Also in this week-end audience will be Julius Fleischman of Cincinnati, member of the American Committee of Congress, who was instrumental in arranging the orchestra's European trip, and Mrs. Fleischman and Mr. and Mrs. Julius Bloom. Mr. Bloom is director of the Brooklyn Institute of Arts and Sciences, under whose auspices the orchestra has played at the Academy of Music each season for 65 years.

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The program.

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Elyakum Shapira, conducting.
Concerto for violin and orchestra . Barber
Lorin Maazel, conductor.
Jeanne Sandbank, soloist.
Three variations from the ballet, Fancy Free .... Bernstein
Robert Mandell, conducting.
Cantata for chorus and orchestra (first performance) .... Orgad
Hugh Ross, conducting.
Suite from the ballet, Billy the Kid. Copland
Leonard Bernstein, conducting.

For the chamber music concert at 10 o'clock under the direction of William Kroll, the program will include quartets by Brahms and Bitter and a sextet by Bridge.

The concerts are open to Friends of the Berkshire Music Center who contribute to its support in any amount they choose to give.

TOLEDO, OHIO
BLADE
JUL 20 1952

Koussevitzky Day Is Celebrated

Special to The Blade

LENOX, Mass., July 19—The Koussevitzky Music Foundation will celebrate the birthday of the late Serge Koussevitzky here next Saturday with ceremonies in the Lenox Library. The Foundation will present scores, music, recordings and books to the Library, which has cooperated with the Berkshire Music Center at Tanglewood, established by Dr. Koussevitzky. The program will include chamber music played by members of the Berkshire Music Center faculty and films of Tanglewood and the March of Time. The Foundation, as in previous years, has made a grant to the Center, to aid scholarship students.

SPRINGFIELD, MASS.
REPUBLICAN
JUL 20

TANGLEWOOD OPERA TUESDAY

Goldovsky Will Direct Performance

For the evening of one-act operas to be staged Tuesday evening in the Tanglewood Theater, Boris Goldovsky, the director, has chosen "The Incas of Peru" by Rameau, from his "Indes Galantes," "Don Pasquale" by Donizetti and "Angelique" by Jacques Ibert, who taught composition at Tanglewood in 1950.

Beginning at 8.15, the performance will be open to Friends of the Berkshire Music Center whose contributions help to support the school.

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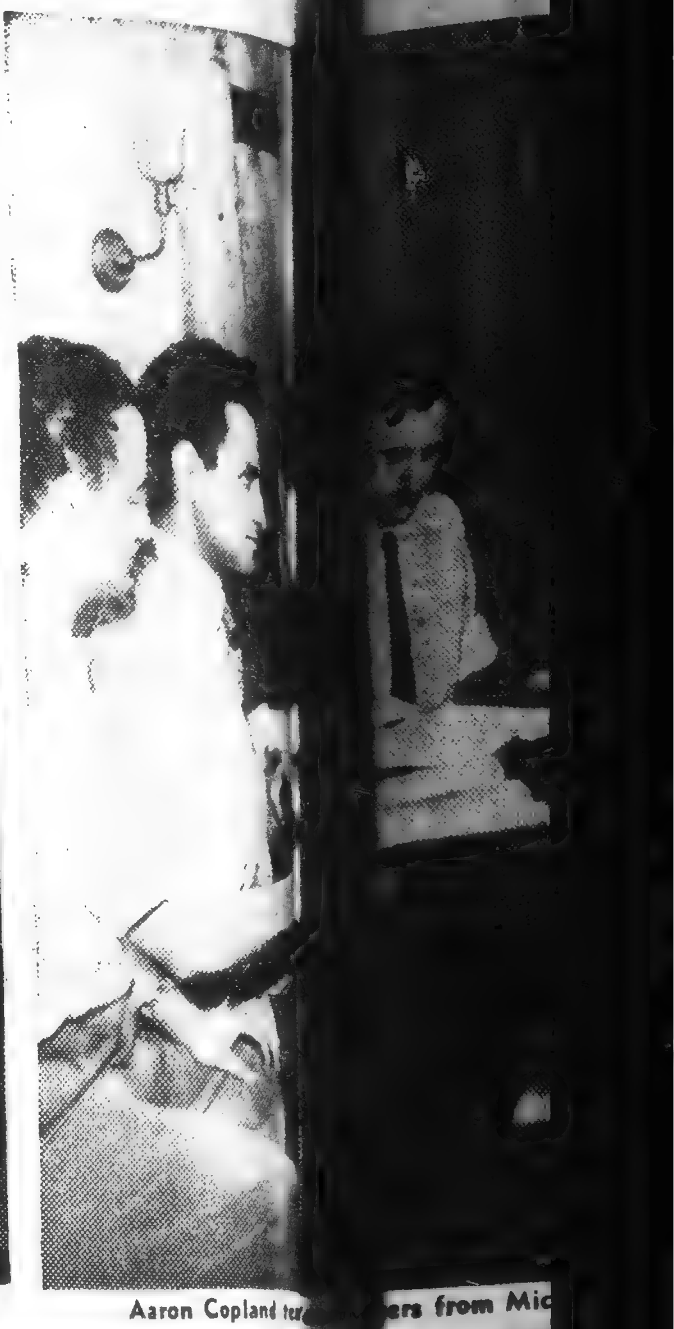
Will Plouffe Studio

Student conductor with student orchestra: Lorin Maazel of Pittsburgh directs a rehearsal.

Mr. Munch (center) with Mr. Bernstein and Richard Burgin, concertmaster.



Aaron Copland te ers from Mic

MR. AND MRS. E. J. THOMAS, THE NEWLYWEDS AND SIR PERCY S

one of the guests.

Music

Woodwind Ensemble Heard In Concert at Tanglewood

By JAY C. ROSENFELD

One of the great boons which the concerts in the Theatre Concert Hall at Tanglewood sponsored by Elizabeth Sprague Coolidge foundation in the Library of Congress provides is the opportunity it gives the student body of the Berkshire Music Center, which is such a substantial part of the large audiences, to hear both rare and new music. Such a special opportunity was the third in the series of four Wednesday evenings in which the Berkshire Woodwind Ensemble was the guest organization last night. Their program was entirely of this century with three French composers represented and two Americans, both of whom were present in the audience.

The members of the ensemble are James Pappoutsakis, flute, Louis Speyer, oboe and English horn, Pasquale Cardillo, clarinet, Theodore Brewster, bassoon, Harold Meek, French horn, and pianist David Barnett, assisting artist.

Arthur Berger's quartet for the reed quartet is dated 1941 while Irving Fine's partita for woodwind quintet, which includes a French horn with the flute, oboe, clarinet and bassoon, is only since 1948. Both works, as was the whole program, in fact, were played with the skill and distinction for which the artists of the evening are recognized and they gave an air of refinement to the entire concert. However, the character of wind instruments limits their expressive capacity and tends to make such a program one of scholarly interest and enjoyment rather than of emotional impact. Thus, composers who channel their inspiration into these formulae, unless it be on commission, truly do so for love of their art.

Interlude Obscured

The use by both young Americans, naturally, of the contemporary idiom was no added burden to the ears of the young students and the many others in the audience to whom this era's music is familiar in varying degrees. Berger's quartet is in three movements, a slow section between two animated ones; Fine's partita has five sectional designations. It seemed to us that a more carefully adjusted tonal balance might have clarified the lovely Interlude, for the line was obscured for us by the perpendicular and static approach of the players.

The three French works included the Roussel Divertissment, written very early in this century, the Poulenc sextet for woodwind quintet and piano, and Debussy's Rapsodie for English horn and piano. Roussel's little sketch, in one movement, is a racy and light number, while Poulenc has written a pseudo-medley of sentimental comic-opera situations, very fetching but cafe-concert music. Debussy's entry was originally for saxophone and orchestra and was written on commission of a Boston patron of music of the turn of the century, Mrs. Richard Hall (nee Elise Coolidge and no kin of the sponsor of this concert). Mr. Speyer played it on the English horn for the first time with the Boston Symphony Orchestra and Serge Koussevitzky in 1932.

Debussy was mildly annoyed by the tenacity of Americans, especially the "Femme-saxophone," as he called her, who kept him "searching desperately for novel combinations calculated to show off this aquatic instrument." Nevertheless it is a very pleasant piece and the early reference to the opening cromatic phase of the "Afternoon of a Faun" was amusing as well as agreeable to hear in any guise.

The storm which had been gathering and rumbling distantly during the latter half of the program finally arrived at the end of the last work: the Poulenc sextet. The artists valiantly plodded through the prestissimo although the attention of the audience was diverted by the patter of the rain, the wind rushing through the open, and, in some cases, swinging doors, and the rivulets coming through the "stream-lined" roof. Fortunately it ceased reasonably swiftly so that every one reached his car in safety.

Springfield Union July 21

LECTURE-RECITAL BY ARTHUR SCHOEP

Lenox, July 26—An unscheduled lecture-recital of Dutch songs will be given at Tanglewood Tuesday afternoon at 4.30 by Arthur Schoep, baritone. A student in stage directing from Platte, S. D., Mr. Schoep collected the material for his performance while studying in Holland on a Fulbright grant by the United States Department of State. He will be accompanied on the piano by Felix Wolfes of the faculty of the opera department of the Berkshire Music Center.

The recital, which will be held in the chamber music hall, will be open to Friends of the Berkshire Music Center who contribute in any amount to the support of the school.

ANNIVERSARY

Next Sunday will be the anniversary of the birth of the late Serge Koussevitzky. To honor the occasion the Koussevitzky Music Foundation will present a gift of scores, music, recordings and books of music to the Lenox Library.

The gift will enlarge the library's music collection so that it will be more useful to members of the community and to students of the near-by Berkshire Music Center. The music to be included in the gift includes works being performed by the center's student orchestra, the opera department and its chamber music groups.

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Staats Zeitung Jul 24

"Tanglewood in Parade"

Freitag, 1. August, wird die 10. Saison des Berkshire Musikfestes mit der Veranstaltung "Tanglewood in Parade" gefeiert. Der Ertrag kommt dem Berkshire Music Center zugute und einige der erfolgreichsten Absolventen des Music Center werden als Solisten mitwirken. Drei Konzerte werden um 6 Uhr abgehalten: das Studentenorchester spielt in der Freilufthalle, der Chor ist im Vorgelände zu hören und die Kammermusikgruppe gibt im kleinen Saal ein Konzert; im weiteren Verlauf des Abends wird "Alcottiano" von Singer im Theater erstmalig aufgeführt.

James Aliferis leitet den Schluß-Satz von Lukas Foss "The Prairie" (für Chor und Orchester), der Konzertmeister des Philadelphia Orchesters, Jacob Krachmalnick, spielt Chaussons "Poème" (Dirigent Howard Shanet) und Seymour Lipkin, der Preisträger des Rachmaninoff-Wettbewerbes, ist Solist in Mendelssohns Klavier-Konzert in G-Moll, Dirigent Lukas Foss. Der zweite Teil des Konzertes wird von Leonard Bernstein geleitet, der den Schlußakt der Oper "Carmen" von Bizet zur Wiedergabe bringt; mitwirkende Solisten Mildred Miller, David Lloyd, James Pease und der Festival Chorus. Der Rest des Abends ist dem Tanz im Freien gewidmet. Außerdem kommt Pergolesis Oper "Livietta und Tracolo" im Garten neuinszeniert zur Aufführung.

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[37]

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Hugh Ross, conducting.
Suite from the ballet, Billy the Kid Copland
Leonard Bernstein, conducting.

For the chamber music concert at 10 o'clock under the direction of William Kroll, the program will include quartets by Brahms and Bitter and a sextet by Bridge.

The concerts are open to Friends of the Berkshire Music Center who contribute to its support in any amount they choose to give.

TOLEDO, OHIO
BLADE
JUL 20 1952

Koussevitzky Day Is Celebrated

Special to The Blade

LENOX, Mass., July 19—The Koussevitzky Music Foundation will celebrate the birthday of the late Serge Koussevitzky here next Saturday with ceremonies in the Lenox Library. The Foundation will present scores, music, recordings and books to the Library, which has cooperated with the Berkshire Music Center at Tanglewood, established by Dr. Koussevitzky. The program will include chamber music played by members of the Berkshire Music Center faculty and films of Tanglewood and the March of Time. The Foundation, as in previous years, has made a grant to the Center, to aid scholarship students.

SPRINGFIELD, MASS.
REPUBLICAN
JUL 20

TANGLEWOOD OPERA TUESDAY

Goldovsky Will Direct Performance

For the evening of one-act operas to be staged Tuesday evening in the Tanglewood Theater, Boris Goldovsky, the director, has chosen "The Incas of Peru" by Rameau, from his "Indes Galantes," "Don Pasquale" by Donizetti and "Angelique" by Jacques Ibert, who taught composition at Tanglewood in 1950.

Beginning at 8.15, the performance will be open to Friends of the Berkshire Music Center whose contributions help to support the school.

CLUB NOTES

Sale Procee Conservatio

By HELEN

EXECUTIVE BOARD OF
an auction Thursday at the Am
blvd., to raise money for conse

Women in the clubs have
and some 40 flowering crab tr
larch and sycamore trees in Che
along Christensen av., and 15

The sale Thursday will start at
1 p. m.

Mrs. Pauline Edwards will be
the auctioneer.

Drama Section

MEMBERS of the Drama Section of the Goodyear Woman's Club will give skits and Mrs. G. A. Mahoney will give readings on a program she and Mrs. W. H. Armstrong are arranging for Tuesday.

The program will follow a picnic luncheon at 12 noon with Mrs. Thomas E. Morehead, 1551 Brittain rd., as hostess.

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July 24

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MASS.
ICAN
1952

TUESDAY

Direct Per-

Aaron Copland tea... posers from Michigan, Egypt, New York, New Zealand and Israel.

N. Y. July 20
Journal-American

Miles Kastendieck:

Berkshire Festival Season's Event

MILES KASTENDIECK

THIS THURSDAY the regular expansion of the Berkshire Festival takes place. When the Boston Symphony moves into the famous Music Shed, the festival as most people know it begins. It is then that events at Tanglewood assume major proportions, and the festival becomes the most important Summer event of its kind in the East.

The three symphonic weekends this year supply some novelty in the appearance of Charles Munch as conductor.

Having had Pierre Monteux at Lewisohn Stadium for a fortnight recently will in no way lessen interest in his appearance for one program in each of the first two weekends. When Leonard Bernstein conducts his annual program the third weekend, it will be designated "The Koussevitzky Memorial Concert."

As for the programs, most of them will adhere to standard repertory as expected. The theory is that people come to hear the Bostonians play familiar music.

Modern music will have a fair amount of representation. Monteux will conduct Stravinsky's "Rites of Spring." Hugh Ross will offer Dallapiccola's "Three Prisoners' Songs" for chorus. Nicole Henriot will play Ravel's Piano Concerto. Munch will conduct Honegger's "Danse des Morts" and Swanson's "Short Symphony."

Plouffe

000TH FRIEND: Mrs. Ture Bengtz of Boston and Lenox, left, becomes the 3000th Friend f the Berkshire Music Center while Mrs. Tabea Hoffman Thieme of New York, whose son, Darius, is tudying composition at the Tanglewood school, waits her turn to sign up. Mrs. David Karrick of ashington, D.C., and Stockbridge, a member of the national committee, looks on. Contributions rom members of the Friends help to support the Center and also entitle them to events during the Festival season.

Tanglewood Music Season Reaches Intensive Stage

Jul 20

By FRANCIS D. PERKINS

The first half of the Berkshire Festival at Tanglewood, Lenox, Mass., closes this afternoon, when Charles Munch will conduct a chamber orchestra of Boston Symphony musicians in works of Haydn and Schubert. The festival then moves from Tanglewood's Theater-Concert Hall to the large Music Shed, where the first of the nine concerts of the complete Boston Symphony will be held Thursday night. Mr. Munch will conduct on that date and next Sunday afternoon; Pierre Monteux, in his Berkshire debut, will conduct Saturday night.

Five contemporary composers (using the term for those born after 1880) will be represented in the regular festival programs. Mr. Monteux, who introduced Stravinsky's "Le Sacre du Printemps" both to Paris and to New York, will conduct it on Saturday, and Hugh Ross will conduct Luigi Dallapiccola's "Three Prisoners' Songs," for chorus and orchestra, next Sunday. Mr. Dallapiccola is teaching composition at Tanglewood for a second consecutive summer. Mr. Munch will conduct Arthur Honegger's "Danse des Morts," also for orchestra and chorus, on Sunday afternoon, Aug. 3. Two works by American-born composers are scheduled: Howard Swanson's "Short Symphony," which won the New York Music Critics' Circle's latest orchestral award, for Thursday night, Aug. 7, and Aaron Copland's third symphony for Saturday night, Aug. 9.

Closing Fortnight

Mr. Munch's program for Thursday night, July 31, opens with works of Gabriel Fauré and closes with Brahms's fourth symphony; Nicole Henriot will be the soloist in Fauré's Ballade and Ravel's piano ocncerto. Mr. Monteux will conduct a Wagner program Aug. 2, with Margaret Harshaw, Charles Kullman and James Pease as soloists. On Aug. 3, Mr. Munch with preface the Honegger work with Beethoven's "Egmont" overture and eighth symphony and Debussy's "Iberia." In his program for Thursday, Aug. 7, Schumann's "Spring" symphony precedes the Swanson work, and Artur Rubinstein will be the soloist in Brahm's second piano concerto. The concert of Aug. 9, under Leonard Bernstein, is dedicated to the memory of Serge Koussevitzky. Besides the Copland symphony, it will include an andante by C. P. E. Bach and the fifth symphony of Sibelius. The festival closes with the first Tanglewood performance of the Berlioz Requiem Sunday afternoon, Aug. 10, under Mr. Munch. The orchestra will also hold public rehearsals on the next three Saturday mornings for the benefit of its pension fund.

The Berkshire Music Center's schedule for the coming week includes chamber music at 10 this morning; a student song recital at 4:30 and one act operas at 8:15 on Tuesday; a concert by the Berkshire Woodwind Ensemble Wednesday evening and a student orchestra concert Friday evening.

The annual "Tanglewood on Parade" program, with demonstrations by the Center's departments and a concert by the Boston Symphony, will be held Friday afternoon and evening, Aug. 1. As its annual production of an unfamiliar work, the Center's opera department will stage Mozart's "La Clemenza di Tito" for the first time in this country Monday and Tuesday nights, Aug. 4 and 5. Details for a special concert Friday night, Aug. 8, are not yet announced. Tickets for the festival concerts and "Tanglewood on Parade" are on public sale; the Center's programs are open to contributing members of its Society of Friends.

This is the fifteenth regular Berkshire Festival, the thirteenth to be given by the Boston Symphony and the twelfth at Tanglewood

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COLUMBUS, OHIO
CITIZEN
JUL 5 - 1952

Boston Symphony Disc Wins Prize

First prize of the French Academy of Recordings has been awarded to the Boston Symphony Orchestra and ~~its permanent con~~ductor, Charles Munch, for their RCA Victor album of Brahms' Symphony No. 4, in E minor, Op. 98, it was disclosed in an announcement from Paris.

The awarding of the prize, highest honor conferred by the academy, will be publicly proclaimed in the French National Assembly.

The Boston Symphony recently concluded its first European engagement, during which it was conducted by both Charles Munch and Pierre Monteux. The orchestra took part in the Paris festival of "Masterpieces of the Twentieth Century" and packed concert halls in The Hague, Amsterdam, Brussels, Frankfort, Berlin, Strasbourg, Metz, Lyon, Paris Bordeaux and London.

New York Tribune

The Musical Scene

~~A Slander That Ruined a Concert Tour;~~ Study Group Studying Hard

July 27, 52

By JAY S. HARRISON

Sturdy Study Group: The search for unfamiliar compositions is an unceasing one. The pianist who rifles through a thousand off-the-beaten-track pages to find a single acceptable sonata, the violinist whose fingers grow calloused in the playing of countless scores—these are familiar figures on the musical scene. And yet, for a city dweller, access to a work that may lighten and brighten the stark and standard Bach-Beethoven-Brahms recital diet is not hard to come by. Libraries are readily available for consultation and musicological nuggets covered with the dust of oblivion have a way of dropping from conservatory shelves into the unsuspecting arms of academicians. Then, too, composers, classically said to congregate in large towns, are never averse to answering the inquiries of artists bent on enlivening their repertoire.

But what of the suburbanite musician or the performer to whose home no highways lead? His potential resources are, to say the least, few and dreary. This is doubly the case with serious amateurs, music educators and others interested in community music, for these alone do not fall heir to the network of channels which distribute to the needy new new and new old music found or produced in our time.

A major step in the direction of alleviating this artistic bottleneck has been brought about by the foundation of the Tanglewood Study Group, a department of the Berkshire Music Center. Under the guidance of Ingolf Dahl, a member of the music staff of the University of California, a group of students including among others a doctor, a lawyer, an insurance broker, an army officer and an accountant is now dedicating from two to six weeks of its time to perusing and performing music of another day whose proper message and practice shall then return with the classmates to their own community. Thus one discovers that this summer the Study Group will try its hand at the music of Elizabethan England and Rennaisance Italy, together with glees and catches put together in the time of Charles II's merry reign. There will also be scenes from early Italian comic opera and chamber cantatas composed by contemporary composers especially for Mr. Dahl's participating members. In all, the curriculum represents a heady brew and one of ample substance. It speaks of careful preparation and trumpets well its future.

NEW YORK, N. Y.
POST
JUL 20 1952

Boston Symphony in Concert At Tanglewood Thursday

Tanglewood, Lenox, Mass., July 19—Charles Munch will conduct the Boston Symphony Orchestra at the opening of the major Berkshire Festival in the Tanglewood music shed Thursday evening in Beethoven's Third ("Eroica") and Brahms' First Symphonies.

The concert will be the first of nine in the shed on Thursday and Saturday nights and Sunday afternoons. Pierre Monteux will take the baton for the first two Saturday programs and Leonard Bernstein for August 9.

July 24 1952 - Eagle

Ramon Tapales Of Philippines At Tanglewood

Ramon Tapales, director of the Conservatory of Music of the University of the Philippines, Manila, arrived at Tanglewood today to stay until Sunday night.

Making his first visit to the United States under the Department of State's exchange program, he will travel for six months to observe music education in New York City, Boston, Interlochen, Mich., Knoxville, Tenn., and other cities. Interested principally in observing music teaching methods at the grade school level in urban and rural areas, he will consult with authorities in the field and will visit conservatories and schools of music.

Mr. Tapales has been engaged for some years in developing the music instruction programs in Filipino public schools, especially in the villages. In this connection he has produced a series of textbooks entitled "Singing and Growing," which has been adopted by the Philippines Bureau of Education for general use among 7,000,000 pupils and private grade schools.

Recently appointed by the United Nations General Assembly to serve as representative in the Philippines for UNESCS's International Music Council, he was a member in 1950 of the Philippines' National Commission on Educational Scientific and Cultural Matters.

BOSTON, MASS.
MORNING GLOBE
JUN 29 1952

MunchOpensTanglewood Series Next Saturday

TANGLEWOOD, Lenox, June 28—Charles Munch will conduct members of the Boston Symphony Orchestra in an all-Bach program next Saturday evening at 8:15 to open the series of six concerts in the Tanglewood Theatre-Concert Hall the coming three weekends.

Richard Burgin, concertmaster, and Ruth Posselt, his wife, will be soloists in the Concerto for Two Violins. The program will begin with "The Musical Offering" and close with the Suite No. 3, in D major.

Sunday afternoon, July 6, at 3, the program will be Handel's Concerto Grosso for Strings, Dittersdorf's Symphony in C major, C. P. E. Bach's Symphony No. 5, in B minor and J. S. Bach's Cantata No. 140, the last to be conducted by Hugh Ross.

BOSTON SYMPHONY EXCELS IN CONCERT AT TANGLEWOOD

Excellent Weather Draws Large Crowd to Berkshire Festival

By VICTOR PRAHL

Lenox, July 19—For the third Saturday concert by members of the Boston Symphony under Charles Munch here at Tanglewood tonight, favorable weather again prevailed with a large audience extending far out on the lawn and totaling altogether some 4200.

Two Youthful Compositions

The first half of the program consisted of two youthful compositions by Mozart, "A Litaniae" for chorus and the "C Major Piano Concerto." The Litaniae written when the composer was only 16 consisted of eight parts. It is a work of the mind as well as the heart for here the young composer was obviously interested in the form of his composition. In fact, it often suggests an instrumental rather than a vocal work, but in the more expressive, lyrical numbers, one hears the voice

BOSTON SYMPHONY

(Continued From Page 1A)

that is unmistakably that of the real Mozart. Hugh Ross, directing the Berkshire Festival Chorus, adhered throughout the work to the high standard and the chorus has set in its previous performances this season.

The chorus was impressive in the full-throated and authoritative manner it sang the opening "Kyrie" and really thrilling in the elaborate coloratura passages of the final "Pignus Futurae." Sara Mae Endich, soprano, Jacqueline Langee, contralto, John McCollum, tenor and Bernard Green, bass, were a finely balanced quartet in their ensemble and short solo passages. Miss Endich's tones were firm and even in her solo "Panis Vivus" and John McCollum showed excellent control in the long, florid phrases of "Panis Omnipotentia."

Lukas Foss was the soloist in Mozart's "Piano Concerto in C Major." He gave the extended passages of the first movement a purity of articulation and general technical perfection that bespoke the perfect Mozart style. We have remarked before on this young pianist's ability to identify himself completely with the music. This was evident again in the Andante where the piano carries the solo part simply in a single melodic line above the colorful accompaniment of the orchestra. Here the two were welded as one in an expression that was truly exquisite. After the lilting finale, the pianist received a rousing ovation which was shared deservedly by Mr. Munch and the members of the orchestra.

The second half consisted of Schubert's "Mass No. 2 in G Major" which will be repeated at tomorrow's concert when in addition there will be two symphonies by Haydn, "No. 99 in E Flat" and "No. 86 in D Major."

Record Crowd of 4200 At Tanglewood

Lenox, July 19—Both the charm and casualness of conductor Hugh Ross caught the imagination of the estimated 4200 in attendance at tonight's Mozart-Schubert concert by the Boston Symphony Orchestra in the theater concert hall here on the grounds of Tanglewood. The crowd was said to be the biggest in history. He caught both the eye and ear of his vast audience at the very outset of Mozart's "Litaniae De Venerabile Altaris Sacramento" as he rested his left hand on his hip and used his long thin right forefinger as his baton.

His nimble six foot plus frame moved in lightening gestures as he brought forth the music from the great symphony unit and the unexceled beauty of the voices of his soloist and Berkshire Festival chorus alike. Indeed Mr. Ross was most fascinating to the music lovers who enjoyed this excellent program under the clear Berkshire evening skies and the cooling breezes that gently floated across Tanglewood.

Following the first number on the program, Mr. Ross was seen keeping the soloists relaxed during the delay caused by the seating of late arrivals which of late have become increasing in numbers and more bothersome to all concerned. Completely calm and patient, the popular composer and conductor brought broad smiles to the faces of the soloists who awaited resumption of the concert.

At the conclusion of this first Mozart number those seated within the theater gave Mr. Ross, the orchestra, soloists and chorus one of the greatest bursts of applause heard here in the history of the Berkshire Musical Festival. It even surpassed that heard at many an intermission or program finale. Out on the broad lawns the overflow crowd leaped to its feet to shout its wholehearted approval. Throughout the audience shouts of "bravo" continued.

On the first recall Mr. Ross very humbly dropped back into the orchestra and applauded his soloists with equal vigor. However upon coming back to the stage in answer to the tumultous applause that continued, he was personally given one of the finest tributes ever given a conductor by a Tanglewood orchestra.

Even at intermission tonight, continual lines of late arrivals streamed through the main gate and purchased general admission tickets with but the privilege of sitting on the lawn some one hundred yards from the concert hall.

July [illegible], 1952

MUNCH LAUNCHES TANGLEWOOD FETE

Conducts Boston Symphony in Berkshire Festival Program —Orchestra Is Honored

By OLIN DOWNES
Special to THE NEW YORK TIMES.

LENOX, Mass., July 24—Returning from its phenomenally successful spring tour of Europe, the Boston Symphony Orchestra, Charles Munch, conductor, gave the opening concert of its Annual Berkshire Symphonic Festival tonight in the Music Shed at Tanglewood.

The occasion had a special glamor and festivity. The orchestra, as the writer can testify, was not less on the qui vive than when it first astonished Paris, under Mr. Munch's baton, on May 6. That, too, was an occasion to remember, when one of the most brilliant audiences of years in the French capital was overwhelmed by the style, technical precision and tonal beauty of the famous band.

In a very different environment, one certainly not less beautiful and conducive to the thrill of great music, the Berkshire audience listened tonight to the same orchestra and the same conductor that had set the tongues of aristic Paris wagging overseas.

Special Scroll Presented

There were special ceremonies of welcome. A triumphal arch of greenery has been designed and placed over the gate of the entrance to the grounds by volunteers of Berkshire County. Before the performances of the orchestra, Mayor Robert T. Capeless of Pittsfield was presented to the audience by Henry B. Cabot, president of the orchestra's board of trustees.

Mayor Capeless tendered Mr. Munch a scroll of welcome, handsomely bound and tooled, signed and sealed by the Berkshire County Commissioners.

It said, in part, that the people of Berkshire County saluted the Boston Symphony after its international triumphs; that "as friends and neighbors, we shared the delight, though at a distance, and the unparalleled adulation which greeted this peerless band of musicians on its first tour abroad;" that "this orchestra was a chosen democratic instrument to sound the notes of freedom in an embattled continent," and that "we rejoice that this great ensemble returns to us at Tanglewood to enrich our lives and to glorify in its majestic fashion our beautiful Berkshire hills."

The singers were J. Joseph McCabe, John Henderson and John F. Shea. The document bore the date of the occasion, "Presented at Tanglewood, July 24, 1952."

The two conductors to be heard here, present and past musical directors of the Boston Symphony, directed the opening concerts of the European tour, which it was invited to make by the Congress of Cultural Freedom as the representative of America in the musical field. Their appearances, exactly as in Paris, will be two nights apart.

Two Masterpieces Offered

This evening Mr. Munch selected for his program simply two great masterpieces, the "Eroica" of Beethoven, and the C Minor Symphony of Brahms. This is a different program than that of the Paris opening.

But Pierre Monteux, on Saturday night, will end his concert with Stravinsky's "Sacre du Printemps," the performance of which, in the Champs-Elysees Theatre, under his baton, created a riot in Paris in 1913; the repetition of which, with the Boston Symphony, in the same theatre, on May 8, was acclaimed as few orchestral performances the writer ever witnessed.

Mr. Monteaux could not have brought back with him a more significant work to interpret for the Berkshire audiences than this one. Moreover, the "Sacre" will be one of the highlights of a series of programs that lean heavily to the conservative side.

New York 'TIMES' - July 28, '52

DALLAPICCOLA OPUS IS PLAYED AT LENOX

Ross Leads Boston Symphony in His 'Songs of Captivity'— 'Sacre du Printemps' Given

By OLIN DOWNES
Special to THE NEW YORK TIMES.

LENOX, Mass., July 27—The Boston Symphony Orchestra's first Sunday afternoon concert of the Berkshire Festival was devoted principally to works of long proved popularity.

The orchestral compositions, conducted by Charles Munch, included the familiar "Symphony Piece" from Cesar Franck's "Redemption," the adorable Symphony in C Major by the youthful Bizet and both the ballet suites from Ravel's "Daphnis et Chloe." Done this time, for a rarity, with the choral parts for which the work was originally scored.

The novelty of the program, so far as the festival audiences were concerned, was the first performance here of Luigi Dallapiccola's "Songs of Capticity," for mixed chorus, two pianos, harps and percussion instruments. This performance was under the baton of Hugh Ross, the director and trainer of the Berkhire Music Center Chorus.

This is arresting music. The composer has set his three poems —the Prayer of Mary E. Stuart, the Invocation of Boethius and the Farewell of Girolamo Savonarola —in an idiom that is ultra-modern, which is not so important as the fact that it is also his own.

Whether he persistently follows the doctrine of the twelve-tone scale or not in these pages is beside the point. Whether he is courting public favor in these deeply felt compositions which, in one mood or another, contemplate the mortal end and the fate of the human spirit is, one would say, equally a matter beside the point where Mr. Dallapiccolla is concerned.

Finds Style of His Own

He was written with al lthat is in him, and without imitation of anyone. He is a twelve-toner, but not a doctrinaire. The twelve-tone system sets him free from accepted harmonic boundaries, that is all. He finds a new style of his own.

The poems make in effect a kind of a religious tryptich, each part contrasted in treatment and mood. At an initial hearing, the first poem, the supplication of Mary Stuart, is the surest in style and the most affecting of the three.

It was enough for this writer that some music, new to him, by a young composer of the most sincere and idealistic aims was presented. After the performance, Mr. Dallapiccola was called to the platform to acknowledge the applause of the 8,250 persons in the audience.

The outstanding items of the works conducted by Mr. Munch were the Bizet symphony and the music of Ravel, which was a pleasure to hear in its completeness and with the effective measures of the chorus added to the brilliant ensemble of the instruments.

But the symphony of Bizet, a school-boy symphony in its careful regard for classic form and its dutiful observation of first themes and second themes, sonata and rondo procedure and all the rest of it, is nevertheless a jewel.

The slow movement is of course the height of the work. It is music of far-away lands, dreams, one would say, of distant climes — a very typical outpouring of the romantic period in nineteenth-century France. The audience delighted in this fresh and naive music and in Mr. Munch's delightful performance.

The music of Dallapiccola wasn't the only modern touch of this week-end's programs. At last night's concert, the sensation was the repetition of Stravinsky's "Sacre du Printemps," under Pierre Monteux, who had conducted (1) its première in Paris in 1913, with the riot of public disapproval that was a scandal of the period; (2) the first performance in America, by the Boston Symphony, in 1924; (3) the Paris repetition of the work, with the same orchestra, and in the same theatre that had witnessed the scandalous première, now turned into an uncontrolable demonstration of enthusiasm for the same music, the eighth of last May; (4) and last night, the first performance of the music by the Boston Symphony since its return from the triumph it had in Europe with this and other modern orchestral works.

Two Questions Raised

And now one asks: Just how much of an abiding masterpiece is this audacious and highly dramatic score going to prove to be? Is it a masterpiece in itself, or is it a fiercely transitional work that marks a turning point in the technique of musical composition of the Twentieth Century?

The Monteux performance may have something to do with this question arising in the mind. It is simply unapproachable for its microscopic clarity, precision, authority and control on the conductor's part.

If we are to accept this as the final word in interpretation, we then have to admit that last evening, far from the special and very exciting circumstances of the Paris performance of last May, the music sounded a little pale, a little less kinetic and volcanic and new, than it has usually rung in our ears in late seasons. It was not so with the audience, that long applauded and cheered Mr. Monteux, the orchestra, and beyond doubt the very stimulating music of Stravinsky.

Prior to this, Mr. Monteux conducted a very beautiful performance, of the C Major Symphony of Schubert, technically, harmonically, naïve; apparently, in its chords and sequences, repetitious.

And yet, this symphony, approximately an hour long against Stravinsky's twenty-five minutes, has an incomparable and undismissable freshness, grandeur of form, and winged lyric flight that does not stale upon us even today.

DAYTON, OHIO
NEWS
JUL 13 1952

Rubinstein To Be Berkshire Soloist In Work By Brahms

TANGLEWOOD, LENOX, Mass. July 12. — Artur Rubenstein will play the solo in Brahms' Second Piano Concerto with the Boston Symphony orchestra at the Berkshire Festival Aug. 7. The announcement was made today by Charles Munch, conductor, who made known at the same time other changes in the program and the names of additional Festival soloists. Brahms' Fourth Symphony was included in the July 31 program following receipt by the orchestra of the highest award of the Academie du Disque Francais for its recording of the Brahms work.

Margaret Harshaw, soprano; Charles Kullman, tenor, and James Pease, bass, will be soloists for the Wagner program that Pierre Monteux will conduct Aug. 2. Andrew McKinley will sing the tenor part in Berlioz' "Requiem" in the final festival concert Aug. 10.

Canceling the program listed for Thursday evening, July 31, Munch will conduct instead Faure's incidental music for Pelleas and Melisande and Ballade for Piano and Orchestra, Ravel's Piano Concerto and Brahms Fourth Symphony.

WHITE PLAINS, N.Y
HERALD
7/11/52

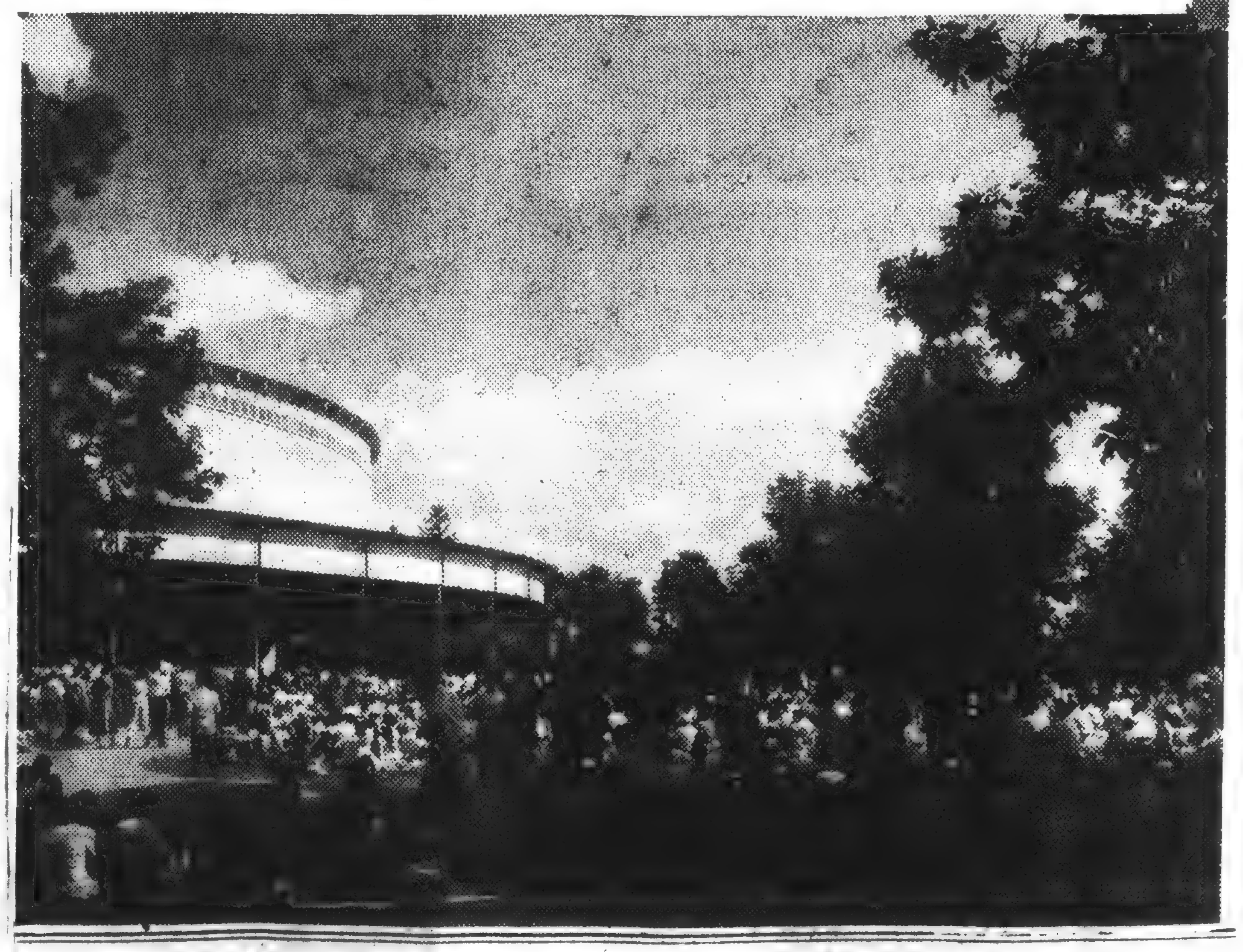
Berkshire Festival Attracting Devotees

Music lovers from Westchester will be making another pilgrimage to Lenox, Mass., to be on hand for the second weekend of the 1952 Berkshire Music Festival at Tanglewood.

Charles Munch, successor to the late Dr. Serge Koussevitzky has not only scheduled a program of the works of Mozart, but he will also take the audience back to Rameau, Couperin, Purcell, Vivaldi and Lalands. During the July 19-20 weekend, Mr. Munch plans to bring the programs forward as late as Schubert's Mass in G Major.

Beginning in answer to [illegible] during the war, these chamber concerts proved the only way Koussevitzky could [illegible] a [illegible] lance of a festival [illegible] they have become [illegible] since 1946, when the [illegible] ton Symphony Orch[illegible] were resumed, the "I[illegible] has always been in[illegible] the big one.

Equally famous, though only in its fifteenth year, is the Berkshire Festival at Tanglewood, Mass. *(below right)*. Technically this is not an open-air event, since the Boston Symphony plays under a huge shed. But since only 6,000 can fit in the shed and another 9,000 sprawl on the grass outside, it is not stretching a point to say that it also is an outdoor affair.



BOSTON SYMPHONY EXCELS IN CONCERT AT TANGLEWOOD

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By VICTOR PRAHL

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BOSTON SYMPHONY

(Continued From Page 1A)

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The second half consisted of Schubert's "Mass No. 2 in G Major" which will be repeated at tomorrow's concert when in addition there will be two symphonies by Haydn, "No. 99 in E Flat" and "No. 86 in D Major."

Record Crowd of 4200 At Tanglewood

Lenox, July 19—Both the charm and casualness of conductor Hugh Ross caught the imagination of the estimated 4200 in attendance at tonight's Mozart-Schubert concert by the Boston Symphony Orchestra in the theater concert hall here on the grounds of Tanglewood. The crowd was said to be the biggest in history. He caught both the eye and ear of his vast audience at the very outset of Mozart's "Litaniae De Venerabile Altaris Sacramento" as he rested his left hand on his hip and used his long thin right forefinger as his baton.

His nimble six foot plus frame moved in lightening gestures as he brought forth the music from the great symphony unit and the unexcelled beauty of the voices of his soloist and Berkshire Festival chorus alike. Indeed Mr. Ross was most fascinating to the music lovers who enjoyed this excellent program under the clear Berkshire evening skies and the cooling breezes that gently floated across Tanglewood.

Following the first number on the program, Mr. Ross was seen keeping the soloists relaxed during the delay caused by the seating of late arrivals which of late have become increasing in numbers and more bothersome to all concerned. Completely calm and patient, the popular composer and conductor brought broad smiles to the faces of the soloists who awaited resumption of the concert.

At the conclusion of this first Mozart number those seated within the theater gave Mr. Ross, the orchestra, soloists and chorus one of the greatest bursts of applause heard here in the history of the Berkshire Musical Festival. It even surpassed that heard at many an intermission or program finale. Out on the broad lawns the overflow crowd leaped to its feet to shout its wholehearted approval. Throughout the audience shouts of "bravo" continued.

On the first recall Mr. Ross very humbly dropped back into the orchestra and applauded his soloists with equal vigor. However upon coming back to the stage in answer to the tumultous applause that continued, he was personally given one of the finest tributes ever given a conductor by a Tanglewood orchestra.

Even at intermission tonight, continual lines of late arrivals streamed through the main gate and purchased general admission tickets with but the privilege of sitting on the lawn some one hundred yards from the concert hall.

July 25, 1952

AMUSEMENTS

MUNCH LAUNCHES TANGLEWOOD FETE

Conducts Boston Symphony in Berkshire Festival Program —Orchestra Is Honored

By OLIN DOWNES

Special to THE NEW YORK TIMES.

LENOX, Mass., July 24—Returning from its phenomenally successful spring tour of Europe, the Boston Symphony Orchestra, Charles Munch, conductor, gave the opening concert of its Annual Berkshire Symphonic Festival tonight in the Music Shed at Tanglewood.

The occasion had a special glamor and festivity. The orchestra, as the writer can testify, was not less on the qui vive than when it first astonished Paris, under Mr. Munch's baton, on May 6. That, too, was an occasion to remember, when one of the most brilliant audiences of years in the French capital was overwhelmed by the style, technical precision and tonal beauty of the famous band.

In a very different environment, one certainly not less beautiful and conducive to the thrill of great music, the Berkshire audience listened tonight to the same orchestra and the same conductor that had set the tongues of aristic Paris wagging overseas.

Special Scroll Presented

There were special ceremonies of welcome. A triumphal arch of greenery has been designed and placed over the gate of the entrance to the grounds by volunteers of Berkshire County. Before the performances of the orchestra, Mayor Robert T. Capeless of Pittsfield was presented to the audience by Henry B. Cabot, president of the orchestra's board of trustees.

Mayor Capeless tendered Mr. Munch a scroll of welcome, handsomely bound and tooled, signed and sealed by the Berkshire County Commissioners.

It said, in part, that the people of Berkshire County saluted the Boston Symphony after its international triumphs; that "as friends and neighbors, we shared the delight, though at a distance, and the unparalleled adulation which greeted this peerless band of musicians on its first tour abroad;" that "this orchestra was a chosen democratic instrument to sound the notes of freedom in an embattled continent," and that "we rejoice that this great ensemble returns to us at Tanglewood to enrich our lives and to glorify in its majestic fashion our beautiful Berkshire hills."

The singers were J. Joseph McCabe, John Henderson and John F. Shea. The document bore the date of the occasion, "Presented at Tanglewood, July 24, 1952."

The two conductors to be heard here, present and past musical directors of the Boston Symphony, directed the opening concerts of the European tour, which it was invited to make by the Congress of Cultural Freedom as the representative of America in the musical field. Their appearances, exactly as in Paris, will be two nights apart.

Two Masterpieces Offered

This evening Mr. Munch selected for his program simply two great masterpieces, the "Eroica" of Beethoven, and the C Minor Symphony of Brahms. This is a different program than that of the Paris opening.

But Pierre Monteux, on Saturday night, will end his concert with Stravinsky's "Sacre du Printemps," the performance of which, in the Champs-Elysees Theatre, under his baton, created a riot in Paris in 1913; the repetition of which, with the Boston Symphony, in the same theatre, on May 8, was acclaimed as few orchestral performances the writer ever witnessed.

Mr. Monteaux could not have brought back with him a more significant work to interpret for the Berkshire audiences than this one. Moreover, the "Sacre" will be one of the highlights of a series of programs that lean heavily to the conservative side.

New York Times – July 28, '52

AMUSEMENTS

DALLAPICCOLA OPUS IS PLAYED AT LENOX

Ross Leads Boston Symphony in His 'Songs of Captivity'— 'Sacre du Printemps' Given

By OLIN DOWNES

Special to THE NEW YORK TIMES.

LENOX, Mass., July 27—The Boston Symphony Orchestra's first Sunday afternoon concert of the Berkshire Festival was devoted principally to works of long proved popularity.

The orchestral compositions, conducted by Charles Munch, included the familiar "Symphony Piece" from Cesar Franck's "Redemption," the adorable Symphony in C Major by the youthful Bizet and both the ballet suites from Ravel's "Daphnis et Chloe." Done this time, for a rarity, with the choral parts for which the work was originally scored.

The novelty of the program, so far as the festival audiences were concerned, was the first performance here of Luigi Dallapiccola's "Songs of Capticity," for mixed chorus, two pianos, harps and percussion instruments. This performance was under the baton of Hugh Ross, the director and trainer of the Berkhire Music Center Chorus.

This is arresting music. The composer has set his three poems —the Prayer of Mary E. Stuart, the Invocation of Boethius and the Farewell of Girolamo Savonarola —in an idiom that is ultra-modern, which is not so important as the fact that it is also his own.

Whether he persistently follows the doctrine of the twelve-tone scale or not in these pages is beside the point. Whether he is courting public favor in these deeply felt compositions which, in one mood or another, contemplate the mortal end and the fate of the human spirit is, one would say, equally a matter beside the point where Mr. Dallapiccolla is concerned.

Finds Style of His Own

He was written with al lthat is in him, and without imitation of anyone. He is a twelve-toner, but not a doctrinaire. The twelve-tone system sets him free from accepted harmonic boundaries, that is all. He finds a new style of his own.

The poems make in effect a kind of a religious tryptich, each part contrasted in treatment and mood. At an initial hearing, the first poem, the supplication of Mary Stuart, is the surest in style and the most affecting of the three.

It was enough for this writer that some music, new to him, by a young composer of the most sincere and idealistic aims was presented. After the performance, Mr. Dallapiccola was called to the platform to acknowledge the applause of the 8,250 persons in the audience.

The outstanding items of the works conducted by Mr. Munch were the Bizet symphony and the music of Ravel, which was a pleasure to hear in its completeness and with the effective measures of the chorus added to the brilliant ensemble of the instruments.

But the symphony of Bizet, a school-boy symphony in its careful regard for classic form and its dutiful observation of first themes and second themes, sonata and rondo procedure and all the rest of it, is nevertheless a jewel.

The slow movement is of course the height of the work. It is music of far-away lands, dreams, one would say, of distant climes—a very typical outpouring of the romantic period in nineteenth-century France. The audience delighted in this fresh and naive music and in Mr. Munch's delightful performance.

The music of Dallapiccola wasn't the only modern touch of this week-end's programs. At last night's concert, the sensation was the repetition of Stravinsky's "Sacre du Printemps," under Pierre Monteux, who had conducted (1) its première in Paris in 1913, with the riot of public disapproval that was a scandal of the period; (2) the first performance in America, by the Boston Symphony, in 1924; (3) the Paris repetition of the work, with the same orchestra, and in the same theatre that had witnessed the scandalous première, now turned into an uncontrolable demonstration of enthusiasm for the same music, the eighth of last May; (4) and last night the first performance of the music by the Boston Symphony since its return from the triumph it had in Europe with this and other modern orchestral works.

Two Questions Raised

And now one asks: Just how much of an abiding masterpiece is this audacious and highly dramatic score going to prove to be? Is it a masterpiece in itself, or is it a fiercely transitional work that marks a turning point in the technique of musical composition of the Twentieth Century?

The Monteux performance may have something to do with this question arising in the mind. It is simply unapproachable for its microscopic clarity, precision, authority and control on the conductor's part.

If we are to accept this as the final word in interpretation, we then have to admit that last evening, far from the special and very exciting circumstances of the Paris performance of last May, the music sounded a little pale, a little less kinetic and volcanic and new, than it has usually rung in our ears in late seasons. It was not so with the audience, that long applauded and cheered Mr. Monteux, the orchestra, and beyond doubt the very stimulating music of Stravinsky.

Prior to this, Mr. Monteux conducted a very beautiful performance, of the C Major Symphony of Schubert, technically, harmonically, naïve; apparently, in its chords and sequences, repetitious.

And yet, this symphony, approximately an hour long against Stravinsky's twenty-five minutes, has an incomparable and undismissable freshness, grandeur of form, and winged lyric flight that does not stale upon us even today.

DAYTON, OHIO
NEWS
JUL 13 1952

Rubinstein To Be Berkshire Soloist In Work By Brahms

TANGLEWOOD, LENOX, Mass., July 12.—Artur Rubenstein will play the solo in Brahms' Second Piano Concerto with the Boston Symphony orchestra at the Berkshire Festival Aug. 7. The announcement was made today by Charles Munch, conductor, who made known at the same time other changes in the program and the names of additional Festival soloists. Brahms' Fourth Symphony was included in the July 31 program following receipt by the orchestra of the highest award of the Academie du Disque Francais for its recording of the Brahms work.

Margaret Harshaw, soprano; Charles Kullman, tenor, and James Pease, bass, will be soloists for the Wagner program that Pierre Monteux will conduct Aug. 2. Andrew McKinley will sing the tenor part in Berlioz' "Requiem" in the final festival concert Aug. 10.

Canceling the program listed for Thursday evening, July 31, Munch will conduct instead Faure's incidental music for Pelleas and Melisande and Ballade for Piano and Orchestra, Ravel's Piano Concerto and Brahms' Fourth Symphony.

WHITE PLAINS, N.Y
HERALD
7/19/52

Berkshire Festival Attracting Devotees

Music lovers from Westchester will be making another pilgrimage to Lenox, Mass., to be on hand for the second weekend of the 1952 Berkshire Music Festival at Tanglewood.

Charles Munch, successor to the late Dr. Serge Koussevitzky, has not only scheduled a program of the works of Mozart, but he will also take the audience back to Rameau, Couperin, Purcell, Vivaldi and Lalands. During the July 19-20 weekend, Mr. Munch plans to ring the programs forward as late as Schubert's Mass in G Major

Beginning in answer to need during the war, these chamber concerts proved the only way Dr. Koussevitzky could keep a semlance of a festival going. Today, they have become traditional and, since 1946, when the full scale Boston Symphony Orchestra concerts were resumed, the "Little Festival" has always been incorporated in the big one.

Equally famous, though only in its fifteenth year, is the Berkshire Festival at Tanglewood, Mass. *(below right)*. Technically this is not an open-air event, since the Boston Symphony plays under a huge shed. But since only 6,000 can fit in the shed and another 9,000 sprawl on the grass outside, it is not stretching a point to say that it also is an outdoor affair.

NYHT 7/20/52

LITTLE ROCK, ARK.
ARK. DEMOCRAT

JUL 13 1952

Arkansan First Woman to Direct Opera Company

Staging for a New England Opera Theatre production is discussed by: (left to right) Leo Van Witsen, costumer; Sarah Caldwell; Barbara Lawthers, scenic designer, and Boris Goldovsky.

Sarah Caldwell.

Sarah Caldwell, U. of A. Graduate, Left Fayetteville in 1942 to Study Violin With Richard Burgin of Boston Symphony

By HELEN YVONNE HUGHES

IF SUCCESS can be measured by the number of times one's name and photograph appear in newspapers—and in the world of music it can—then a former University of Arkansas student is having a highly successful career.

But Sarah Caldwell isn't having the kind of success classmates predicted for her 10 years ago when she trudged around the university campus with a violin case tucked under one arm.

She didn't achieve fame dreamed of by her parents, Dr. Henry Alexander, chairman of the department of political science at the university, and Mrs. Alexander.

Sarah herself didn't have the remotest idea she would undertake her present career back in the days when she was studying violin and music theory at the university. She wanted to become a concert viloinist. Instead, she became the first woman ever to direct a professional opera company.

When she left Arkansas in 1942 to study violin with Richard Burgin, concert master of the Boston Symphony orchestra, Sarah disliked opera. But one day she was persuaded to visit an opera class taught by Boris Goldovsky at the New England Conservatory of Music in Boston. The noted director of the New England Opera Theater and commentator of the Metropolitan Opera broadcasts then replaced violinist Fritz Kreisler as her ideal musician, and he soon persuaded her to devote her talents to opera rather than to violin.

★ ★ ★

She has had no reason to regret following Goldovsky's advice. Instead of traveling constantly around the country, playing the same program again and again to the point of boredom, she is having a varied and incessantly interesting career.

She holds several jobs simultaneously. She is Goldovsky's assistant in the opera department of the New England Conservatory of Music, and both his assistant and the chorus master of the New England Opera Theater.

For several summers she has been Goldovsky's assistant in the opera department at the Berkshire Music Festival at Tanglewood, and she is his assistant and chorus master for the annual Worcester, Mass., Music Festival.

Sarah founded and is now director of the Opera Workshop of Boston University, where the college of music has 10,000 students.

"All honor must go to Sarah Caldwell for her conducting, English translation and direction," a Boston Herald critic said this February after a Boston University workshop production of two comic one-act operas, Martinu's "Comedy on the Bridge" and Puccini's "The Cloak." Conducting, directing and translating are the three fields in which she won distinction in the music world.

In 1949, Sarah became the first woman ever to mount the podium at the Worcester Music Festival. Breaking a 90-year-old tradition, she conducted both a chorus and an orchestra made up of Philadelphia Symphony Orchestra musicians in one of the programs of the week-long festival.

★ ★

One Sunday afternoon in December, 1950, she again made huge headlines. She became the first woman ever to direct a professional opera company when she conducted and staged Mozart's "Violanta" for the New England Opera Theater. She had revised the plot and translated the opera. New dialogues in English were by another Arkansan, Eugene Haun of Little Rock.

In June of this year, Sarah staged Benjamin Britten's "Rape of Lucretia" for the Opera Futures Workshop in New York City. When the work had its American premiere at Tanglewood three years ago, she assisted Goldovsky in directing it. A New York Times critic said of the recent New York production: "Sarah Caldwell managed to get all her players acting in a uniform manner. The groupings were good and the stylization of the gestures was effective."

"An intriguing evening" is a typical write-up of an opera she has directed. Perhaps this is because she feels opera must first of all be a good show; it must be good theater, intensified by good music. She sees to it that costumes and scenery add to the production's effectiveness.

Sarah's sparkling translations have won many a critic's praise.

★ ★ ★

"How Sarah Caldwell manages to make this libretto—a staple of Elizabethan plays incidentally—seem like one of the funniest things I've ever heard will have to remain a mystery," remarked one critic after a Boston University Opera Workshop production of the Jacques Ibert opera, "Angelique," in April. "Her staging, stylized and overblown, her colloquial dialogue, impudent and direct, provide a wonderfully ironic contrast to a work that reminds me of an old silent movie with a nickelodeon accompaniment."

★ ★ ★

Sarah has translated numerous Italian and French operas, both alone and in collaboration with Goldovsky, since all public performances of the workshops and the New England Opera Theater are given in English. Many of the operas presented have never been translated before, and new translations are made of others. It isn't easy to translate Italian and French into colloquial Engilsh and to make the words fit the music; but Sarah manages to do this and, in addition, to inject wit into her translations.

Sarah has yet to translate a German opera. She doesn't speak the language, and says she hopes American singers don't get hefty enough to sing Wagner before she has time to learn German.

Although public performances are given in English, opera workshop students must learn the operas both in Engilsh and in the language in which the operas were written. Since she has worked on the translations, Sarah knows every word in every opera and she directs in both languages, and can give singers a cue without looking at the score. She also gives stage directions in the language in which the opera is being done at the moment.

Part of the Boston University Opera Workshops performances are done without orchestra, using only piano accompaniment. "Opera in shirtsleeves," as this type of production has been called, has proved as entertaining to Bostonians as opera in ermine.

Goldovsky calls Sarah "my right hand." He told her mother, back in 1949 when she conducted for the first time at the Worcester Music Festival: "Sarah's gone far since she left Fayetteville, but she's going farther still." And, even though it seems impossible, a pioneering artist like Sarah undoubtedly will find greater heights to climb.

HARTFORD, CONN.
TIMES
JUL 14 1952

SOLOISTS who appeared Saturday night in a performance of Lalande's motet "De Profundis" at Tanglewood included Hartford's Betty Lou Allen, second from right. Others are: left to right, Shirley Winston, mezzo-soprano; Sarah Fleming, soprano; Richard Sharretts, bass; Miss Allen, contralto, and John McCollum, tenor. Hugh Ross conducted.

THERE was a weekend of gracious music played with consummate skill and lots of spirit Saturday and Sunday at Tanglewood, outside of Lenox, Mass.

The two programs merit the word gracious because they featured music by Rameau, Couperin, Purcell, Vivaldi and Lalande on Saturday and the last three Mozart symphonies on Sunday.

* * *

THE GRACE of this baroque music comes from the fact that it has nothing to say; it does not attempt to exalt the listener with the great chords of spiritual turbulence.

It was designed to be listened to for the sheer delight of formal and tonal beauty, and it was in this eminently just and proper spirit that Charles Munch and the Boston Symphony succeeded in ma~~king the week~~end a shimmering experience.

Saturday's concert opened with two French suites, one by Rameau drawn from his opera "Dardanus," one by Couperin Le Grand titled "Concert in the Theatrical Style."

* * *

BOTH OF these works are made up of short bits of dances, each with its own climax, and exquisite though they are, there are 15 in all. That's quite a large number of short dances, and after a while, the listener tends to get lost.

A pavane and four fantasias including the famous Fantasia On One Note by Purcell were given a warm, sweet reading by Mr. Munch and the orchestra, while the Lalande "De Profundis," conducted by Hugh Ross, proved to be a moving, persuasive work. It was admirably sung by the Berkshire Festival Chorus.

* * *

BETTY LOU ALLEN, the Hartford contralto, was listed as a soloist in this work. She had approximately five or six notes to sing as part of a quintet, hardly enough to bear judgment.

The most impressive work of the weekend, superior even to the Mozart, was Mr. Munch's breathtaking version of Vivaldi's Concerto Grosso in D Minor, the eleventh in the opus known as "L'Estro Harmonico."

This was a volatile, spell-binding conception of a magnificent work. It is music that might have been composed yesterday as far as Mr. Munch and the orchestra were concerned, for they did not reproduce a piece of 18th Century music, they re-created a living, breathing inspiration with crystalline brilliance and style. I doubt if the concerto has ever been played so well.

Well played, too, were the last three symphonies of Mozart—the 39th and 40th and 41st—Sunday afternoon.

It may seem to some that there never could be enough Mozart on any program, but this listener found that perhaps there can be.

* * *

MR. MUNCH and the orchestra, with special commendation going to Richard Burgin and his string section, gave each piece a gleaming tonal surface. They also put great gusto into the stirring Menuetto movements, particularly into the ones in the 39th and 40th.

Unfortunately, the three symphonies are much alike in conception and tone, and it is little wonder that even with familiarity they eventually begin to sound a bit repititious.

Nevertheless, Saturday's huge audience and Sunday's large one seemed to find both programs a source of immeasurable delight. I did too. —E. C.

COLUMBUS, OHIO
DISPATCH
JUL 13 1952

Rubinstein Signed For Tanglewood Concert Series

TANGLEWOOD, LENOX, MASS.—Artur Rubinstein will play the solo in Brahms' Second Piano Concerto with the Boston Symphony Orchestra at the Berkshire ~~Festival~~, Aug. 7. The announcement was made by Charles Munch, conductor, who made known at the same time other changes in the program and the names of additional festival soloists. Brahms' Fourth Symphony was included in the July 31 program following the receipt by the orchestra of the highest award of the Academie du Disque Francais for its recording of the Brahms work.

Margaret Harshaw, soprano, Charles Kullman, tenor, and James Pease, bass, will be soloists for the Wagner program that Pierre Monteux will conduct Aug. 2. Andrew McKinley will sing the tenor part in Berlioz' "Requiem" in the final festival concert, Aug. 10.

Canceling the program listed for Thursday evening, July 31, Mr. Munch will conduct instead Faure's Incidental Music for "Pelleas and Melisande" and Ballade for Piano and Orchestra, Ravel's Piano Concerto and Brahms' Fourth Symphony.

ALBANY, N. Y.
KNICKERBOCKER NEWS
JUL 22 1952

Tanglewood Offers
3 One-Act Operas

Three one-act operas will be given tonight in the Theater-Concert Hall at Tanglewood under direction of Boris Goldovsky.

They will be "The Incas of Peru" from Rameau's "Indes Galantes," Donizetti's "Don Pasquale" and Jacques Ibert's "Angelique." The program is open to members of the Friends of the Berkshire Music Center, which consists of those who contribute in any amount to the support of the center.

SPRINGFIELD, MASS.
MORNING UNION
JUL 14 1952

Tanglewood Concert Offers Mozart's Works

Crowd of 3300 Hears Munch Direct Boston Symphony

MOZART HONORED IN 2ND WEEK AT TANGLEWOOD

By PEGGY MUNOZ

Cold storage music was again the offering of the Boston Symphony Orchestra under the direction of Dr. Charles Munch last week-end at Tanglewood. Despite the conductor's continual attempts to inject a little life and warmth into his interpretations of the 17th and 18th century music which made up the programs, his musicians appeared to be rather bored by the entire proceedings, unresponsive to both baton and scores and altogether unsatisfactory performers of some of the most delightful and, in the case of Mozart, the greatest music that has ever been written.

On Saturday evening we first heard a lovely suite from the Opera "Dardanus" by Jean Philippe Rameau, who could never have been such a dull old sobersides as the Boston Orchestra made him. Technical imperfections, such as ragged entrances, the lack of uniformity in bowing, etc., were also marring elements although the sonority of the string ensemble was as usual magnificently colored.

"Concert dans le gout theatral," a series of divertimenti sketches by Couperin, was performed with an equal lack of wit and sparkle, almost completely devoid of theatrical effects and often rhythmically off in the wood wind section. Nor was the great beauty and skillful writing of Purcell's "Fantasies for Strings" particularly in evidence. However, we could not help but be delighted at the elegant way in which the composer set off an intricate flow of counterpoint against one long note played by the violas in the last section of the Purcell piece.

Dr. Munch finally tightened the reins during the Vivaldi Concerto Grosso in D Minor, which emerged as the great masterpiece that it is. The Maestoso was alive with definite statements of elaborate barroque wit; the Largo lingered in beauty as the conductor savored every note of flowing poetry; and the Allegro sparkled with the brilliance of Vivaldi's rare genius.

Lalande's "De Profundis," a Motet for solo voices, chorus and orchestra, was the final offering of the evening. Hugh Ross, whose student chorus showed a tremendous improvement in accuracy, spirit and balance, conducted; while the second viola player appeared to have dozed until a nudge from his companion reminded him to make his entrance four bars late the second section of the work and the concertmaster led the first violins into the tenor solo where only the flute and a bass continuo were supposed to be accompanying. Under such harrowing circumstances, Mr. Ross is to be congratulated on the results that he did obtain.

Soloists for the Lalande work included Sarah Fleming, soprano; Shirley Winston, mezzo; Betty Allen, alto; John McCollum, tenor; and Richard Sharretts, bass, all of whom were adequate but not exciting.

Sunday afternoon at Tanglewood was devoted entirely to three great symphonies of Mozart—the E-flat major, the G "Jupiter." Although the musicians appeared to be in a more serious and workmanlike frame of mind forthis program, the first two symphonies appeared much too heavy and cold for Mozart. There was no sense of enjoyment in the playing, very little humor or poetry, and certainly a lack of respons to Dr. Munch's indications by facial expression and baton gestures of what he wanted, all of which we were privileged to see from our seat on the stage behind the orchestra. Only the Trios in all three symphonies were performed with real love and musicality. The rest was precise, in excellent taste, and dry as a bone.

Mozart finally came into his own, however, in the "Jupiter" Symphony, which was brilliant, to a certain extent inspired, and fully deserved the enthusiastic applause which followed the final chord.

icacy and surprise within the scor Mr. Munch has seldom seemed mo akin to music than he did today a he read these three Mozart symphonies.

Charming Experience

The concert Saturday night was charming experience. There w much gracious, gentle music by composers who wrote more to entertai than anything else. Rameau, Couperin, Purcell and Vivaldi, giants their day, knew the art of entertaining. LaLande's "De Profundi a motet for chorus and five soloist with orchestra, was conducted Hugh Ross. The performance, far as chorus was concerned wel well. The soloists and orchestra we not always together and there w a feeling that so demanding a wo should have had longer preparatio

The soloists were Sarah Flemin and Shirley Winston, sopranos; Betty Lou Allen, alto; John McCollun tenor and Richard Sharretts, bas Mrs. Sharretts was by far the best the soloists.

The program for Saturday nigh July 19, will open with the Mozar "Litanie," (K.125); the "Concerto i C Major for Piano and Orchestra by Mozart, with Lukas Foss at th piano; and Schubert's "Mass No. 2 i G Major."

Sunday afternoon, the final conc of the series, will include two Hay Symphonies, Nos. 99 and 8 and a repetition of the Schubert Mass

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Crowd of 26,500 at F
For First Series in th

TANGLEWOOD — Attendance records for the first series of concerts in the Music Shed at Tanglewood were broken over the week end with a crowd of 26,500 turning out for the three programs.

Saturday night's crowd of 10,050 was the largest single concert audience thus far this season. It compared to 8800 on the same night a year ago.

Thursday evening and Sunday afternoon 8250 attended each concert. The total for the first series last year was 25,450.

This morning the Boston Symphony Orchestra management expressed its "satisfaction and apprecition" with the handling of the heavy traffic following the first two evening concerts of the Berkshire Festival.

James A. Brosnahan, orchestra treasurer, stated that with more than 10,000 persons attending Saturday's program, the cars had left the parking lots quickly and with a minimum of waiting. He said that as he stood on the corner of the monument in Lenox center he was impressed by the speed with which West Street, the main route from Tanglewood cleared, and out at the mo

Mr. Brosna ficient opera Lenox and th men, James officio chief Massachusett charge of th headed by O'Leary and the Northam Western Massachusetts.

OTTAWA, CANADA
CITIZEN
JUL 12 1952

Music A

Edited by L

New York Round-Up

Now Need 3,
For N.Y. Ph

By Irving Kolodin

NEW YORK — It's not ofte

The 10th year of activity at Tanglewood, Mass., began this week (July 5-12) with more than 400 students from 16 countries enrolled in the Berkshire Music Center. To the general public it is the summer-long concerts of the Boston Symphony Orchestra that ~~make~~ the green acres that once housed Nathaniel Hawthorne a happy place to be, but the school's the thing for those who supervise the whole activity. Among the new students this year will be Christopher von Dohnanyi, grandson of the composer of the favorite Variations on a Nursery Theme. He's ambitious for a career as a conductor.

Yvonne Leroux

Charles Kullman, tenor, will be one of the soloists for the Wagner program to be conducted by Pierre Monteux at Tanglewood Saturday evening, Aug. 2. Christian [illegible] Monitor

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NEW YORKER
NEW YORK CITY
JUL 19 1952

IN THE COUNTRY

Berkshire Festival—The Boston Symphony—Saturday, July 19, at 8:15: Charles Münch conducting, with Lucas Foss, piano. . . . ¶ Sunday, July 20, at 3: Charles Münch conducting. . . . ¶ Thursday, July 24, at 8:15: Charles Münch conducting. . . . ¶ Saturday, July 26, at 8:15: Pierre Monteux conducting. . . . ¶ Sunday, July 27, at 3: Charles Münch conducting. (Tanglewood, Lenox, Mass. The Festival will continue through Sunday, Aug. 10.)

Music Mountain—The Berkshire Quartet in a series of chamber-music concerts. (Music Mountain, Falls Village, Conn. Sundays and Friday, July 18, at 4; performances will continue through Sunday, Sept. 7.)

South Mountain—The Juilliard String Quartet. (South Mountain, Pittsfield, Mass. Saturday, July 26, at 4.)

New Haven Pop Concerts—Harry Berman conducting the New Haven Symphony Orchestra, with Sarah Vaughan, blues singer. (Yale Bowl, New Haven. Tuesday, July 22, at 8:15.)

HARTFORD, CONN.
TIMES
JUL 14 1952

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SPRINGFIELD, MASS.
MORNING UNION
JUL 14 1952

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Crowd of 3300 Hears Munch Direct Boston Symphony In Sunday Program

By WILLARD M. CLARK

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ALBANY, N. Y.
KNICKERBOCKER NEWS
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NEW YORKER
NEW YORK CITY
JUL 19 1952

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OTTAWA, CANADA
CITIZEN
JUL 12 1952

Music A

Edited by L

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Now Need 3, For N.Y. Ph

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"We shall continue our friend y interest in this constructiv and inspiring undertaking. W shall put our influence at th service of the peace between Is rael and the Arab states and w shall co-operate to bring eco nomic and social stability to tha area."

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HARTFORD, CONN.
TIMES

JUL 14 1952

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The plank which was adopte reads: "The Republican Part has consistently advocated a na tional homeland for the Jewis people since a Republican Con gress declared itself in suppor of that objective 30 years ag In providing a sanctuary fo Jewish people rendered home less by persecution, the State o Israel appeals to our deepest hu manitarian instincts and arouse our strong commendation.

"We shall continue our friend ly interest in this constructiv and inspiring undertaking. W shall put our influence at th service of the peace between Is rael and the Arab states and w shall co-operate to bring eco nomic and social stability to tha area."

CK ◆ ◆

DS

of requests by my family to recor rious odds and ends which hav se many years and which I hop writes Dr. Benjamin Gordon i ociates, $4.00), a biography i istorian and famous Zionist ha outh in Lithuania to the presen e most interesting reading, an o follow his personal adventure

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THE HARTFORD TIMES, FRIDAY, JULY 25, 1952

July 28

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AT THAT first performance under the Diaghilev forces and with the Nijinsky ballet, the music brought rotten tomatoes and other native Parisian vegetation cascading down upon the stage. Stravinsky himself left by a lavatory window to wander the streets of Paris, thinking he was a failure.

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Mr. Monteux, who must know this piece like the back of his own hand, worked the orchestra up to fine pitch of excitement. Stravinsky orchestrated this work with the sure touch of a virtuoso. It takes a virtuoso orchestra to play it the way the Boston did, too. All these excellences combined Saturday evening to make the performance definitive in sheer excitement and in orchestral lustre.

When all is said and done, however, it must be admitted that for all its brilliance and nerve-tingling inventiveness "Le Sacre du Printemps" is at times a shallow work, all its sound and fury signifying now and then not much at all. Perhaps that is why the revolution it seemed to be has somewhat faded in the course of time.

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I marvel at the great improvement in the Boston Orchestra's wind choir, particularly in the horn section.

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Saturday—Berkshire Festival Concert, Pierre Monteux conducting, works by Cimarosa, Schubert and Stravinsky, at 8:15 p. m.

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PORTLAND, ME.
EXPRESS

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At this time there will be presentation of plaques honoring the late Anne M. Gannett of this city, and Robert W. Roberts, at the Little Red House, gift of the National Federation to Tanglewood.

The presentation will be made by Mrs. Ada Holding Miller of Providence, R. I., president of the National Federation. The studio in the Little Red House will thus be named the Gannett Studio, and the other the Roberts Studio. It was while Mrs. Gannett was national federation president that The Little Red House was rebuilt and dedicated by Mrs. Gannett.

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At 8.30 p. m. there will be a concert by the student orchestra in the Music Shed.

Guests are welcomed to the entire program for the day.

Other local women planning to attend are Miss Louise H. Armstrong and Mrs. Arolyn W. Johnson of Portland, and Miss Nellie L. McCann of Gorham.

WATERBURY, CONN.
AMERICAN

JUL 14 1952

Mozart Works Offered By Symphony

(Special to The American)

Lenox, Mass., July 14—Three short symphonies of Mozart, the E-flat major, G minor and C major ("Jupiter") were offered by the Boston Symphony Orchestra yesterday afternoon in the fourth concert of the 1952 festival season at Tanglewood.

Charles Munch conducted the group, before an audience of 3,300 seated in the rustic Theater-Concert Hall and sprawled on its sunny, green lawns.

The three week ends of "little concert" music, of which this was the second, have become a vital part of this summer musical institution. Preceding the major Berkshire Festival concerts in the big ~~shed, they have~~ branched out from their original Bach-Haydn-Mozart schedule to include works, by other composers, fitted for small orchestration.

Saturday night's program, for instance, included music by Rameau, Couperin, Purcell, Vivaldi and Lalande.

Of yesterday afternoon's works, the opening, the E flat major symphony, was without doubt the most delightful. With its delicate airs for clarinet and strings, reminiscent of the best in Mozart's chamber music repertoire, it was delightful summer listening.

The G minor is not my favorite Mozart. It was brooding, almost oppressively heavy in interpretation. In the spirited "Jupiter," however, Mr. Munch revived both himself and Mozart, working up to this rhythmic symphony's magnificent finale, with an enthusiasm that drew call after call from his audience in appreciation.

The Concert Hall program next Saturday evening and Sunday afternoon will consist of two Haydn symphonies; the Mozart C major piano concert with Lukas Foss as soloist; and choral litanies and Mass by Mozart and Schubert.

F. Z.

PROVIDENCE, R. I.
JOURNAL

JUL 20 1952

Practice Studios To Be Dedicated At Music Center

Mrs. Ada Holding Miller, president of the National Federation of Music Clubs, will dedicate two practice studios for the Berkshire Music Center on Aug. 1. The ceremony will be the feature of the 11th convention of the New England District of the federation at Tanglewood, Lenox, Mass.

The studios will be accepted for the school by George Judd, manthe federation to provide adequate practice studios for the Berkshire Center and presented to the center in the summer of 1948. One studio will be named in honor of the late Mrs. Guy Patterson Gannett who initiated the Little Red House project while she was president of the federation. The other will bear the name of Robert W. Roberts, husband of the national board member from Florida, who contributed generously to the enterprise.

The studios will be accepted for the school George Judd, manager of the Boston Symphony Orchestra, and Thomas [illegible] Perry

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Tanglewood To Get Studio For Recording

Tanglewood is going to get a studio for making recordings by the Boston Symphony Orchestra.

The studio will be created from a barn at the rear of the Litte Red House on the road leading to Stockbridge Bowl. The barn will be remodeled and enlarged under the directi[illegible] engineers of Radio Corpora[illegible]merica, for which the BS[illegible]ordings.

In th[illegible]lings have been made [illegible]rious temporary set-ups [illegible] Music Shed and theatre-co[illegible] hall.

Bradley & Gass of Pittsfield are architects for the job; Ernest J. Cramer is the builder.

An addition to the barn will be built to house a stage for the orchestra. Various alterations will be made on the existing structure to provide an acoustically perfect sound chamber.

Storage rooms and other related facilities will be provided and the adjacent practice sheds made an integral part of the studio.

N.Y. July 28 Times

[From Late Editions of Yesterday's TIMES.]

KOUSSEVITZKY GIFT ENRICHES LIBRARY

Conductor's Widow Presents $2,000 and Music Collection to Institution at Lenox

By OLIN DOWNES

Special to THE NEW YORK TIMES.

LENOX, Mass., July 26—Ceremonies were held today in Sedgwick Hall of the Lenox Library in memory of Dr. Serge Koussevitzky, whose seventy-eighth birthday this would have been.

The principal event was the speech of Mme. Olga Koussevitzky, widow of the conductor who was leader of the Boston Symphony Orchestra and director of the Berkshire Music Center at his death on June 4 of last year.

Mme. Koussevitzky, who was introduced by John H. P. Gould, president of the library, announced a gift of $2,000 and a large collection of music scores, records and books on music to the library by the Koussevitzky Musical Foundation, of which she is president. This "birthday gift" was made in recognition of the great cultural service the Lenox Library has been to its community and the signal aid it has rendered to the purposes and ideals of the Berkshire Music Center.

"This day, July 26, evokes unforgettable and wonderful memories," said Mme. Koussevitzky. "The birthday serenades, the specially composed songs, the surprise performances and the musical jokes of the students of the Berkshire Music Center brightened the birthday of Serge Koussevitzky. This very building, too, holds many long memories.

"It seems right, therefore, that this date should be marked by a gift—a birthday gift—to the Lenox Library which, for more than a decade, gave such understanding support to Dr. Koussevitzky's efforts to create here in the Berkshires not only a great national and international festival of music but also a center of a unique kind of music education.

"The Koussevitzky Music Foundation has chosen this day to express anew the appreciation of its founder for the important part played by the Lenox Library in the life of its community and in the school so dear to his heart. It is our hope that the enlarged collection of music scores, records and books on music will be used to the full by the members of the community and the students alike, bringing music closer to their homes and helping them to make the most of the experience of 'both living and working in music.'

"On July 11, I received a letter from Mr. Gould, president of the Lenox Library Association, accepting our gift. I was touched to read the following words: 'We shall be proud to do what we can to keep alive the spirit and desires of Dr. Koussevitzky.'"

Following Mme. Koussevitzky's words, a quintet consisting of William Kroll, Joseph De Pasquale, Richard Burgin, Eugene Lehner, and Jean Bedetti played the Cabatina from Beethoven's quartet, Opus 130, and the Adagio from Anton Bruckner's quintet for two violins, two violas and 'cello.

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[42]

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report. Between Jan. 1, 1950, and Jan. 1, 1951, valuation of real estate in the city of Pittsfield increased by approximately $3,000,000. Since the beginning of 1951, new building is largely responsible for another increase in total valuation amounting to $2,500,000.

Thus, valuations are up $5,500,000 on real estate in a two-year period. Assuming that the city's rate of spending had remained constant between 1950 and 1952, increased valuation would have had the effect of lowering the rate by $2 per $1000 valuation. In this respect, at least, progr[illegible] pays. In actuality it is no[illegible] its resulting costs, of[illegible] gains created by a [illegible]ssessed valuation.

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TO CUT COST[illegible]ing, the housing industry has dispensed with many dwelling spaces regarded as essential a score of years ago. One such space is the cellar, which builders eliminated successfully to produce low-cost housing in many places. However, the cellarless house has not been very popular in the Berkshires. In fact, an abortive proposal to build the Kelly homes on the Allendale tract without basements raised a memorable furor back in 1946.

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Preceding the dedication, which will take place in the afternoon, will be morning registration, a business meeting and a musical program by young New England artists, among them Mary Freeman, East Greenwich harpist, as representative from this state.

Mrs. Miller, Miss Gertrude P. Caulfield, president of the Rhode Island Federation of Music Clubs, and Mrs. Anne Mason Francis, immediate past president, will head the local delegation at the convention.

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[42]

'Melting-Pot' Festival Brews Rich Music

SU. JUL 2 1952

U. S., Foreign Students at School in Berkshires Play With Skill of Top Symphony Orchestras

This is the first of two articles. The second will appear Monday.

By WALTER MONFRIED
Of The Journal Staff

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DALLAS, TEX.
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CUE
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MUSIC

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[43]

'Melting Pot' Festival Brews Rich Music

SU. JUL 2 1952

U. S., Foreign Students at School in Berkshires Play With Skill of Top Symphony Orchestras

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M— Monday, July 21, 195

JUL 1952 ★ HOME

Literary Lions' Jungle, That Was Tanglewood

This is the second of two articles on the Berkshire Music Center, Tanglewood, Lenox, Mass.

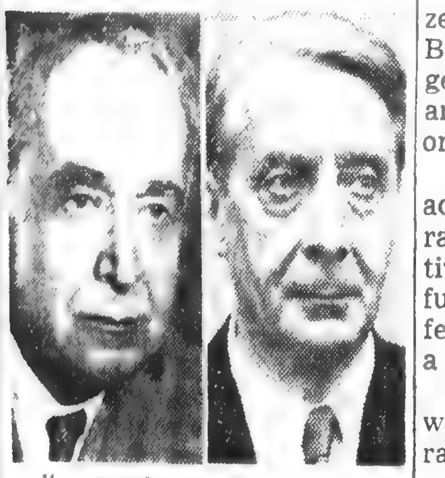
By WALTER MONFRIED
Of The Journal Staff

Stockbridge, Mass. — This surpassingly handsome region of Berkshire hills, little lakes, enormous lawns, symphony concerts, operas, ballets, theater and other arts hardly looks like a jungle. But a century ago it was called "the jungle of literary lions," and the artistic impulse started in that era has never waned.

Nathaniel Hawthorne created the word Tanglewood, which now means a music festival and training center of world renown. Hawthorne himself, a nervous and changeable genius, admitted that he couldn't tell "Yankee Doodle" from "Hail Columbia," but he seems to have inspired the entire large enterprise of today.

In 1848, a presidential election cost him his job in the Salem (Mass.) custom house. So he wrote a book which has achieved some slight acclaim, "The Scarlet Letter." Then, broke and exhausted, he headed for the Berkshires to recuperate, and with his family took residence in a little frame house on Lake Mahkeenac, otherwise known as the Stockbridge Bowl. The house was on the estate now called Tanglewood, which was owned by friends, the well to do William A. Tappan family of Boston. In his two years here he wrote or planned "The House of Seven Gables," "The Wonder Book" and "Tanglewood Tales."

A few miles way, in Pittsfield—



Koussevitsky Munch

the chief city of this region—Herman Melville was working his Arrowhead farm and writing "Moby Dick." The two writers, neither of much renown then, met at a picnic and became fast friends. Melville dedicated "Moby Dick" to Hawthorne.

Henry Wadsworth Longfellow came up to join the circle. In a house on the site of the Pittsfield high school he was married and wrote "The Clock on the Stairs." Oliver Wendell Holmes, sr., the beloved poet, humorist and physician, had ancestral acres hereabouts. In Pittsfield he built a house for $4,000, which now is owned by the family that makes the paper of our paper money. Holmes visited Hawthorne here, and exclaimed: "Is there another man in all America who ever had so great an honor as to have the author of 'The Scarlet Letter' hold his horse?"

Music Came In

Hawthorne could never make up his mind whether he liked Berkshire residence. Sometimes he praised the region mightily. Again he would say: "I detest it! I hate Berkshire with my whole soul and would joyfully see its mountains laid flat." Actually he loved the area and was happy to return to the coast.

Ellen Tappan inherited Tanglewood. After she was married to a musician, Richard Dixey, musical programs began to vie with literary pursuits.

In the early years of this century Mrs. Elizabeth Sprague Coolidge moved to Pittsfield with her ailing husband, and began to sponsor chamber music concerts which have made her name revered internationally in music circles. At South Mountain, in Pittsfield, the Coolidge Foundation still presents concerts of small string groups and soloists. The Library of Congress now administers her foundation, and the concerts are a part of the annual Berkshire festivals.

Henry Hadley, a noted American composer and conductor, loved the Berkshires and wanted to present outdoor concerts here. He enlisted two energetic Stockbridge women, Miss Gertrude Robinson Smith and Mrs. Owen Johnson, and they won enough supporters for the first Berkshire festival—three days in August of 1934. Sixty-five men of the New York philhormonic played programs on a Stockbridge farm, and the next year 85 members of the orchestra, along with a local chorus of 300, appeared in the outdoor festival.

In 1936 Hadley was ill. So the Stockbridge women invited Serge Koussevitzky and his Boston orchestra to carry on, and they played three concerts in August, on the estate of Mrs. Margaret Emerson.

Festival Firmly Rooted

By that time the festival was firmly rooted. In the fall of 1936 the women descendants of the Tappan-Dixey clan, who had followed the Boston orchestra's concerts zealously both in Boston and the Berkshires, decided upon a grand gesture. They gave Tanglewood and its 220 acres to the Boston orchestra.

With this magnificently varied acreage of grove, meadow, woods, ravine and formal garden, the festival sponsors could really plan a future. Conductor Koussevitzky fell in love with the place and built a mansion in near-by Lenox.

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NEW YORK, N. Y.
AMSTERDAM NEWS

JUL 19 1952

Berkshire Festival

In the beautiful rolling green hills surrounding Lenox, Mass., is Tanglewood, the site of the Berkshire Festival and the Berkshire Music Center, the latter initiated in 1940 by **Mr. Serge Koussevitzky** and founded by the Boston Symphony Orchestra to provide an opportunity for music study in connection with the festival concerts. More than 400 students from 41 states and 16 countries are now at Tanglewood to spend six weeks of concentrated study at the 10th session of the Center. **Dr. Charles Munch**, conductor of the Boston Symphony, is director of the Center, and there is a distinguished faculty of 36, including **Aaron Copland, Leonard Bernstein, Luigi Dallapiccola, Boris Goldovsky, Hugh Ross, Richard Burgin, Ingolf Dahl, William Kroll** and first chairs of the Boston orchestra.

We are proud that many Negro artists and students have benefited through scholarships and top performances on the festival programs. The first was **Dorothy Maynor**, and others have folowed, **Ellabelle Davis, Carol Brice, Adele Addison, Julia Perry, Kermit Moore, Robert McFerrin,** and many students who have played instruments in orchestral concerts, conducted student choral concerts, and in Miss Perry's case, gave a full program of her compositions. Dr. Munch will conduct orchestra concerts in the Music Shed, Sun. afternoon, July 20; Thurs. eve., July 24; Monteux conducting, Sat. eve., July 26; and Munch, Sun., July 26, which includes Dallipiccola's "The Prisoner" with chorus directed by Hugh Ross. **Helen Colbert** sang one of the leading roles in this opera when it was produced at Juilliard. **Howard Swanson's** "Short Symphony" will be heard on Thurs. eve. Aug. 7, with **Artur Rubinstein,** soloist in Brahms' Piano Concerto No. 2, in B flat major. **"Tanglewood on Parade"** Aug. 1, celebrating the 10th anniversary of the Music Center. **Leonard Berstein** will conduct the Boston Symphony for the **Koussevitzky Memorial Concert,** Sat. eve., Aug. 9; and the Berlioz Requiem, with chorus, will close the Festival, Sun. afternoon, Aug. 10. **Andrew McKinley,** tenor, soloist.

SPRINGFIELD, MASS.
REPUBLICAN

JUL 20 1952

BIRTHDAY PROGRAM AT LENOX LIBRARY

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The gift of the foundation will enlarge the music collection of the library for the use of the Berkshire Music Center students and of the community in which Dr. Koussevitzky lived and carried on so much of his work. The scores and recordings include many of the works on the programs of the festival concerts of the Boston Symphony Orchestra and works being performed by the student orchestra, opera department and chamber music groups.

The program of the birthday remembrance occasion will include chamber music played by members of the faculty of the Berkshire Music Center and motion picture films of Tanglewood and the March of Time.

As in previous years, the Koussevitzky Music Foundation has made a grant to the Berkshire Music Center to be used in providing aid to scholarship students.

Festival Program Tomorrow Dedicated to Koussevitzky

Berkshire Eagle 1952

TANGLEWOOD — Music that Serge Koussevitzky loved and often conducted will form the program tomorrow evening of the Berkshire Festival concert by the Boston Symphony Orchestra, Leonard Bernstein conducting. The conductor and two of the three composers represented were his friends. The concert is dedicated to him.

Aaron Copland's Symphony No. 3, completed in September, 1946, was commissioned by the Koussevitzky Music Foundation and is dedicated "To the memory of my dear friend, Natalie Koussevitzky." It was first performed at Symphony Hall, Boston, by Dr. Koussevitzky only three weeks after it was completed, and several times later.

Mr. Copland, who is assistant director of the Berkshire Music Center, as well as head of the composition faculty there, began work upon the score in the summer of 1944 in a small Mexican village. When asked what it means he replied, "I prefer to let the music 'speak for itself.'"

The opening piece by Carl Philipp Emanuel Bach, concerto in D major for strings, was arranged for orchestra by Maximilian Steinberg more than a century after it was written. Dr. Koussevitzky became acquainted with it when he heard it performed by the Society of Ancient Instruments in Paris. It was at his suggestion that Mr. Steinberg made the orchestral arrangement.

A friend and admirer of Jean Sibelius, whom he visited in Finland, conducting in Helsinki, Dr. Koussevitzky conducted his seven symphonies in Boston, repeating the Fifth a number of times. He performed it last in November, 1950, when he returned to Symphony Hall as conductor emeritus of the orchestra he led for 25 years.

Mr. Bernstein, a close friend as well as pupil of Dr. Koussevitzky, succeeded him as teacher of conducting at the Berkshire Music Center. A pianist and composer as well as a conductor, Mr. Bernstein has assisted in directing the production of his "Trouble in Tahiti," the "little opera in seven scenes" that will have the first and second performances of the revised version tonight at 8.15 and 9.45 for the Friends of the Berkshire Music Center.

Tomorrow night's program will be:

Andante from concerto in D major .... C.P.E. Bach
Symphony No. 3 ...... Copland
Symphony No. 5 ...... Sibelius

NEW YORK, N. Y.
HERALD TRIBUNE

JUL 22 1952

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As in previous summers, the first part of the evening will illustrate the center's activities with concerts by a student orchestra, a chorus and a chamber music group; there will also be a performance of Andre Singer's choreographic contata, "Alcottiana." After tn interval for a picnic on the Tanglewood lawn, the Boston Symphony Orchestra will give a concert with alumni of of the center as conductors and soloists.

The program includes the last movement of Lukas Foss's "The Prairie" under James Aliferis; Chausson's "Poeme," under Howard Shanet, with Jacob Krachmalnick, the Philadelphia Orchestra's concertmaster, as soloist; Mendelssohn's piano concerto in G minor under Mr. Foss, with Seymour Lipkin as soloist, and the last act of Bizet's "Carmen," with Leonard Bernstein conducting and Mildred Miller, David Lloyd and James Pease as soloists with the Berkshire Festival Chorus.

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ALBANY, N. Y.
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There will be a lawn party and picnic supper in connection with the program, with waltzing on the spacious lawns. Before the concert of the main orchestra in the shed, there will be chamber music in the chamber music hall, the chorus will sing on the chorus hall porch and Singer's "Alcottiano" will have its first performance in the Theater-Concert Hall.

This Clipping From
HARTFORD, CONN.
TIMES

JUL 19 1952

Official Welcome For Boston Symphony

Special to The Hartford Times

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The occasion will be the opening of the major Berkshires Festival in the Tanglewood music shed on July 29; when town and county officials will be guests of honor to hear Beethoven's Third ("Eroica") and Brahms' First Symphonies and to witness the presentation of a resolution of welcome and appreciation to the conductor by Mayor Robert T. Capeless of Pittsfield, the nearest city.

The concert will be the first of nine in the shed on Thursday and Saturday nights and Sunday afternoons.

NEW YORK, N. Y.
POST

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M— Monday, July 21, 195

JUL 1952 HOME

Literary Lions' Jungle, That Was Tanglewood

This is the second of two articles on the Berkshire Music Center, Tanglewood, Lenox, Mass.

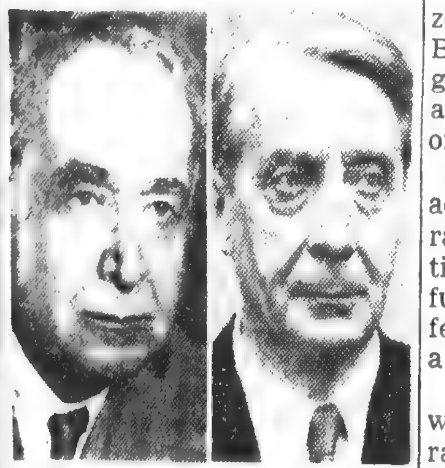
By WALTER MONFRIED
Of The Journal Staff

Stockbridge, Mass. — This surprisingly handsome region of Berkshire hills, little lakes, enormous lawns, symphony concerts, operas, ballets, theater and other arts hardly looks like a jungle. But a century ago it was called "the jungle of literary lions," and the artistic impulse started in that era has never waned.

Nathaniel Hawthorne created the word Tanglewood, which now means a music festival and training center of world renown. Hawthorne himself, a nervous and changeable genius, admitted that he couldn't tell "Yankee Doodle" from "Hail Columbia," but he seems to have inspired the entire large enterprise of today.

In 1848, a presidential election cost him his job in the Salem (Mass.) custom house. So he wrote a book which has achieved some slight acclaim, "The Scarlet Letter." Then, broke and exhausted, he headed for the Berkshires to recuperate, and with his family took residence in a little frame house on Lake Mahkeenac, otherwise known as the Stockbridge Bowl. The house was on the estate now called Tanglewood, which was owned by friends, the well to do William A. Tappan family of Boston. In his two years here he wrote or planned "The House of Seven Gables," "The Wonder Book" and "Tanglewood Tales."

A few miles way, in Pittsfield—the chief city of this region—Herman Melville was working his Arrowhead farm and writing "Moby Dick." The two writers, neither of much renown then, met at a picnic and became fast friends. Melville dedicated "Moby Dick" to Hawthorne.


Koussevitsky Munch

Henry Wadsworth Longfellow came up to join the circle. In a house on the site of the Pittsfield high school he was married and wrote "The Clock on the Stairs." Oliver Wendell Holmes, sr., the beloved poet, humorist and physician had ancestral acres hereabouts. In Pittsfield he built a house for $4,000, which now is owned by the family that makes the paper of our paper money. Holmes visited Hawthorne here, and exclaimed: "Is there another man in all America who ever had so great an honor as to have the author of 'The Scarlet Letter' hold his horse?"

Music Came In

Hawthorne could never make up his mind whether he liked Berkshire residence. Sometimes he praised the region mightily. Again he would say: "I detest it! I hate Berkshire with my whole soul and would joyfully see its mountains laid flat." Actually he loved the sea and was happy to return to the coast.

[illegible] Tappan inherited Tanglewood. After she was married to a musician, Richard Dixey, musical programs began to vie with literary pursuits.

In the early years of this century Mrs. Elizabeth Sprague Coolidge moved to Pittsfield with her ailing husband, and began to sponsor chamber music concerts which have made her name revered internationally in music circles. At South Mountain, in Pittsfield, the Coolidge Foundation still presents concerts of small string groups and soloists. The Library of Congress now administers her foundation, and the concerts are a part of the annual Berkshire festivals.

Henry Hadley, a noted American composer and conductor, loved the Berkshires and wanted to present outdoor concerts here. He enlisted two energetic Stockbridge women, Miss Gertrude Robinson Smith and Mrs. Owen Johnson, and they won enough supporters for the first Berkshire festival—three days in August of 1934. Sixty-five men of the New York philhormonic played programs on a Stockbridge farm, and the next year 85 members of the orchestra, along with a local chorus of 300, appeared in the outdoor festival.

In 1936 Hadley was ill. So the Stockbridge women invited Serge Koussevitzky and his Boston orchestra to carry on, and they played three concerts in August, on the estate of Mrs. Margaret Emerson.

Festival Firmly Rooted

By that time the festival was firmly rooted. In the fall of 1936 the women descendants of the Tappan-Dixey clan, who had followed the Boston orchestra's concerts zealously both in Boston and the Berkshires, decided upon a grand gesture. They gave Tanglewood and its 220 acres to the Boston orchestra.

With this magnificently varied acreage of grove, meadow, woods, ravine and formal garden, the festival sponsors could really plan a future. Conductor Koussevitzky fell in love with the place and built a mansion in near-by Lenox.

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Leonard Bernstein, composer-conductor, who started as a student and remains as a teacher. He has been a guest conductor in Milwaukee.

Thor Johnson, a native of Wisconsin, conductor of the Cincinnati symphony, who will appear in Milwaukee's Washington park July 29.

Walter Hendl, conductor of the Dallas symphony, who will be Milwaukee's guest conductor Aug. 5.

Lorin Maazel, "boy wonder" conductor, who appeared in Milwaukee as a child and who will appear in the Milwaukee Civic Concert association series next season.

Robert Shaw, celebrated leader of choruses.

Eleazar de Carvalho, famed Brazilian maestro, who has guest conducted in Milwaukee.

Robert Whitney, leader of the fast rising Louisville symphony.

Many Opera Singers

David, Poleri, eminent young opera tenor.

Some 20 members of the Metropolitian and New York Center opera companies are from Tanglewood.

And there are assistant conductors and leaders of university orchestras and choruses by the hundreds who have learned much of their craft here.

The dream of Koussevitzy and his stanch women aides has been realized: The Tanglewood sector is a national center of the arts. In near-by Lee, Mass., Ted Shawn leads his annual Jacob's Pillow dance festival, in which famous dancers will be appearing until Aug. 30.

Mrs. Coolidge's top flight chamber ensembles will be playing at Pittsfield July 26, Aug. 17, 24, 31 and Sept. 7.

The Stockbridge summer theater boasts that Katharine Hepburn began her climb to fame here. Tanglewood's own programs will be carried on until Aug. 10.

A word of caution to prospective visitors: The traffic to the Lenox-Stockbridge region has been so heavy that you would do well to send a line of inquiry to Friends of the Berkshire Music Center, Tanglewood, Lenox, Mass.

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By Robert C. Ruark

NEW YORK—Been noticing lately that a lot of producers of consumer goods have been offering the extra added attraction in order to spur sales—like, say, the special ice tray for six bits instead of three bucks, the pint of free orange sherbet with the gallon of ice cream.

It's the happiest and healthiest sign I've seen on the horizon since the Japs quit. It proves that the customer—the man with the dollar bill in his little hand—is beginning to get some polite attention again, and the Good Lord knows it's about time.

The past 10 years may mean a lot of things to a lot of people, but what I believe to be the broadest memory will capsule the fact that the customer was a bum. There were shortages, contrived and actual, and out of the scarcity grew a contempt for the consumer, which was sweeping and bitter.

* * * *

THE MAN WITH the wilted buck had to compete for nearly everything, from hotel space to airplane seats to automobiles to cigarettes to whisky to you name it. When the short supply evaporated and things bounced back to a semi-normalcy, the old habit of contempt remained. The customer had been a timid pleader for so long. His shoulders were bowed from abuse and he was sprained in the wrist from overtipping.

But the pendulum is swinging. The supply has caught up with the demand, in most commodities and Joe Buyer is getting some of his old spunk back. I smile every time I pass one particular empty building in my neighborhood. The greedy owners

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HARTFORD, CONN.
TIMES
JUL 19 1952

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Special to The Hartford Times

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N.Y. Staat

N. Y. STAAT

Aus der Musikwelt

Von FRED LOW

Monteux dirigiert in Tanglewood

(Sonderbericht für die "New Yorker Staats-Zeitung und Herold")

LENOX, 28. Juli. — Pierre Monteux dirigierte das Boston Symphonie-Orchester im Samstag-Abendkonzert in Tanglewood; er hatte drei Werke aus verschiedenen Jahrhunderten für sein Programm gewählt, Cimarosas Ouvertüre zu "Die heimliche Ehe", Schuberts siebente Symphonie (C-Dur) und Stravinskys "Le Sacre du Printemps".

Monteux erwies sich als Meister aller drei Stilarten; jede Nuance der graziösen Musik Cimarosas kam zum Vorschein, die Melodien heben sich transparent von den Verzierungen der Begleitung ab und die delikaten Legatofiguren der Geigen waren von den Bostoner Musikern prächtig gespielt. Dieselbe Klarheit und Transparenz traten auch in der Wiedergabe der Schubert-Symphonie hervor; wir haben dieses Werk, das als die "große" Symphonie des Komponisten betrachtet wird, schon lange nicht so hervorragend gehört.

Das Hornthema des ersten Satzes, das den Reigen der Melodien eröffnet, wird durch die Kontraste besonders effektvoll, und die Streicherpassagen, das Staccato der Oboen und Fagotte, die Steigerung bis zum Fortissimo-Schluß des Satzes sind in der Interpretation des Dirigenten von unvergleichlicher Wirkung. Montreux erreichte im Andante con moto, dessen Hauptthema von der Oboe wunderschön gebracht wurde, und im rhythmisch ausgezeichnet vorgetragenen Scherzo die Höhepunkte; er versteht auch die etwas lang ausgesponnenen Phrasen des Finale durch ein beschwingteres Tempo und kluge Nuancierung hervorragend zu gestalten. Der überaus herzliche Beifall nach der Symphonie zeigte dem Dirigenten und seinen Musikern die Anerkennung des Publikums für die ausgezeichnete Leistung.

Mit Stravinskys "Le Sacre du Printemps" kam der Abend zum grandiosen Abschluß; man kennt die Vorgeschichte dieses Werkes, das von Monteux bei der Erstaufführung in Paris vor 39 Jahren geleitet wurde. Der historisch gewordene Theaterskandal der Premiere und die Erfolgsserie der folgenden Jahre haben immer wieder Monteux als Dirigenten des Stravinsky-Ballettes gesehen. Er hat auch anläßlich der Europareise der Bostoner "Le Sacre du Printemps" in Paris am 8. Mai aufgeführt und gemeinsam mit dem anwesenden Komponisten begeisterte Ovationen erhalten.

Das Publikum der Berkshire-Musikfeste bereitete dem Dirigenten ebenfalls enthusiastische Kundgebungen. Die Wiedergabe ist in jeder Beziehung beispielgebend; Rhythmik und Dynamik werden der Komposition bis in die kleinsten Details gerecht und der Aufbau des Werkes, die Durchführung und die prächtige Steigerung zeigen den Meisterdirigenten, der sich von jeher für Stravinsky eingesetzt und sehr wesentlich zum Verständnis seiner Werke beigetragen hat.

Sonntagskonzert unter Munchs Leitung

Charles Munch leitete das Nachmittagskonzert am Sonntag in César Francks symphonischem Stück aus "Redemption", der C-Dur Symphonie von Bizet und den "Daphine et Chloe" Suiten von Ravel. Hugh Ross dirigierte ein Ensemble der Bostoner und den Festival Chorus in "Three Songs of Captivity" von Luigi Dallapiccola, der Lehrer der Kompositionsklassen des Berkshire Music Center ist. Das Werk ist für gemischten Chor, zwei Harfen, zwei Klaviere und Schlagwerk im Zwölftonsystem geschrieben; der Komponist wendet aber diese Technik frei an und findet seinen eigenen originellen Stil. Die Themen zeigen Reichtum der Erfindung und die Komposition erweist das große Können des italienischen Musikers. Dallapiccola konnte sich für den Beifall des Publikums, der auch der ausgezeichneten Wiedergabe galt, persönlich bedanken.

Gedenkfeier für Koussevitzky

Eine eindrucksvolle Gedenkfeier in der Sedgwick Hall der Lenox Library erinnerte an den verstorbenen Dirigenten und Begründer des Berkshire Music Center. Die Witwe Koussevitzkys, die von John P. Gould, Präsident der Library, begrüßt wurde, übergab dem Institut eine Spende von dem Institut eine Spende von $2000 sowie eine große Sammlung von Musikwerken und Schallplatten aus der "Koussevitzky Musik-Stiftung" in Anerkennung der großen kulturellen Dienste der Lenox Library. Der 26. Juli war der Geburtstag des Dirigenten, und Frau Koussevitzky hat diesen Tag als das geeignetste Datum angesehen, um ihre großzügige Spende anzukündigen. Vor der Feier in der Library vereinten sich die Freunde und Verehrer Koussevitzkys in einer kurzen aber eindrucksvollen Kundgebung am Grabe des Musikers, in der Congregational Church on the Hill, bei der der Chor des Berkshire Music Center mitwirkte und ein Kranz am Grabe niedergelegt wurde.

CE MONITOR, BOSTON, SATURDAY, JULY 26, 1952 Art—Music—Theater

—Boston Symphony Concerts at Tanglewood

Munch Offers Programs of Chamber Works

By Jules Wolffers

Tanglewood, Lenox, Mass.

Memories of Serge Koussevitzky, who founded the Berkshire Music Center 10 years ago, were evoked by his successor, Charles Munch, conductor of the Boston Symphony Orchestra, at the opening exercises of the Tanglewood school.

Calling on the students who come from most of the states and many foreign countries to follow in Koussevitzky's footsteps, Mr. Munch urged that they carry on the responsibility of expressing the inner life of their respective nations.

With Mr. Munch on the podium, more than 3,800 persons were present for the opening concert July 5. Twelve hundred filled the Theater-Concert Hall; the remainder sat outside on the beautiful grounds.

It was his consideration for this outside audience that probably prompted Mr. Munch to present Bach's finely-grained and intimate "Musical Offering" in an orchestral version. This blowing up of the erudite music produced some strange effects, the beautiful violin-flute sonata, in particular, emerging as a full-blown concerto grosso of the period.

But if the realization of the opening work was open to question, there was little but praise for the remainder of the all-Bach list. The conductor provided an excellent accompaniment for the splendid if not altogether evenly-matched playing of Ruth Posselt and Richard Burgin in the Concerto for Two Violins and Orchestra. The closing Suite No. 3 in D major was strikingly projected.

The second program the following day was absorbing from start to finish. Together with the Handel Concerto Grosso for String Orchestra, Op. 6, No. 4, and the Bach Cantata No. 140, Mr. Munch programmed two rarities—Symphony in C major by Karl Ditters von Dittersdorf, and the Symphony No. 3 by C. P. E. Bach.

While Dittersdorf is little more than a name to most musicians, this worthy contemporary of Mozart was an eminent figure in his day. It was interesting to hear the bright, perky, and bustling, if not significant, little work as an example of better-than-average composition of the period.

Bach's most eminent son was a musician of rare talent whose products greatly influenced Haydn and Mozart. His Symphony proved to be an effective piece of musical craftsmanship.

Hugh Ross Conducts

Hugh Ross made his first Festival appearance on this program, conducting the Berkshire Festival Chorus through a devoted and spirited reading of the J. S. Bach masterpiece. Among the soloists, Sarah Fleming sang her soprano sections with an affecting and searching quality. Mac Morgan, baritone, and John McCollum, tenor, brought a blend of affirmation, reverence, and expressiveness to their contributions.

Mr. Munch turned the attention of his audience to early French music the following week. The conductor interprets this music with entire felicity as was shown by his deft handling of the sparkling Rameau suite from the opera, "Dardanus," and by the authenticity of the entertaining "Concert in the Theatrical Style" by François Couperin. Particularly noteworthy was the fine ensemble of the orchestra in the tricky ornaments which add so much charm to French music of the period.

Greatly to the delight of the listeners outside the hall, the conductor used a full orchestration of the Vivaldi Concerto Grosso, Op. 3, No. 2, adding winds to the original string parts. The concert was well-rounded out with five of Purcell's remarkable Fantasias for Strings.

For those who had been missing their Mozart, Mr. Munch made ample amends the following day by programming the three last Mozart symphonies for the fourth program. These received the energetic treatment the French conductor usually brings to the Viennese master.

Early Mozart Opus

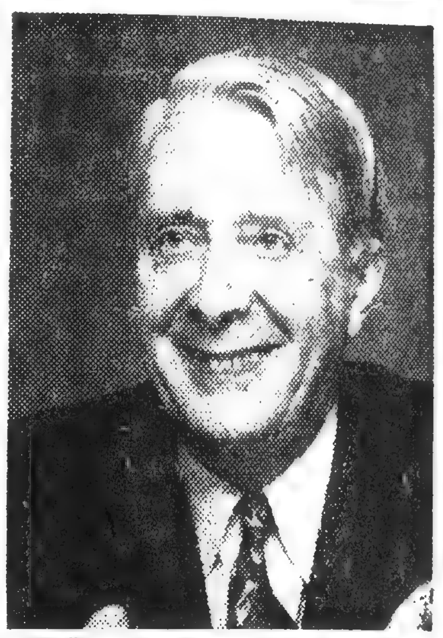
The fifth program was the high point of the series and one of the most satisfying concerts in the memory of this reviewer. Hugh Ross opened with a splendid reading of a youthful Mozart opus, "Litaniae de venerabile altaris sacramento" (K. 125) with the Festival Chorus singing splendidly, and soloists Sarah-Mae Endich, soprano, Jacqueline Langée, contralto, John McCollum, tenor, and Bernard Green, bass, all effective in their roles.

Best single performance honors of the series must go to Lukas Foss, who turned in a definitive interpretation as soloist in the unsurpassed Mozart Concerto in C major, for Piano and Orchestra (K. 467). Greatly aided by Mr. Munch's sympathetic accompaniment, the pianist invested the arabesque figures and limpid melodies with every aspect of charm, fancy, and imagination.

Like a blade of the finest Damascus steel, Mr. Foss combined keenness, strength, and the utmost flexibility for a rendition which brought him an ovation from the enthralled audience.

For final work on this program, Mr. Munch inspired the Festival Chorus and his players to new levels of achievement in a telling and communicative traversal of the Schubert Mass No. 2 in G major. In a second appearance the same evening, Miss Endich sang the soprano solos gloriously, and Lloyd Oostenbrug, tenor, together with Mac Morgan, added the last satisfactory touch to a memorable performance.

The Haydn Symphonies Nos. 86 and 99, together with a repetition of the Schubert Mass, brought this interesting and worth-while first half of the festival to a close.



John Brook

Charles Munch, director of the Boston Symphony Orchestra, is shown here in three new candid portraits by John Brook of Boston. Mr. Munch now is conducting the Berkshire Music Festival at Tanglewood, near Lenox, Mass.

MORE THAN 10,000 ATTEND CONCERT AT TANGLEWOOD

All-Wagner Program Is Presented by Boston Symphony Orchestra

By VICTOR PRAHL

Lenox, Aug. 2—The all-Wagner program the Boston Symphony Orchestra under Pierre Monteux at Tanglewood tonight enlisted the services of three young American singers, Margaret Harshaw, soprano, Howard Vandenburg, tenor, and James Pease, bass.

Singing Excels

Mr. Pease, opening with "Wotan's Farewell" from "Die Walkure" sang this noble excerpt with a fulness and breadth of tone that we had not associated with his singing previously. As the aria progressed he achieved more poise and became more convincing. He has the physique and the voice for the part and should eventually develop into a fine Wotan. Pierre Monteux conducted this as well as the magic fire music which followed with his usual comprehension and minimum of effort.

Howard Vandenburg would hardly classify as a helden-tenor but he sang Siegfried's music from the 3d act of "Siegfried" with assurance, poise, a tone that carried well in the big shed and in excellent German. It was a polished performance.

The surprise of the evening, however, was Margaret Harshaw who has been singing contralto roles at the Met for some years and has suddenly burst forth as a full-fledged Wagnerian soprano. Her singing of Brunnhilde's music from the 3d act of "Siegfried" was thrilling in vibrant brilliance. There was not a trace of the old contralto quality. In fact it was the high voice that was so secure and impressive. She obviously has made the Wagnerian manner and tradition hers and should prove a valuable addition to the shrinking

Continued On Page 6

MORE THAN 10,000

Continued From Page 1

Wagnerian contingent. She gave a stunning performance. There was thunderous and prolonged applause after the singing of this famous excerpt. If her final "Immolation Scene" from "Gutterdammerung" equals this the demonstration will probably be repeated.

The second half included as well "Siegfried's Rhine Journey" and the "Death of Siegfried" from the same opera. Tonight's audience ran about 10,000.

AMSTERDAM, N. Y.
RECORDER
JUL 22 1952

NOTED MUSICIANS—Leonard Bernstein (left), guest conductor; Charles Munch (center), permanent conductor, and Richard Burgin, concertmaster of the Boston Symphony Orchestra, admiring Mr. Burgin's priceless "Strad" at Tanglewood. Series A will open the concerts in the Big Shed Thursday night, with succeeding concerts Saturday night and Sunday afternoon.

[45]

July, 1952

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By CECIL SMITH

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HARTFORD, CONN
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Munch, director of
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by John Brook
Mr. Munch now is
Berkshire Music
Tanglewood, near

July, 1952

Musical America

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Tanglewood Opens As Munch Leads Chamber Orchestra

By Cecil Smith

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Will Plouffe

At the end of the opening Tanglewood concert, Charles Munch, conductor of Boston Symphony, shakes the hand of the concertmaster, Richard Burgin

Tanglewood

(Continued from page 3)

Richard Burgin's feeling for style compensated for his failure to measure up to Ruth Posselt's playing in technical address and tonal warmth. The familiar Third Suite in D major in which the pompous, starchy close of the initial French overture was softened into something akin to the last pages of Das Lied von der Erde and the leaden-paced Air passed over nearly every bar-line with a retardation and a thumping ictus, closed a series of performances that was not worthy of the reputation of Tanglewood.

The following afternoon the orchestra mended its ways. The program was a token of Mr. Munch's breadth of interest, for he departed from the beaten track to present three extremely beautiful and rarely performed eighteenth-century works — Handel's Concerto Grosso in A minor, Op. 6, No. 4; Dittersdorf's Symphony in C major; and Carl Philipp Emmanuel Bach's Third Symphony. After the intermission Hugh Ross conducted Bach's Cantata No. 140, Wachet auf, ruft uns die Stimme, with the collaboration of a portion of the Berkshire Festival Chorus and Sarah Fleming, soprano; John McCollum, tenor; and Mac Morgan, baritone.

Perhaps both the orchestra and Mr. Munch needed to get away from the conventional Bach-Haydn-Mozart gambit, for the freshness and alertness of their approach toward the less familiar works in the first half of this program indicated that everyone was applying both mind and heart to the task at hand. Mr. Munch was no less subjective, and to my mind peculiar, in his distortion of form and flouting of the commonly accepted psychological attitudes toward the music of the baroque and classical periods; but his interpretations at least seemed to be going along as planned, and he took great pains to let us apprehend the rhythmical and phraseological non-conformism of the ebullient Dittersdorf symphony and the profound harmonic explorations of the magnificently spontaneous C.P.E. Bach work. Mr. Ross's performance of the cantata was in every way solid and musicianly, although the end result was adversely affected by a serious shortage of soprano tone. The soloists handled their assignments with honorable musicianship, if without flair.

The activities of the Berkshire Music Center also began over the weekend. On the evening of July 4, Mr. Munch conducted the Franck Symphony in the initial concert by the Orchestra of Department I; Robert Mandell conducted Haydn's Symphony No. 88, in G major; and Lorin Maazel conducted two movements of Hindemith's Mathis der Maler. On the morning of July 6, a chamber-music concert by members of the same department offered Mozart's Piano Quartet in G minor, K. 478; Piston's Third Quartet; and Schumann's Piano Quintet.

HARTFORD, CONN.
TIMES

JOHN McCOLLUM will sing tenor solo in Lalande's "De Profundis" Motet tonight in Tanglewood theater with members of Boston Symphony Orchestra and Berkshire Festival Chorus, conducted by Hugh Ross.

Mozart 'Titus' for Tanglewood

"Titus," the opera which Mozart wrote in the last year of his life and the only "opera seria" of his maturer years, is announced by Boris Goldovsky as the major production of the Opera Department of the Berkshire Music Center at Tanglewood this summer. "Titus" (La Clemenza di Tito) will then have what will probably be its first complete production in America.

There will be two performances on Aug. 4 and 5 at Tanglewood to which Friends of the Berkshire Music Center will be invited. The score of "Titus," parts of which will be brought from Europe, consist of an overture and 25 numbers in three acts.

The score is entirely by Mozart except for certain recitative passages in which he was helped by Süssmayer. There are to be no cuts in this production, although the text, which is being translated into English by Mr. Goldovsky and Sarah Caldwell, has been slightly revised.

A feature of the production will be a new scenic plan in which an elaborate mechanism for projection of slides, the invention of Paul Planer, will be used. Planer's invention has been used in the larger opera houses in Europe with conspicuous success. It permits spectacle effects in such scenes as the burning and destruction of a palace in this opera. The scenery is being designed by Charles Elson.

Like all student performances at Tanglewood, one full-length work ("Titus") and several "evenings of opera" in the last weeks of the Boston Symphony Orchestra's summer school will be open to Friends of the Berkshire Music Center whose contributions help to support the school.

On the Esplanade

Overture to "The Magic Flute" . Mozart
Symphony in D major, No. 35 ("Haffner") .... Mozart
Bacchanale from "Samson and Delilah" .... Saint-Saëns
"Tales from the Vienna Woods," Waltzes .... Strauss
The Lost Chord .... Sullivan
Solo Trumpet: Armando Ghitalla
Overture Solennelle, 1812 . Tchaikovsky
Willis Page conducting

Pittsfield, Massachusetts, Thursday, July 31, 195

Younger Operatic Group at Music Center To Make Debut in Tanglewood on Parade

Zirner 'Team' Innovators in Costumes, Sets

Ludwig and Laura Zirner, heads of the Tanglewood Opera Associates, a Berkshire Music Center division for younger operatic hopefuls, talk over in the garden plans for tomorrow's public debut of the group in the Tanglewood on Parade program.

The Opera Associates, a division of the opera department at the Berkshire Music Center, will stage the production of "Alcottiana" by Andre Singer for Tanglewood on Parade tomorrow at 6 PM in the Tanglewood theatre. It will be the first performance anywhere of the work whose scene is laid in Concord in the last century and whose plot is based on actual conversations of boys at Bronson Alcott's school, recorded at the time.

Headed by a husband and wife team, the Tanglewood Opera Associates work hard at the various phases of opera production, though they appear only in their own presentations, with one or two exceptions. They use unit sets and costumes designed by Laura Zirner, whose husband, Ludwig, heads the opera workshop of the University of Illinois, which he founded three years ago. Many of the costumes have been loaned by the Illinois workshop not only for the associates' productions, but for some of the performances by the main department students. In the first evening of opera scenes this season all costumes were from the workshop. Scenery and costumes simplifying production, are attracting much attention from other producers.

Born in Vienna

Mr. and Mrs. Zirner are natives of Vienna. Trained as a pianist, Mr. Zirner, an American citizen, studied at Tanglewood as a violist in 1946, when he was discharged from the United States Army Mrs. Zirner, a designer, taught at the Institute of Design in Chicago for four years, before joining the opera department of Illinois University as a designer.

The unit set, used many times this season, was designed by her and built by Harry Porter of the Tanglewood staff. The costumes are basic units revamped slightly for each production to indicate period and character. Mrs. Zirner was invited to demonstrate them in March before 3000 delegates to the National Music Educators' Conference in Philadelphia.

The Opera Associates, younger and with less training than the students in the main department, have a total program of their own, with their own coaches and stage directors. They study the roles, and each associate sings every one. The students were chosen at auditions held throughout the United States from singers with potential talent for opera who are not yet ready for it because they have not had the necessary training and experience.

Tomorrow's program will be their second production; the first was a demonstration and unannounced.

12—The Berkshire Evening Eagle, Tuesday, July 29, 1952 ★ ★

Tanglewood Parade Plans Are Completed for Friday

TANGLEWOOD — Thomas D. Perry Jr., executive secretary of the Berkshire Music Center, today announced the complete plans for Tanglewood on Parade program to be given here Friday for the benefit of the Music Center.

For reserved seats and box-holders two humorous one-act operas will be given in the formal garden at 4 PM; "Livietta and Tracollo" by Giovanni Pergolesi and "Angelique" by Jacques Ibert, who came to Tanglewood from Paris in 1950 to teach composition at the school.

Simultaneous school performances at 6 PM will be preceded by "Fanfare for Bima," at 5.45, when Boris Goldovsky will welcome the audience. The opera in the theatre, staged by the Tanglewood Opera Associates, will be the first performance of "Alcottiana" by Andre Singer. It is based on actual conversations of students recorded in the middle of the last century by Bronson Alcott at his school in Concord.

The symphony orchestra of the school will play in the Shed and the chamber music group will play classics and works composed by students in the chamber music hall.

BSO Concert at 8.15

At 7 there will be a choral concert on the porch of the main house, with opportunity for picnicking on the lawn until the evening concert at 8.15 by the Boston Symphony Orchestra, conducted by Tanglewood alumni, with prominent alumni as soloists.

As in other years, the evening will end with the drawing of door prizes and waltzing on the lawn.

The dozen prizes, donated by friends of the school, will include an RCA Victor TV set, Shelley model, 17-inch table model, an RCA table model radio, an original lithograph by Ture Bengtz, albums of recordings by the Boston Symphony Orchestra, and dinners at five local inns.

Tickets are on sale at the box office, Tanglewood. Seats for the evening concert will be reserved in the front section. Holders of general admission tickets on sale now may sit in the unreserved section if they arrive in time.

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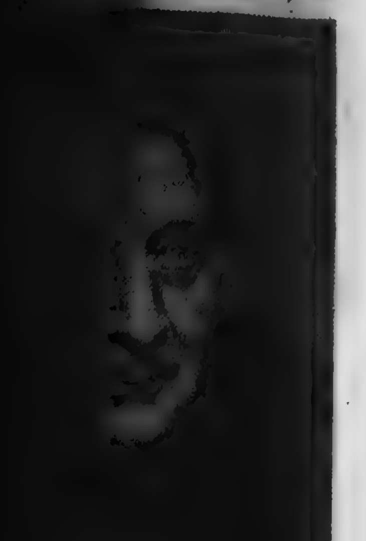

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July, 1952

Musical Americ

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Tanglewood Opens As Munch Leads Chamber Orchestra

By Cecil Smith

NEVER was the weather more perfect in the Berkshire Hills than on the weekend of the summer's first concerts at Tanglewood. The sky was clear; during the daytime the sun was bright but not unbearably hot; and in the evening a moon that was almost full shone upon the spacious grounds and illuminated the distant view of the Stockbridge Bowl. On July 5, the opening night, a record crowd of [illegible] attended—a record, that is, for the first concert of a season in the Theatre-Concert Hall—and the Sunday matinee program on July 6 brought out 2,500 more. The audience, as usual, was a mixture of habitual patrons, tourists, and students at the Berkshire Music Center, and the dress ranged from semi-formal kit to blue jeans and T-shirts or less. This summer the students have hit on the notion of going barefoot, and I must confess that the wonderful lawns almost tempted some of us staid oldsters to follow their example.

On the opening night the pleasure of being at Tanglewood, whether barefoot or in shoes, considerably exceeded the pleasure of hearing the music. With a group of thirty-odd Boston Symphony players, Charles Munch delivered an all-Bach program that was poorly conceived and roughly executed. I do not know how much rehearsal was allowed, but it patently was not enough. Bach's Musical Offering, in the arrangement by Oubradous, is not very good to listen to at best. The tubby, poorly coordinated performance it received from Mr. Munch and his men did little to prove that this exercise of ingenuity, an affair of the highest interest to those who study its abstractions on the printed page, can stand the test of public performance. The trio sonata toward the end of the thirteen movements is, of course, an exception to the rule, for it was conceived with performance in mind. Even here, however, the best values of the music were damaged when its fine-grained solo lines were allotted to a mass of instruments. Mr. Munch's interpretation of the work I found wayward — sometimes plodding and dry, sometimes a trifle saccharine, and in a few spots Stokowskian in its attempt to force a climax.

In general, Mr. Munch's approach to Bach's music was romantic in an old-fashioned way, by which I mean that he never allowed structural considerations to dissuade him from employing devices designed to personalize the music. Slow movements he tended to transform into rubato melodic continuities that had more the effect of Mahler than of anything that lay within the early-eighteenth-century philosophy of musical expression. Fast movements started out lively and got livelier. Mr. Munch appeared to be holding the performances together more by will power than by prearrangement with the orchestra, and the over-all effect of the evening's playing was uncomfortably improvisatory.

There were, of course, many pleasing moments, especially in the Concerto for Two Violins, in which

Will Plouffe

At the end of the opening Tanglewood concert, Charles Munch, conductor of Boston Symphony, shakes the hand of the concertmaster, Richard Burgin

Tanglewood

(Continued from page 3)

Richard Burgin's feeling for style compensated for his failure to measure up to Ruth Posselt's playing in technical address and tonal warmth. The familiar Third Suite in D major in which the pompous, starchy close of the initial French overture was softened into something akin to the last pages of Das Lied von der Erde and the leaden-paced Air passed over nearly every bar-line with a retardation and a thumping ictus, closed a series of performances that was not worthy of the reputation of Tanglewood.

The following afternoon the orchestra mended its ways. The program was a token of Mr. Munch's breadth of interest, for he departed from the beaten track to present three extremely beautiful and rarely performed eighteenth-century works — Handel's Concerto Grosso in A minor, Op. 6, No. 4; Dittersdorf's Symphony in C major; and Carl Philipp Emmanuel Bach's Third Symphony. After the intermission Hugh Ross conducted Bach's Cantata No. 140, Wachet auf, ruft uns die Stimme, with the collaboration of a portion of the Berkshire Festival Chorus and Sarah Fleming, soprano; John McCollum, tenor; and Mac Morgan, baritone.

Perhaps both the orchestra and Mr. Munch needed to get away from the conventional Bach-Haydn-Mozart gambit, for the freshness and alertness of their approach toward the less familiar works in the first half of this program indicated that everyone was applying both mind and heart to the task at hand. Mr. Munch was no less subjective, and to my mind peculiar, in his distortion of form and flouting of the commonly accepted psychological attitudes toward the music of the baroque and classical periods; but his interpretations at least seemed to be going along as planned, and he took great pains to let us apprehend the rhythmical and phraseological non-conformism of the ebullient Dittersdorf symphony and the profound harmonic explorations of the magnificently spontaneous C.P.E. Bach work. Mr. Ross's performance of the cantata was in every way solid and musicianly, although the end result was adversely affected by a serious shortage of soprano tone. The soloists handled their assignments with honorable musicianship, if without flair.

The activities of the Berkshire Music Center also began over the weekend. On the evening of July 4, Mr. Munch conducted the Franck Symphony in the initial concert by the Orchestra of Department I; Robert Mandell conducted Haydn's Symphony No. 88, in G major; and Lorin Maazel conducted two movements of Hindemith's Mathis der Maler. On the morning of July 6, a chamber-music concert by members of the same department offered Mozart's Piano Quartet in G minor, K. 478; Piston's Third Quartet; and Schumann's Piano Quintet.

Christian Science Monitor July 16 52

Mozart 'Titus' for Tanglewood

"Titus," the opera which Mozart wrote in the last year of his life and the only "opera seria" of his maturer years, is announced by Boris Goldovsky as the major production of the Opera Department of the Berkshire Music Center at Tanglewood this summer. "Titus" (La Clemenza di Tito) will then have what will probably be its first complete production in America.

There will be two performances on Aug. 4 and 5 at Tanglewood to which Friends of the Berkshire Music Center will be invited. The score of "Titus," parts of which will be brought from Europe, consist of an overture and 25 numbers in three acts.

The score is entirely by Mozart except for certain recitative passages in which he was helped by Süssmayer. There are to be no cuts in this production, although the text, which is being translated into English by Mr. Goldovsky and Sarah Caldwell, has been slightly revised.

A feature of the production will be a new scenic plan in which an elaborate mechanism for projection of slides, the invention of Paul Planer, will be used. Planer's invention has been used in the larger opera houses in Europe with conspicuous success. It permits spectacle effects in such scenes as the burning and destruction of a palace in this opera. The scenery is being designed by Charles Elson.

Like all student performances at Tanglewood, one full-length work ("Titus") and several "evenings of opera" in the last weeks of the Boston Symphony Orchestra's summer school will be open to Friends of the Berkshire Music Center whose contributions help to support the school.

On the Esplanade

Overture to "The Magic Flute" . . . Mozart
Symphony in D major, No. 35 ("Haffner") . . . Mozart
Bacchanale from "Samson and Delilah" . . . Saint-Saëns
"Tales from the Vienna Woods;" Waltzes . . . Strauss
The Lost Chord . . . Sullivan
Solo Trumpet: Armando Ghitalla
Overture Solennelle, 1812 . . . Tchaikovsky
Willis Page conducting

Pittsfield, Massachusetts, Thursday, July 31, 195

Younger Operatic Group at Music Center To Make Debut in Tanglewood on Parade

Zirner 'Team' Innovators in Costumes, Sets

The Opera Associates, a division of the opera department at the Berkshire Music Center, will stage the production of "Alcottiana" by Andre Singer for Tanglewood on Parade tomorrow at 6 PM in the Tanglewood theatre. It will be the first performance anywhere of the work whose scene is laid in Concord in the last century and whose plot is based on actual conversations of boys at Bronson Alcott's school, recorded at the time.

Headed by a husband and wife team, the Tanglewood Opera Associates work hard at the various phases of opera production, though they appear only in their own presentations, with one or two exceptions. They use unit sets and costumes designed by Laura Zirner, whose husband, Ludwig, heads the opera workshop of the University of Illinois, which he founded three years ago. Many of the costumes have been loaned by the Illinois workshop not only for the associates' productions, but for some of the performances by the main department students. In the first evening of opera scenes this season all costumes were from the workshop. Scenery and costumes, simplifying production, are attracting much attention from other producers.

Born in Vienna

Mr. and Mrs. Zirner are natives of Vienna. Trained as a pianist, Mr. Zirner, an American citizen, studied at Tanglewood as a violist in 1946, when he was discharged from the United States Army. Mrs. Zirner, a designer, taught at the Institute of Design in Chicago for four years, before joining the opera department of Illinois University as a designer.

The unit set, used many times this season, was designed by her and built by Harry Porter of the Tanglewood staff. The costumes are basic units revamped slightly for each production to indicate period and character. Mrs. Zirner was invited to demonstrate them in March before 3000 delegates to the National Music Educators' Conference in Philadelphia.

The Opera Associates, younger and with less training than the students in the main department, have a total program of their own, with their own coaches and stage directors. They study the roles, and each associate sings every one. The students were chosen at auditions held throughout the United States from singers with potential talent for opera who are not yet ready for it because they have not had the necessary training and experience.

Tomorrow's program will be their second production; the first was a demonstration and unannounced.

Ludwig and Laura Zirner, heads of the Tanglewood Opera Associates, a Berkshire Music Center division for younger operatic hopefuls, talk over in the garden plans for tomorrow's public debut of the group in the Tanglewood on Parade program.

12—The Berkshire Evening Eagle, Tuesday, July 29, 1952 ★★

Tanglewood Parade Plans Are Completed for Friday

TANGLEWOOD — Thomas D. Perry Jr., executive secretary of the Berkshire Music Center, today announced the complete plans for Tanglewood on Parade program to be given here Friday for the benefit of the Music Center.

For reserved seats and box-holders two humorous one-act operas will be given in the formal garden at 4 PM; "Livietta and Tracollo" by Giovanni Pergolesi and "Angelique" by Jacques Ibert, who came to Tanglewood from Paris in 1950 to teach composition at the school.

Simultaneous school performances at 6 PM will be preceded by "Fanfare for Bima," at 5.45, when Boris Goldovsky will welcome the audience. The opera in the theatre, staged by the Tanglewood Opera Associates, will be the first performance of "Alcottiana" by Andre Singer. It is based on actual conversations of students recorded in the middle of the last century by Bronson Alcott at his school in Concord.

The symphony orchestra of the school will play in the Shed and the chamber music group will play classics and works composed by students in the chamber music hall.

BSO Concert at 8.15

At 7 there will be a choral concert on the porch of the main house, with opportunity for picnicking on the lawn until the evening concert at 8.15 by the Boston Symphony Orchestra, conducted by Tanglewood alumni, with prominent alumni as soloists.

As in other years, the evening will end with the drawing of door prizes and waltzing on the lawn.

The dozen prizes, donated by friends of the school, will include an RCA Victor TV set, Shelley model, 17-inch table model, an RCA table model radio, an original lithograph by Ture Bengtz, albums of recordings by the Boston Symphony Orchestra, and dinners at five local inns.

Tickets are on sale at the box office, Tanglewood. Seats for the evening concert will be reserved in the front section. Holders of general admission tickets on sale now may sit in the unreserved section if they arrive in time.

HARTFORD, CONN.
TIMES
JUL 12 1952

JOHN McCOLLUM will sing tenor solo in Lalande's "De Profundis" Motet tonight in Tanglewood theater with members of Boston Symphony Orchestra and Berkshire Festival Chorus, conducted by Hugh Ross.

[46]

Christian Science Monitor

IAN SCIENCE MONITOR, BOSTON, SATURDAY, JULY 26, 1952

—Tanglewood Prospects-

HARTFORD, CONN.
TIMES
JUL 21 1952

Choral Music, Symphonies At Tanglewood

By CARL E. LINDSTROM

CHORAL art in the United States is all but non-existent. Group singing has taken its place. Anybody who wants to sing is permitted to join in the music-making, and that is a praiseworthy, social practice which no one would want to change. But the singers have all the fun, and listening to the proceedings on most concert stages and choir lofts has become a work of supererogation.

But the choral classics are works of art, not singing games, and when performed with talent and conscience, the result is inspiring and exalting.

Look to the festival—festival in its definitive sense when no cost in time or talent is spared in order to recreate a great work in its total proportions.

At Tanglewood Music Center are gathered each Summer from every corner of the United States some 400 young musicians who are carefully selected for their gifts, intelligence and earnestness. The singers among them—and in this instance the singers must be musicians — are unsparingly rehearsed. No time is wasted learning by rote, coaching in voice management or breathing. These things are taken for granted. All effort is focused upon interpretation, polish and ensemble.

Hugh Ross, directing the Berkshire Festival Chorus and members of the Boston Symphony Orchestra, showed the effect of this regimen on Mozart's E flat Litany ("for the Sacrament of the Holy Altar") Saturday night in the Theater-Concert Hall; and Charles Munch, working with the same materials, disclosed Schubert's Mass No. 2 in G major. These two choral masterpieces were separated by Mozart's C major piano Concerto (K 467) played by Lukas Foss, who drew a stormy and prolonged ovation from a packed hall and from the overflow thousands who spilled out over the lawns round about.

* * *

SOME COMPARISON between the methods of the two conductors and their results is inevitable. Mr. Ross is a choral leader par excellence. His thought is constantly upon the delivery of vocal tone, and the manner of its delivery is the preoccupation of all his conducting effort. He is not concerned about the beat; that is left to the concert master. So proficient a one as Richard Burgin, manages very handily but in the absence of a strong unified command, ensemble is bound to suffer somewhat even in such an intelligent flock as he was shepherding.

Mr. Ross had few dynamic degrees between very loud and very soft. Attacks were often explosive, and in the Viaticum he produced some sforzandos which were unvocal but enchanting in effect.

The Mozart Lithany was memorable for its brilliant concluding fugue, for the clarity of its melodic patterns and counterpoint, its youthful tension and, in particular, for the luster of the Miserere sung by Tenor John McCollum. The warmth of his voice, its remarkable breath control and aristocratic phrasing were definite Mozart singing.

Basso Bernard Green, Jacqueline Langee, contralto, and Sara Mae Endich, soprano, completed the solo quartet for the Litany; Miss Endich, Lloyd Oostenbrug, tenor, and Mac Morgan, bass, formed the trio in Schubert's Mass. To Miss Endich fell the major solo assignments, which she exploited as artistic opportunities rather than obligations to be met.

* * *

THE SCHUBERT MASS was far more etherealized, more devotional than that of Mozart. That it was nicer in detail, more fastidious may be ascribed to the magisterial baton of Mr. Munch. He beat time, assuming that his singers didn't need cues any more than his accustomed symphonists. In this he was right, and the general orderliness and finesse proved him so.

But the matter went even further. There was a gratifying religiosity about his interpretation which was unmistakable, the attenuated but exquisite Agnus Dei concluding the evening's music-making like a benediction.

Space does not permit extended remarks upon Mr. Foss' Mozart playing. He is deft, facile, efficient. He inclines toward velocity. His Mozart is in miniature and it crackles rather than sparkles. I wish he had been as much concerned over tonal depth as Mr. McCollum was in his singing of the Miserere.

Sunday Concert

The two Haydn symphonies which Mr. Munch programed Sunday afternoon both had heart; and in each case—the D major, No. 86 and the E flat, No. 99—the pulse was strongest in the slow movement. This healthy expressiveness which concerned itself with sentiment rather than design foreshadowed Beethoven and, listening to its prophecy, you began to think that young Beethoven's impatience to be free of his master arose less because there was so little for him to learn than because there yet remained so much.

Anyway, Munch makes robust business of Haydn. The minuets especially so. Odd that these pieces which the composer wrote as menial bond retainer within the walls of one of the most august palaces in Europe should so vividly reflect the rhythms of the village dancing green rather than the elegant steps of the dynastic ballroom. But merry or spruce, his unquenchable music need not have been foreign to either.

I think that I shall never hear again such horn and wood wind playing as occurred in the final moments of the E flat Symphony. Such grace and delicacy are impossible for bassoon, oboe and flute, to say nothing of the horn, but since it did happen there is no word for it except fabulous.

The Schubert Mass was repeated Sunday afternoon.

Four Concerts Planned For Coming Week

The Boston Symphony Orchestra will be heard in four major programs next week for the Berkshire Music Festival at Tanglewood. Charles Munch, director of both the Boston Symphony and the Berkshire Music Center, will conduct two of these concerts. Pierre Monteux and Leonard Bernstein will participate in the other two.

The Thursday night concert in the Shed, to be conducted by Mr. Munch, will consist of two Fauré compositions — the Incidental Music to "Pelléas et Mélisande" and Ballade for Piano and Orchestra; Ravel's Piano Concerto, and the Brahms Fourth Symphony. Nicole Henriot will be the piano soloist.

On Friday afternoon and evening the Berkshire Music Center will celebrate its tenth anniversary by means of the annual "Tanglewood on Parade," which includes demonstrations by all departments. These programs are presented for the benefit of the Music Center. Noted Tanglewood alumni will appear on the evening concert by the Boston Symphony, including Leonard Bernstein, Lukas Foss, Jacob Krachmalnick, Howard Shanet, Seymour Lipkin, Mildred Miller, David Lloyd, and James Pease. The program will conclude with a concert performance of the last act from Bizet's "Carmen."

Pierre Monteux will conduct the Saturday night concert (Aug. 2) in the Shed. His Wagner program will include the Prelude and Love-Death from "Tristan und Isolde," Wotan's Farewell and Fire Music from "Die Walküre," the Final Scene from "Siegfried," and the Immolation Scene from "Götterdämmerung." The soloist will be Margaret Harshaw, soprano, Charles Kullman, tenor, and James Pease, bass.

The Sunday afternoon program on Aug. 3 to be conducted by Mr. Munch, will consist of Beethoven's Eighth Symphony, Debussy's "Iberia," and Honegger's "Danse des Morts."

AKRON, OHIO
BEACON JOURNAL
JUN 29 1952

Music

Ba
Co

By OSCAR SMITH

MORE THAN 400 students from 41 states and 16 countries arrive in Tanglewood, Lenox, Mass., this weekend for six weeks of study at the 10th session of the Berkshire Music Center.

For the opening exercises this afternoon Charles Munch, the director, will come from France where he remained after his tour with the Boston Symphony Orchestra.

The distinguished faculty of 36 includes Aaron Copland, Leonard Bernstein, Luigi Dallapiccola, Boris Goldovsky, Hugh Ross, Richard Burgin, Ingolf Dahl, William Kroll and first chair musicians of the Boston Symphony.

Seven students will come from Canada; five from Israel; two each from Mexico and Argentina and one from Brazil, Chile, Turkey, Italy, France, Egypt, South Africa, Hong Kong, New Zealand, Honolulu, England and Germany.

The students range in age from 15 to 58, but the majority are from 18 to 25.

The 75 per cent in the regular six-week course are highly talented. Competition was keen for the tuition scholarships awarded for the first time automatically to those who will play in the orchestra and chamber music groups or lead in the choral or opera departments.

Nearly all are profesisonal or pre-professional, excepting in the Tanglewood Study Group where lawyers, teachers, stenographers and housewives whose avocation is music will spend their vacations.

Registration list of the study group will remain open for the convenience of those who wish to enroll for two or four weeks.

HOUSTON, TEXAS
CHRONICLE
JUL 20 1952

Koussevitzky Birthday To Be Marked

Lenox, Mass., July 19.—The Koussevitsky Music Foundation next Saturday will mark the birthday of the late Serge Koussevitzky with a program at the Lenox Library here. At that time the foundation will present a gift of scores, music, recordings and books on music to the Lenox Library, which has co-operated in many ways with the Berkshire Music Center, the school established at Tanglewood by Doctor Koussevitzky.

The gift of the foundation will enlarge the music collection of the library for the use of the Berkshire Music Center students and of the community in which Doctor Koussevitzky lived and carried on so much of his work.

The scores and recordings include many of the works on the programs of the festival concerts of the Boston Symphony Orchestra and works being performed by the student orchestra, opera department and chamber music groups.

ENCE MONITOR, BOSTON, THURSDAY, JULY 24, 1952

Tanglewood Anniversary

Alumni to Be Featured At Annual Celebration

The Berkshire Music Center at Tanglewood is 10 years old. On Friday evening, Aug. 1, at 6 o'clock, this summer music school of the Boston Symphony Orchestra will hold a gala celebration in honor of its milestone and its accomplishments.

This celebration is the annual "Tanglewood on Parade," presented each summer for the benefit of the Berkshire Music Center. This year, however, certain extra-special events will place the program in the "unusual" category.

* * *

Distinguished alumni of the Center are to appear with the Boston Symphony Orchestra. Lukas Foss — composer, conductor, and pianist—will be represented by the last movement of his cantata, "The Prairie" for chorus and orchestra. This work will be conducted by James Aliferis.

Jacob Krachmalnick, concertmaster of the Philadelphia Orchestra, will be the soloist in Chausson's "Poeme" for Violin and Orchestra, Howard Shanet conducting. Mr. Foss will then take the podium to conduct Mendelssohn's Piano Concerto in G minor. Seymour Lipkin, winner of the Rachmaninov Award, will be the soloist.

After the intermission the last act of Bizet's "Carmen" will be presented in concert under the direction of Leonard Bernstein. The soloists will be Mildred Miller, mezzo-soprano of the Metropolitan Opera Company; David Lloyd, tenor of the New York City Center Opera Company; and James Pease, baritone, now of the Hamburg Opera.

* * *

The preconcert activities, commencing at 6 o'clock, will include demonstrations by the various departments of the school—orchestra, chorus, chamber music, and opera. After the concert a garden party will be held that includes waltzing on the lawn.

For the holders of box and reserved seat tickets a special performance of Pergolesi's opera "Livietta and Tracollo" will be staged in the garden at 4 o'clock.

Serge Koussevitzky founded the Berkshire Music Center in 1940. The six-week sessions have been held annually with the exception of three wartime years (1943-44-45). During these 10 sessions 2,8[illegible] students have attended the school, many of them on scholarships. This year scholarship awards were automatic to those who play in the orchestra, sing leading roles or study composition. These students have come from every state; 199 of them have come from 41 countries.

In 21 major symphony orchestras are 120 former Tanglewood students, including players and conductors. Charles Munch, director of the Boston Symphony Orchestra, has also succeeded Serge Koussevitzky as director of the Berkshire Music Center.

Tickets to "Tanglewood on Parade" may be purchased at the gate.

Berkshire Festival--

The Major Berkshire Festival Begins Thursday in Music Shed

The major portion of the Berkshire Festival will begin Thursday evening in the Music Shed at Tanglewood in Lenox. This concert will be the first in which Charles Munch has conducted the full numbers of the Boston Symphony Orchestra since they returned from their triumphal tour of Europe. Accordingly there will be appropriate festivities on the part of Berkshire County officials. Mayor Robert T. Capeless of Pittsfield will present to Mr. Munch a resolution of welcome and appreciation.

This concert will bring the "Eroica" Symphony of Beethoven and the First Symphony of Brahms.

The series of concerts in the Theatre—Concert Hall by small orchestra will be concluded this afternoon at 3, when Mr. Munch will conduct two symphonies of Haydn, No. 99 in E-flat, and No. 86, in D major, and the little Mass in G major by Schubert.

At the Berkshire Music Center, the orchestra's Summer school concerts will take place almost every day. Aaron Copland will conduct the student orchestra Friday evening in excerpts from his ballet, "Billy the Kid," and Hugh Ross will lead orchestra and chorus in Orgad's "Cantata." Lorin Maazel will conduct Barber's Violin Concerto.

Under Boris Goldovsky, the opera department will stage an evening of one-act operas Tuesday, the choral department will present a song recital Tuesday afternoon at 4:30, and Wednesday the Elizabeth Sprague Coolidge Foundation, in the Library of Congress, will offer the Berkshire Woodwind Ensemble. Chamber music will be played Sunday mornings at 10 and composers' forums will be held Sunday evenings at 8:15.

To all school events Friends of the Berkshire Music Center are invited. They may join by contributing to the support of the school.

The detailed programs for the remainder of the first week-end of concerts in the Music Shed are as follows:

Saturday at 8:15, Pierre Monteux conducting. Cimarosa, Overture to "The Secret Marriage"; Schubert, Symphony No. 7, in C major; Stravinsky, "The Rite of Spring."

Sunday, July 27, at 3, Charles Munch conducting. Franck, Symphonic Piece from "Redemption"; Bizet, Symphony in C major; Luigi Dallapiccola, "Three Prisoners' Songs" (chorus conducted by Hugh Ross); Ravel, "Daphnis and Chloe" Suites Nos. 1 and 2 (with chorus).

WORCESTER, MASS.
TELEGRAM
JUL 18 1952

Tenth Season of the Berkshire Festival

NOW IN ITS tenth season, the Berkshire Music Center at Tanglewood is one of the most interesting and important developments in our contemporary world of music. Tanglewood is located in the beautiful Berkshire Hills between Stockbridge and Lenox in the western part of the state.

In the Berkshire Festival Concerts, four series of programs are offered during July and August by the Boston Symphony Orchestra, conducted by Charles Munch. The Berkshire Music Center, with departments for composition, conducting, opera and chamber music, has study programs from June 30 to Aug. 10.

On the first three weekends of this month, a series of six concerts on Saturday evenings and Sunday afternoons are being presented in the Theater-Concert Hall at Tanglewood by members of the Boston Symphony Orchestra directed by Mr. Munch.

Three series of concerts in the Music Shed will begin on July 24. In each weekend series a concert will be given on Thursday and Saturday evenings, and concert series begin on July 24, July 31 and August 7. Pierre Monteux will be the guest conductor on July 26 and Aug. 2. On the evening of Saturday, Aug. 9, Leonard Bernstein will conduct the Koussevitzky Memorial Concert.

Worcester members of the Berkshire Festival audiences will be particularly interested in the all-Wagner concert program on Saturday evening, Aug. 2, when the soloists will include Margaret Harshaw, Metropolitan Opera soprano. We shall hear Miss Harshaw in Worcester this Fall as the star of the "Artist's Night" program of the Worcester Music Festival.

NEW BEDFORD, MASS.
STANDARD-TIMES
JUL 20 1952

Berkshire
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composers are schedule
Swanson's "Short S
which won the New Y
Critics' Circle's latest
award, for Thursday
7, and Aaron Copla
symphony for Saturd
Aug. 9.

Closing Festiv

Mr. Munch's program
day night, July 31,
works of Gabriel Fauré
with Brahms's fourth
Nicole Henriot will be
in Fauré's Ballade a
piano concerto. Mr. M
concert, a Wagner progr
with Margaret Harsha
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fifth symphony of Sib
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Tanglewood performan
Berlioz Requiem Sund
noon, Aug. 10, under M
The orchestra will also h
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its pension fund.

The Berkshire Music
schedule for the coming
cludes chamber music s
morning; a student sco
at 4:30 and one act oper
on Tuesday; a concer
Berkshire Woodwind
Wednesday evening and
orchestra concert Friday

The annual "Tangle
Parade" program, with

[47]

NEW YORK, N. Y.
HERALD TRIBUNE

JUL 20 1952

Tanglewood Music Season Reaches Intensive Stage

By FRANCIS D. PERKINS

The first half of the Berkshire Festival at Tanglewood, Lenox, Mass., closes this afternoon, when Charles Munch will conduct a chamber orchestra of Boston Symphony musicians in works of Haydn and Schubert. The festival then moves from Tanglewood's Theater-Concert Hall to the large Music Shed, where the first of the nine concerts of the complete Boston Symphony will be held Thursday night. Mr. Munch will conduct on that date and next Sunday afternoon; Pierre Monteux, in his Berkshire debut, will conduct Saturday night.

Five contemporary composers (using the term for those born after 1880) will be represented in the regular festival programs. Mr. Monteux, who introduced Stravinsky's "Le Sacre du Printemps" both to Paris and to New York, will conduct it on Saturday, and Hugh Ross will conduct Luigi Dallapiccola's "Three Prisoners' Songs," for chorus and orchestra, next Sunday. Mr. Dallapiccola is teaching composition at Tanglewood for a second consecutive summer. Mr. Munch will conduct Arthur Honegger's "Danse des Morts," also for orchestra and chorus, on Sunday afternoon, Aug. 3. Two works by American-born composers are scheduled: Howard Swanson's "Short Symphony," which won the New York Music Critics' Circle's latest orchestral award, for Thursday night, Aug. 7, and Aaron Copland's third symphony for Saturday night, Aug. 9.

Closing Fortnight

Mr. Munch's program for Thursday night, July 31, opens with works of Gabriel Fauré and closes with Brahms's fourth symphony; Nicole Henriot will be the soloist in Fauré's Ballade and Ravel's piano concerto. Mr. Monteux will conduct a Wagner program Aug. 2, with Margaret Harshaw, Charles Kullman and James Pease as soloists. On Aug. 3, Mr. Munch will preface the Honegger work with Beethoven's "Egmont" overture and eighth symphony and Debussy's "Iberia." In his program for Thursday, Aug. 7, Schumann's "Spring" symphony precedes the Swanson work, and Artur Rubinstein will be the soloist in Brahm's second piano concerto. The concert of Aug. 9, under Leonard Bernstein, is dedicated to the memory of Serge Koussevitzky. Besides the Copland symphony, it will include an andante by C. P. E. Bach and the fifth symphony of Sibelius. The festival closes with the first Tanglewood performance of the Berlioz Requiem Sunday afternoon, Aug. 10, under Mr. Munch. The orchestra will also hold public rehearsals on the next three Saturday mornings for the benefit of its pension fund.

The Berkshire Music Center's schedule for the coming week includes chamber music at 10 this morning; a student song recital at 4:30 and one act operas at 8:15 on Tuesday; a concert by the Berkshire Woodwind Ensemble Wednesday evening and a student orchestra concert Friday evening.

The annual "Tanglewood on Parade" program, with demonstrations by the Center's departments and a concert by the Boston Symphony, will be held Friday afternoon and evening, Aug. 1. As its annual production of an unfamiliar work, the Center's opera department will stage Mozart's "La Clemenza di Tito" for the first time in this country Monday and Tuesday nights, Aug. 4 and 5. Details for a special concert Friday night, Aug. 8, are not yet announced. Tickets for the festival concerts and "Tanglewood on Parade" are on public sale; the Center's programs are open to contributing members of its Society of Friends.

This is the fifteenth regular Berkshire Festival, the thirteenth to be given by the Boston Symphony and the twelfth at Tanglewood

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Eagle Aug 1

BSO Roster

To the Editor of THE EAGLE:—

As a trustee of the Boston Symphony who has some association with the newspaper business, I want to tell you how impressed and delighted I am with your double truck of July 22 giving a complete roster of the Boston Symphony players.

To my knowledge this has never been done before and I know how much checking and fussing it must have required to keep cuts and data straight. At any rate, the over-all result is a great contribution to those who wish to know more about the individual players. If it were possible to take this type and make it up into a booklet for distribution, I know there would be many who in all probability would be willing to pay for it.

This is one of the nicest pieces of neighborly co-operation I have ever seen and I tip my hat herewith.

FRANCIS W. HATCH.
1220 Statler Office Building,
Boston 16.

Boston Sunday Herald July

Symphony to Start Series Of Berkshire Shed Concerts

When Charles Munch conducts the Boston Symphony Orchestra for the first time since their triumphal tour of Europe, Berkshire County will give them an official and an unofficial welcome. The occasion will be the opening of the major Berkshire Festival in the Tanglewood music shed Thursday evening (July 29), when town and county officials will be guests of honor to hear Beethoven's Third ("Eroica") and Brahms' First Symphony and to witness the presentation of a resolution of welcome and appreciation to the conductor by Mayor Robert T. Capeless of Pittsfield, the nearest city.

The concert will be the first of nine in the shed on Thursday and Saturday nights and Sunday afternoons. Pierre Monteux will take the baton for the first two Saturday programs and Leonard Bernstein for Aug. 9. Mr. Monteux, who conducted the Boston Orchestra from 1919 to 1924, was guest conductor in Boston the past two seasons and toured with them in Europe, will include in his first program next Saturday Igor Stravinsky's "The Rite of Spring," which he conducted in Paris in May for an enthusiastic audience 39 years after he was booed from the hall on its premiere in the same hall.

On Sunday's (July 27) program are "Three Prisoners' Songs" by Luigi Dallapiccola, who for the second season has come to teach composition at Tanglewood from his home in Florence, Italy.

The series of Festival concerts in the theatre ends this week-end with concerts by members of the Boston Symphony Orchestra, Mr. Munch conducting.

At the Berkshire Music Center, the orchestra's summer school concerts will take place almost every day. Aaron Copland will conduct the student orchestra Friday evening (July 25) in excerpts from his ballet "Billy the Kid" and Hugh Ross will lead orchestra and chorus in Orgad's "Cantata." Lorin Maazel will conduct Barber's Violin Concerto.

Under Boris Goldovsky the opera department will stage an evening of one-act operas Tuesday, the choral department will present a song recital Tuesday afternoon at 4.30 and Wednesday the Elizabeth Sprague Coolidge Foundation in the Library of Congress will offer the Berkshire Woodwind Ensemble. Chamber music will be played Sunday mornings at 10 and composers' forums will be held Sunday evenings at 8:15.

SERIES A

Thursday evening

Beethoven ..Symphony No. 3 ("Eroica")
Brahms ..Symphony No. 1 in C minor

Saturday evening
(Conducted by Pierre Monteux)

Cimarosa Overture, "The Secret Marriage"
Schubert ..Symphony No. 7, in C major
Stravinsky ......"The Rite of Spring"

Sunday afternoon, July 7

Franck Symphonic Piece, "Redemption"
Bizet ....Symphony in C major
Dallapiccola ....."Three Prisoners' Songs"
Ravel "Daphnis and Chloe," Suites 1 and 2 (with chorus)

SERIES B

Thursday evening, July 31

Faure ..Incidental Music for "Pelleas and Melisande"
Faure ....Ballade for Piano and orchestra
Ravel ....Piano Concerto
Brahms ....Symphony No. 4, in E minor
Soloist: Nicole Henriot

Saturday evening, Aug. 2
(Conducted by Pierre Monteux)

Wagner Prelude and Love-death from "Tristan and Isolde"
Wagner ....Finale, "Die Walkuere"
Wagner ....Final Scene, "Siegfried"
Wagner Final Scene, .."Goterdaemerung"
(Soloists to be announced)

Sunday afternoon, Aug. 3

Beethoven ......Overture to "Egmont"
Beethoven ....Symphony No. 8
Debussy ...."Iberia"
Honegger .."Danse des Mortes" (with chorus)

SERIES C

Thursday evening, Aug. 7

Schumann ..Symphony No. 1 ("Spring")
Swanson ....Short Symphony
Tchaikovsky ....Symphony No. 4

Saturday evening, Aug. 9
The Koussevitzky Memorial Concert
Conducted by Leonard Bernstein

C.P.E. Bach ..Andante from Concerto in D major
Copland ....Symphony No. 3
Sibelius ....Symphony No. 5

Sunday afternoon, Aug. 10

Berlioz ....Requiem (with chorus)

Eagle July [illegible]

ALUMNA 'PARADER': Among the successful graduates of the Berkshire Music Center who will participate in tomorrow night's Tanglewood Parade program is Mildred Miller, now of the Metropolitan Opera Company.

UTICA, N. Y.
OBSERVER-DISPATCH

JUL 13 1952

Tanglewood's 9 Concerts Open July 24

The first of this season's series of concerts by the Boston Symphony Orchestra in the huge shed at Tanglewood, near Lenox, Mass., will take place Thursday evening, July 24.

Thereafter, the concerts will take place each Thursday and Saturday evening and Sunday afternoon, through Sunday, Aug. 9.

Charles Munch, music director of the Boston Symphony, will conduct six of the concerts. Pierre Monteux, former music director of the San Francisco Symphony, will conduct two, and Leonard Bernstein will conduct one.

One of the highlights of this year's series will be an all-Wagner program to be conducted Thursday evening, July 31, by Monteux. Soloists will be Margaret Harshaw, soprano; Charles Kullman, tenor, and James Pease, bass.

Artur Rubinstein will be the soloist at the Aug. 7 concert. He will play Brahms' Piano Concerto No. 2 in B flat major. On July 31, **Pianist Nicole Henriot** will be heard in Faure's Ballade for Piano and Orchestra, and in Ravel's Piano Concerto.

Andrew McKinley, tenor, will be soloist with the chorus in a presentation of Berlioz' Requiem at the closing concert on Sunday afternoon, Aug. 10. The chorus, conducted by Hugh Ross, also will be heard Sunday afternoon, July 27, in Three Prisoners' Songs by Dallapiccola, and Ravel's Daphnis and Chloe Suites 1 and 2.

Today and next Saturday evening and next Sunday afternoon there will be programs in the smaller Theater-Concert Hall at Tanglewood by members of the Boston Symphony under Mr. Munch's direction.

The advance sale of tickets for seats in the shed is handled by the Boston Symphony Orchestra, Inc., at Tanglewood. Admissions to the grounds outside the shed are sold the day of the concert.

The program of shed concerts:

Thursday Night, July 24
Beethoven Symphony No. 3, "Eroica"
Brahms Symphony No. 1, in C Minor

Saturday Night, July 26
Conducted By Pierre Monteux
Cimarosa Overture, "The Secret Mari
Cimarosa
Overture, "The Secret Marriage"
Schubert Symphony No. 7 in C Major
Stravinsky "The Rite of Spring"

Sunday Afternoon, July 27
Franck
Symphonic Piece from "Redemption"
Bizet Symphony in C Major
Dallapiccola
"Three Prisoners' Songs" (with Chorus)
(Conducted by Hugh Ross)
Ravel
"Daphnis and Chloe," Suites 1 and 2 (with Chorus)

Thursday Night, July 31
Faure Incidental Music for "Pelleas et Melisande"
Faure Ballade for Piano and Orch.
Ravel Piano Concerto
Brahms Symphony No. 4, in E Minor
Soloist: Nicole Henriot

Saturday Night, Aug. 2
Conducted by Pierre Monteux
Wagner Prelude and Love-death "Tristan and Isolde"
Wagner Waton's Farewell and Fire Music, "Die Walkure"
Wagner Final Scene, "Siegfried"
Wagner Immolation Scene "Gotterdammerung"
Soloists: Margaret Harshaw, Soprano,
Charles Kullman, Tenor
James Pease, Bass

Sunday Afternoon, Aug. 3
Beethoven Overture to "Egmont"
Beethoven Symphony No. 8
Debussy "Iberia"
Honegger "Danse des Morts" (with Chorus)

Thursday Night, Aug. 7
Schumann Symphony No. 1 ("Spring")
Swanson Short Symphony
Brahms Piano Concerto No. 2 In B Flat Major
Soloist: Artur Rubinstein

Saturday Night, Aug. 9
The Koussevitzky Memorial Concert
Conducted by Leonard Bernstein
C. P. E. Bach
Andante from Concerto in D Major
Copland Symphony No. 3
Sibelius Symphony No. 5

Sunday Afternoon, Aug. 10
Berlioz Requiem (with Chorus)
Soloist: Andrew McKinley, Tenor

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952. August 4 N.Y.T.

WORK BY HONEGGER IS PLAYED AT LENOX

Throng at Tanglewood Hears Munch Conduct Bostonians in 'La Danse des Morts'

By HOWARD TAUBMAN

Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 3—The second week-end of the main phase of the Berkshire Music Festival came to an end this afternoon, with the radiant summer weather bringing out huge crowds. Charles Munch conducted the Boston Symphony Orchestra in a program of Beethoven, Debussy and Honegger.

Arthur Honegger's "La Danse des Morts" for baritone, soprano, contralto, narrator, chorus and orchestra was the unfamiliar work on today's program. The soloists were Richard Sharretts, Irene Jordan and Betty Lou Allen, with Arnold Moss as the narrator. The Berkshire Festival Chorus, prepared by Hugh Ross, provided the choral ensemble.

The Honegger work, completed in 1938, has not been performed hitherto by the Boston Symphony and is new to this listener. It combines a slashing, almost violent, dramatic quality with a hushed and soaring tenderness. Under Mr. Munch's direction, it had a performance of sustained brilliance.

Honegger has been attracted to biblical themes from his beginnings as a composer. Compared with his early works in this vein. "La Danse des Morts" is tighter, more drastic in its contrasts and more tellingly scored. Striking effects are realized with limited elements of the large apparatus used in the score and then with a call upon everyone.

Driving, Pounding Rhythm

Consider two examples. The second section, also titled "La Danse des Morts," is hair-raising in its impact. It is as if a Michelangelo in tone had riven the earth. Chorus and orchestra are required to sing at the full and to maintain a driving, pounding rhythm. Then at the end, Affirman, the solo's soprano, in high pianissimo tones, soars over the muted orchestra with a rare and touching purity. Miss Jordan, by the way, sang this passage with beauty of tone.

Mr. Munch was the organizing force behind this powerful interpretation, but he got yeoman service from the orchestra, chorus and all the soloists. Mr. Moss read well, though in one place the poor man had to contend with the thunder of a fortissimo ensemble.

Mr. Munch's reading of Debussy's "Iberia" also was one of his fine efforts. He understands the spirit of this music, and he evoked its exotic atmosphere by capturing its subtle colors and rhythms.

As for his conception of Beethoven's "Egmont" overture and Beethoven's Eighth, it was roughhewn, not particularly balanced in tone or in pacing. But Beethoven responds well to ruggedness.

Last night's Wagner program was conducted by Pierre Monteux with notable clarity and propulsion. His ideas of tempo have balance and proportion; they are not so broad that they induce boredom, and they are not so fast that the music loses its majectic curve. His handling of "Siegfried's Rhine Journey" was a case in point. It had remarkable vigor and it was projected with the grand line.

Three Americans Soloists

The soloists were three young American singers, and they all distinguished themselves. James Pease appeared in Wotan's Farewell from "Die Walkuere," and he used his big bass-baritone with control and variety.

Margaret Harshaw of the Metropolitan Opera, who recently made the jump from the contralto to the dramatic soprano repertoire, appeared in the final duet from "Siegfried" and in the Immolation Scene from "Goetterdaemmerung." Her partner in the "Siegfried" excerpt was Howard Vandenburg.

Miss Harshaw reinforced the impression she made at the Metropolitan last season when she sang the "Goetterdaemmerung" Bruennhilde. Her voice rang out, clear and true. Her singing had temperament, and even though she wore an evening gown and stood in front of an orchestra she conveyed the emotions of a living stage.

Mr. Vandenburg, who was a baritone until he recently became a tenor, proved to be a Wagnerian singer of greatp romise. His voice is still a bit light, but it had an agreeable lyric quality not unbecoming for Siegfried.

He sang with style and musicianship, indicating that with more experience he should qualify for these difficult major roles in any operat house. Actually he is going to Munich for a year's work, which is just what the musical doctors would order.

It may be that Europe is not producing its usual quota of new Wagnerian singers, but it looks as if the American school of young artists is prepared to take over the burden.

[48]

INFORMATION OBSCURED

Mostly About Music

Berkshire Festival Will Close With Berlioz' Furious 'Requiem'

By **JULIAN SEAMAN**
Blade Staff Writer

HECTOR BERLIOZ' "Grand Mass for the Dead," a furious masterpiece termed a "Requiem," will close the present Berkshire Music Festival in Tanglewood Sunday afternoon, Aug. 10. Charles Munch will conduct the Boston Symphony Orchestra and the Festival Chorus in the Shed. Andrew McKinely, tenor, will be the soloist.

The Berlioz Requiem, infrequently performed nowadays because of its ample requirements, has had a history of intrigue, frustration and, on at least one occasion, apparent sabotage. Albert E. Weir's note on Berlioz remarks: "His two great ritual works, Te Deum and Requiem, are, for sheer savagery and the suggestion of blood-curdling rities, unsurpassed. The music is scarcely human, much less Christian."

* * *

THE REQUIEM has the pale distinction of having been commissioned twice—first to celebrate the seventh anniversary of the Revolution of July 28, 1830; again, to honor the memory of General Damremont, who commanded victorious French forces in the taking of Constantine, Algeria and was killed in the assault. Here is the troubled tale:

The first commission came after long and jealous opposition, but the ministerial decree was signed by the end of March, 1837. He had been preparing for just this chance. From the Mass of 1825, he had saved and worked over the Resurrexit; "in Italy, under the impact of St. Peter's, he had gathered ideas for a Judgement Day Oratorio," says Jacques Barzun.

"At first," writes Berlioz, "my brains boiled over. I was dizzy. Today the eruption has been regulated. The lava has made its bed and God willing everything will go well."

This Requiem had to be contrived at breathless speed and actually was finished in three months. He also found time in this interval of 12 weeks to review concerts for the Revue Musicale and to write an article for an encyclopedia.

By May portions of the score were being copied "but the Ministry" writes Barzun, "which had not scrupled to delay for its own red tape, was now worried about rehearsals and begging for speed. But dint of exertion, Berlioz finished the last page by June 29. This left him less than a month in which to have the parts completed and proofread, and to rehearse a chorus and orchestra of 400.

* * *

"THE VOICES were going smoothly when without warning and indeed without notifying Berlioz, the 'bureaus' countermanded the entire ceremony. 'Ten thousand plagues on their heads!' wrote Berlioz. 'The devil must be in it . . . The scoundrels choose to stop me now! It's outrageous!' "

Berlioz raged and swore, spurned half-hearted efforts of bureaucrats to "indemnify" him, even to the Legion of Honor and a government appointment. Performance, performance, performance! That was all he wanted. So he started a campaign, relentless and defiant, that finally brought him victory.

"On Oct. 23, 1837," Barzun recalls in his monumental biography "the news of the taking of Constantine, in Algeria, was relayed by (visual) telegraph from the south of France and with it the intelligence that General Damremont, commanding, had been killed in the assault. The government would specially honor his memory, since the feat of arms lent needful prestige to the regime.

"At once the unpolitical but impolitic Berlioz asked Dumas to put in a word in his favor with the Duke of Orleans, to whom Dumas was secretary. The ceremony was soon set for December; a few more letters were exhanged, Berlioz had a cordial interview with General Bernard, the minister of war, and he finally received the second commission for his one Requiem."

All of artistic Paris heard the dress rehearsal at the Invalides, Dec. 4. An amateur musician wrote in his journal: "The music was beautiful and strange; wild, convulsed and dolorous . . ." The service took place next day, "before the royal family, the diplomatic corps and all the fashion, power and frivolity of Paris."

The incident of apparent sabotage has been recounted variously, and no two recollections seem to agree. Says Elizabeth C. Moore, in "An Almanac for Music-Lovers":

* * *

"THE EXTENT to which a conductor may make or mar a composition is illustrated in a story from Berlioz' autobiography, in which he laments what Habeneck did to his Requiem. There had long been bad blood between the two men, and when Habeneck insisted upon conducting the first performance of the Requiem, it was over Berlioz' protsets; and the composer stood at Habeneck's side throughout to keep an eye on things.

"This was just as well, as it turned out, for at the most critical point of the Tuba Mirum, when, as Berlioz writes, 'the tempo slows and the wind instruments break in with their terrible flourish—at just the one bar indeed where careful conducting is absolutely indispensable,' Habeneck put down his baton, quietly took out his snuffbox and proceded to take a leisurely pinch of snuff. Berlioz instantly sprang forward and conducted the rest of the piece—and never forgave Habeneck for the deliberately spiteful attempt to ruin it."

And this was the same Habeneck who resurrected Schubert's C major symphony and discovered the "Unfinished."

Barzun, perhaps more exact and meticulous than Mrs. Moore, who seems to have repeated a twice-told tale, gives this account:

"Habeneck, who had been forced on Berlioz by the opposition, conducted more than 300 musicians grouped left and right in the transept. During the first number, Requiem and Kyrie, things went well in spite of the usual mistakes by nervous performers. Habeneck thereupon relaxed so fully that he nearly spoiled the effect of the fanfare in the ensuing Tuba Mirum by faliing to cue the small brass ensembles at the four corners of the orchestra. According to his habit, after setting the tempo, he laid down his baton preparatory to taking a pinch of snuff—as Berlioz tells in his Memoirs—and the composer himself had to give the signal. The rest proceeded without a hitch.

"Whether the audience was bored or moved or bewildered by Berlioz' music, it is impossible to say, since there could be no applause, but the critics were with few exceptions favorable. Nothing like the Requiem had ever been heard by human ears, and the impression of sustained power could not be gainsaid . . . The Requiem had been an artistic success. No one in Paris who was capable of exercising judgment could doubt that this new music was something to reckon with. The leaders of the Romantic generation never forgot it and, 35 years later, after Berlioz' death, Liszt was still pondering the powerful, inscrutable score. Berlioz himself said, two years before his death, that if all his works were to be ordered burned, he would ask grace for the Requiem."

iety . . . Leonard Bernstein will conduct his latest one-act opera, "Trouble in Tahiti," at Tanglewood Aug. 8.

Music As It Is Heard At Tan

PART of an audience, sitting in camp chairs, on benches, or stretched out on the grass, bask in a hot afternoon sun, the while Mozart, Beethoven or Brahms speak soothingly from the "little" Shed, wher play for everyone to wood, near Lenox.

BOSTON, MASS.
HERALD
JUL 20 1952

Symphony to Start Series Of Berkshire Shed Concerts

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SERIES A	
Thursday evening	
Beethoven	Symphony No. 3 ("Eroica")
Brahms	Symphony No. 1 in C minor
Saturday evening (Conducted by Pierre Monteux)	
Cimarosa	Overture, "The Secret Marriage"
Schubert	Symphony No. 7, in C major
Stravinsky	"The Rite of Spring"
Sunday afternoon, July 27	
Franck	Symphonic Piece, "Redemption"
Bizet	Symphony in C major
Dallapiccola	"Three Prisoners' Songs"
Ravel	"Daphnis and Chloe," Suites 1 and 2 (with chorus)
SERIES B	
Thursday evening, July 31	
Faure	Incidental Music for "Pelleas and Melisande"
Faure	Ballade for Piano and orchestra
Ravel	Piano Concerto
Brahms	Symphony No. 4, in E minor
Soloist: Nicole Henriot	
Saturday evening, Aug. 2 (Conducted by Pierre Monteux)	
Wagner	Prelude and Love-death from "Tristan and Isolde"
Wagner	Finale, "Die Walkuere"
Wagner	Final Scene, "Siegfried"
Wagner	Final Scene, "Goterdaemerung" (Soloists to be announced)
Sunday afternoon, Aug. 3	
Beethoven	Overture to "Egmont"
Beethoven	Symphony No. 8
Debussy	"Iberia"
Honegger	"Danse des Mortes" (with chorus)
SERIES C	
Thursday evening, Aug. 7	
Schumann	Symphony No. 1 ("Spring")
Swanson	Short Symphony
Tchaikovsky	Symphony No. 4
Saturday evening, Aug. 9 The Koussevitzky Memorial Concert Conducted by Leonard Bernstein	
C.P.E. Bach	Andante from Concerto in D major
Copland	Symphony No. 3
Sibelius	Symphony No.
Sunday afternoon, Aug. 10	
Berlioz	Requiem (with chorus)

Music Center Closes Sunday With 3812 Alumni Listed

TANGLEWOOD—The Berkshire Music Center will close its 10th session Sunday with 3812 alumni. They have come to the summer school of the Boston Symphony Orchestra at Tanglewood from every state of the union and 44 different countries. The total number from foreign countries is 199.

In 21 major United States symphony orchestras there are 120 players and three conductors, who have studied at Tanglewood. The Cleveland orchestra leads with 15 players, Indianapolis is second with 11 and the Boston and San Antonio Orchestras are tied for third with 10. The conductors are in Cincinnati, Louisville, Ky., and Dallas, Texas. Toronto, Canada has three players and the National Gallery in Washington has four players and the conductor.

Among 24 conductors in major and minor orchestras are: Leonard Bernstein, free lance; Thor Johnson, Cincinnati; Walter Handl, Dallas; Eleazar deCarvalho, Rio de Janeiro; Lukas Foss, free lance; Robert Zeller, Sadler's Wells Ballet, Herman Herz, Duluth; Alexander Leslie, Springfield; Hans Gruher, Vancouver; Howard Shanet, Huntington, W.Va., Wolfgang Stressemann, Toledo, Ohio.

Among prominent singers are six with the Metropolitan Opera Company, 17 with the New York City Center Opera, Adele Addison, Nancey Trickey, William Horne and Janice Moudry, who are free lance singers, and Mario Lanza, with MGM. Listed in the prominent alumni are choral directors, instrumentalists and composers.

The school has had each season a guest teacher of composition, usually from Europe, including Arthur Honegger, Darius Milhaud and Jacques Ibert, Frenchmen, Luigi Dallapiccola of Italy, and Paul Hindesmith and Samuel Barber, Americans.

Each year the opera department has staged an opera distinguished for its performance, with four American premieres. It is believed that Mozart's "Titus," this season's production, is also a first.

Sunday Std'd Times
July 27 '52

Major Festival Is UnderaWy At Tanglewood

Special to The Standard-Times

TANGLEWOOD, Lenox, July 26—With an official welcome for the Boston Symphony Orchestra and Charles Munch, its conductor, by Berkshire County Thursday night at their opening concert in the big shed, Tanglewood began its major Berkshire Festival. The concerts will continue through Aug., 10, with programs every Thursday and Saturday night and Sunday afternoon.

Pierre Monteux arrived in Lenox Tuesday from Paris, to take the baton for the first two Saturday night concerts as the first guest conductor not trained by the late Serge Koussevitzky. As Boston Symphony leader from 1919 to 1924, and as guest conductor last season and on the European tour, Mr. Monteux is well acquainted with the orchestra. One of the highlights of Saturdays program this weekend is Stravinsky's "The Rite of Spring," for which he was booed when he introduced it in Paris 39 years ago and cheered when he repeated it with the Boston Symphony last May in the same hall. His second concert Aug. 2 will be all-Wagner, with Margaret Harshaw, Howard Vandenburg and James Pease as soloists.

On tomorrow's program will be "Three Songs in Captivity" by Luigi Dallapiccola, who will be in the audience. He has come from Italy for the second season to teach composition at the Berkshire Music Center. The piano soloists will be Ralph Berkowitz, dean of the school, and Lukas Foss, pianist, conductor and composer who is teaching at the Center. Hugh Ross will conduct with the chorus.

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rtets and small orchestra
is everywhere in Tangle

Second

thusiastic Fe
es Ovation

Nicole Henriot Ac
At Tanglewood—B
Draws Praise for

JAY C. ROSENFELD

LEWOOD—Nicole Henriot, soloist in the first Boston Orchestra concert of this and middle week end of the shire Festival series in the hed last night, scored a success. She played Faure's or piano and orchestra, and Ravel piano concerto. selection makes too severe on a soloist pianistically musicianship and evident esire to give the music its erspective endeared her to audience (6500) and they her enthusiastically.

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INFOR[illegible]TION OBSCURED

d At Tang ood

the "little" Shed, where quartets and small orchestras
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wood, near Lenox, Ma

Plouffe

'A GENUINE SUCCESS': Nicole Henriot, featured soloist with the Boston Symphony Orchestra at the Tanglewood Shed concert last night not only won an ovation from the large audience, but Charles Munch, right, BSO conductor, and the musicians at left joined in praising her performance.

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nthusiastic Festival Audience ives Ovation to Piano Soloist

Nicole Henriot Acclaimed by 6500 At Tanglewood—Brahms Fourth Symphony Draws Praise for BSO, Munch

By JAY C. ROSENFELD

ANGLEWOOD—Nicole Henriot, ured soloist in the first Boston phony Orchestra concert of this nd and middle week end of the Berkshire Festival series in the t Shed last night, scored a genuine success. She played Faure's ballade for piano and orchestra, and the Ravel piano concerto. Neither selection makes too severe demands on a soloist pianistically but her musicianship and evident sincere desire to give the music its proper perspective endeared her to the large audience (6500) and they recalled her enthusiastically.

Personable Young Lady

She is a very personable young lady. She wore a rather wide black belt around her slim waist to separate a billowy yellow skirt from a diaphanous white blouse, (or was it to keep them together) and tripped out with short, swift steps. The Faure ballade is a beautiful love song. Indeed, the opening orchestral number on the program, also Faure, the incidental music for "Pelleas and Melisande" is in the same nature of writing. Soft and gentle and tender and, for this writer, some of the most undeservedly neglected music in the repertory. All the more thanks, therefore, to Charles Munch for placing it on the programs and doubly so for playing it so beautifully. He never allowed the orchestra to rise above a certain level of sound and it was indeed a pleasure to listen to long stretches of pure melody and harmonic vagaries without the crash and vehemence of musically-expressed heaving emotions.

The Ravel concerto was first played 20 years ago by Miss Henriot's teacher, Marguerite Long, with the composer directing the orchestra in the Salle Pleyel at Paris. Ravel, as is often the case with composers, was not an outstanding conductor and the jazz rhythms which he used to such advantage did not take on too much under his premier baton. He was a small man and quiet, and did not enter into the spirit of the music which his own pen had written. Last night Miss Henriot caught it perfectly, with wit and animation and delicacy, maybe a little bit too much of this latter attribute, for she made our gross jazz a bit Gallic, no fault, however.

Speyer Shares Ovation

The beautiful English horn solo was outstandingly performed by Louis Speyer and Miss Henriot, on one of her several recalls, gallantly stepped back and took Mr. Speyer's hand to ask him to share the applause.

The inevitable photographers were in their regular stations when it came time for her to bow and the first time they exploded their flashes they apparently caught her unaware, for she definitely winced with surprise and made a delightful deprecating gesture asking them to desist, which, of course, they didn't.

After intermission Munch played the Brahms fourth symphony. He gave it a grandeur and breadth to raise it far above ordinary pedestrian readings. The main distinction of the performance was a pace faithfully following the composer's own indication: "Allegro, but not too much so." Usually the first movement is made to step on so swiftly that its whole character is missed. Munch gave it mature ardor by playing it with deliberation and intensity.

Monumental Performance

The orchestra played with glowing tone for him and achieved both tremendous climaxes of sound and, on the other end of the gamut, great effects in dramatic pauses and rhetorical silences. One such effect was carried a bit to extremes, we thought, in the last movement in the variation just before the stentorian brass repeats its opening announcement. Here he deminished the orchestra's tone to a vanishing point and retarded their progress to a momentary standstill, but it was a big performance monumental and one that grip you. Mr. Munch and the o tra received an ovation.

Tanglewood

TODAY

Tanglewood on Parade, annual benefit for for the Berkshire Music Center.

PM
4.00 Opera in the formal garden for reserved and box seat holders.
5.45 Fanfare, followed at 6 by simultaneous performances by four school departments.
8.30 Concert by Boston Symphony Orchestra.
Leonard Bernstein and other alumni conducting.
Drawing of door prizes.
Dancing on the lawn.

TOMORROW

AM
10.00 Public rehearsal of Boston Symphony Orchestra, benefit of Pension Fund.
PM
*4.00 Composers' forum.
8.15 Berkshire Festival Concert by Boston Symphony Orchestra.
Pierre Monteux, conducting.
*Friends of Berkshire Music Center invited.

More Soloists Are Named For 'Carmen'

Bernstein Will Conduct BSO in Shed Tonight

TANGLEWOOD — Additional soloists were announced today for the last act of "Carmen," in which Leonard Bernstein will conduct the Boston Symphony Orchestra tonight in the concert of Tanglewood on Parade.

With David Lloyd as Don Jose, James Pease as Escamillo, Mildred Miller as Carmen, Francis Barnard will sing the role of Zuniga, Margo Stagliano of Frasquita and Jacqueline Bazinet that of Mercedes. Like all those who are donating their talent, they are former students at the Berkshire Music Center, for which the benefit is held.

Lloyd on TV Shows

Mr. Lloyd, a native of Fort Washington, N.Y., studied at the Curtis Institute and at Tanglewood in the summers from 1947 through 1951. He now sings with the New York City Center Opera and appears on the concert and television stage. He sang the title role in the first American performance of Benjamin Britten's opera, "Peter Grimes," at the Berkshire Music Center, and has appeared in it many times since.

Mrs. Bazinet, described as a dramatic coloratura soprano, is from New Bedford. A graduate of the New England Conservatory, she studied at Tanglewood several seasons. She coaches voice and sings in opera and concert in the winter season.

A native of Cleveland, Mr. Barnard studied at George Washington University, the Juilliard and Cincinnati Conservatories. He is spending his fourth season at Tanglewood. He is currently associate professor of voice at Illinois Wesleyan University.

Margo Stagliano, a student in 1951, is the wife of James Stagliano, principal French horn player of the Boston Orchestra.

12 Door Prizes

The 12 door prizes, which include an RCA Victor Shelley model TV set, installed, will be drawn immediately after the concert by Mrs. Owen Johnson, one of the founders of the Berkshire Festival.

Members of the school faculty will play for dancing on the lawn.

Soloists in All-Wagner Program Tomorrow

James Pease
Bass

Margaret Harshaw
Soprano

Howard Vandenburg
Tenor

TANGLEWOOD—Margaret Harshaw, soprano, Howard Vandenburg, tenor, and James Pease, bass, will be the soloists in the all-Wagner program of the Berkshire Festival tomorrow night with the Boston Symphony Orchestra, Pierre Monteux conducting. It will be the second and last concert that Mr. Monteux will conduct at Tanglewood this season.

Made Met Debut in 1942

Miss Harshaw began her career at Robin Hood Dell, Philadelphia, where she appeared in summer opera productions, while she was studying with William vonWymetal of the Curtis Institute. She also studied with Madame Schoen-Renee at the Juilliard School of Music on scholarship. Since her debut with the Metropolitan Opera Company in 1942 she has sung in various parts of the world. Extending her voice from contralto to soprano, she returned to the Metropolitan in 1951. There she has sung such parts as Senta in "The Flying Dutchman," Brunhilde in "Gotterdammerung," Kundry in "Parsifal" and Isolde.

Mr. Vandenburg, who is a native of Buffalo, began his career as a baritone, but has recently developed his voice in the tenor range. As one of the leading baritones of the Philadelphia Opera Company he sang major roles in 300 performances. As a "heoric-dramatic tenor" he now sings oratorio, German, French and Itailian opera and a concert repertoire. He has sung over radio and television. He was soloist at the Bach Festival and has recently returned from three cross-country concert tours. He sang the final scene from "Siegfried," in which he will appear tomorrow night, at the Cincinnati Music Festival last year.

Air Force Veteran

Mr. Pease, who sang earlier in the Festival, made his professional debut with the Philadelphia Opera Company in 1941. His career was interrupted by three years of service in the Army Air Force. He has sung at Tanglewood and on many other occasions with the Boston orchestra. His first appearance at Tanglewood was as a student at the Berkshire Music Center in one of the leading parts of the first American production of "Peter Grimes." He has been a leading singer in the productions of the New York City Center Opera, and now has a contract with the Hamburg Opera.

Tickets are on sale at the box office at Tanglewood and at England Brothers. General admission for listening from the lawn will be sold before the concert.

The Program

The program follows:

Wotan's Farewell and Fire Music from Die Walkure, Act 3 .... Wagner
Siegfried, Act 3, Scene 2 .... Wagner
Excerpts from Gotterdammerung.. Wagner

[50]

Monteux Triumphs at Festival In Tanglewood Debut

Stravinsky's 'Rite of Spring' High Light of Saturday Night Concert—Munch Shares Ovation With Flautist, Georges Laurent

By JAY C. ROSENFELD

TANGLEWOOD—Charles Munch shared the podium at Tanglewood over the week end with Pierre Monteux, a former conductor of the Boston Symphony Orchestra in the decade before Serge Koussevitzky. Munch gave the baton to Monteux for the Saturday evening concert while he presided yesterday afternoon himself.

Monteux's program included the most controversial composition of the present century and the one in which he has had the most direct and intimate contact, the "Rite of Spring" of Igor Stravinsky. At its initial performance in 1913 in Paris, Monteux was the conductor and he was again the conductor last May in the same concert hall when the Boston orchestra, on its first European tour, played it, again with the composer in the audience.

At Saturday night's performance there were two men of the Boston orchestra who were in the orchestra at the Theatre des Champs Elysees in 1913 at the first playing: Louis Speyer, English horn, and Henri Girard, double bass. The man who played the famous opening solo for the bassoon, Abdon Laus, later came to the Boston orchestra, but is now retired.

"Le Sacre" is no less a strange piece of music today than it was 39 years ago. Many hearing it for the first time may well have asked themselves if this is not some huge hoax. There are no tunes nor rhythms nor metre like, let's say, the Schubert symphony, the seventh, which Monteux had placed on his program preceding the Stravinsky. In fact, the reason for some of the admiration a conductor and the performers always win on a "Sacre" performance is its actual accomplishment without a catastrophy.

Nothing 'Pretty' About It

It is brutal and savage; there is nothing 'pretty' about it, and Montuex's triumph was in his self- discipline and control. His manner of conducting is to indicate whatever he pleases to convey to his musicians by gestures with his arms and hands. The body remains practically static. He relies on rehearsals for his effects and has, apparently, no last minute notions nor flashes. "Let's play as agreed" we would assume is his attitube. Thus his progress through the complications of varied metrical changes is methodical. He is a gyroscope in a melee and cyclone of notes and tone.

We remember well overhearing Stravinsky some years ago, protesting to a performer for attempting, Stravinsky claimed, to put inflections into his music. That was neither indicated nor desirable. It was not included in the performance Saturday night and one may rely on the authenticity of Monteux's performance. The music was originally written for ballet and it was so played at the very first performance. The theme, in brief, is the sacrifice of a tribe's fairest maiden by dancing to complete exhaustion as a hostage to spring.

The wind instruments and the percussion have a more important share of the proceedings than the strings. "Le Sacre's" position in music is probably very much like some of the paintings on display currently in various galleries or possibly the literature of James Joyce or Gertrude Stein. It becomes clearer on acquaintance but it is sadistic in its impact, yet we can not detect anything downright vulgar in it as we think we can of certain other examples of even later vintage and incomparably more saccharine flavor we can summon up.

A personal acquaintance who was at the original premier told of that performance. She recalled how Saint-Saens, the venerable patriach of French music, sitting beside her, kept asking "Vous aimez ca, vous aimez ca?" (You like that?). And it would seem very easy to imagine that many a one at Saturday's concert asked his neighbor the same question. The question would seem to be to ask ourselves if the possibilities of simple tunes and harmonies within the octave have been exhausted by the countless composers of whom Bach and Beethoven and Mozart, or as Saturday night, Cimarosa and Schubert, are the arch exhausters, and that anyone choosing to write today must seek new fields and other paths.

Mr. Munch brought the violas back to his right hand where Mr. Monteux had placed the second violins. He chose a work of the same epoch for his major offering of yesterday afternoon: Ravel's orchestral suites, both the first and second series from "Daphnis and Chloe." Also written with ballet in mind, they were performed for the first time within a year preceding "Le Sacre" also under the baton of Monteux.

Historians and sociologists can see in clear perspective the change nay, even the revolution, in taste and manners that takes place in comparatively short spans. There is certainly very little protest today to the sweeping and delirious swirls of Ravel. Indeed, audiences seek it out and record owners put it on their turntables for the thrill it invariably provides. It is the type of frenzied and violently contrasting music in which Mr. Munch excells and the reaction of the huge audience was exactly as might have been predicted.

Praises Musicians

The orchestra itself has never acquitted itself better of these really rugged tests than it has in these first three programs. The vagaries of a succession of conductors have found them alive and alert with instantaneous response. The solo wind instruments or the sections themselves — as the trumpets in the Stravinsky, the oboe in the Bizet symphony and the strings in the same vivacious work — have proved themselves brilliant virtuosi.

One of the most touching incidents of the afternoon was Mr. Munch's generous sharing of the applause in the Ravel with veteran flautist Georges Laurent who played his assignments most beautifully and who will retire at the end of this Tanglewood season after 33 years of distinctive service to the orchestra. Munch used the chorus of the Berkshire Music Center, a factor which is usually omitted, but which yesterday added incalculable depth to the performance. Ravel has used the voices as instrumental lines and given them no words. The build-up in the first series was magnificent and in the second, where they augment the orchestral instruments, the effect is awesome.

Hugh Ross conducted the chorus in Dallapiccola's "Three Songs in Captivity" in which the accompaniment is played by two harps, percussion and two pianos, played by Ralph Berkowitz and Lukas Foss. Mr. Ross handled the chorus with vivid inpiration and blended their tone with the rare combination of accompaniment with great skill. The "Prayer of Mary Stuart" was deeply penitent in spirit and effective in its portrayal of the background the composer had developed. The remaining two were less easily oriented on the first hearing but the audience was very happy to show the composer their appreciation as he was summoned to the stage by Mr. Ross.

The concert began with the symphonic piece from Cesar Franck's "Redemption" and the symphony of 17-year-old Bizet, played with headlong speed and vivacity. The oboe solo in the adagio was beautifully played by Ralph Gomberg although the entire orchestra gave the whole symphony a remarkable glitter.

Plouffe

SUCCESSFUL DEBUT: Pierre Monteux, who made his first appearance at Tanglewood Saturday night as conductor of the Boston Symphony Orchestra, was recalled to the platform several times by the huge audience following the performance of Stravinsky's "Rite of Spring," which he first conducted 39 years ago.

Eagle-July 31 City Edition

Full Program Is Announced For Tanglewood on Parade

Programs were announced today for the simultaneous performances by the various departments of the Berkshire Music Center tomorrow at 6 PM, when Tanglewood will be on parade for the benefit of the school.

In the Music Shed the school orchestra will play Haydn's symphony in G major, Robert Mandell conducting; Beethoven's concerto in D major, Serge Blanc, soloist, Elyakum Shapira conducting; and Benjamin Britten's "The Young Person's Guide to the Orchestra," Lorin Maazel conducting, with David Lloyd as narrator.

In the chamber music hall will be heard Passacaglia (Handel-Halvorsen); sonata for flute and piano (Yehosaua Lakner, a student); "As Vesta was Descending" (Weelkes) and "Le Chant des Oiseaux" (Janequin) both by the madrigal group; theme and elaborations (Leonard Rosenman); sextet (Bridge).

In the theatre, the scenic cantata, "Alcottiana" by Andre Singer, will be staged by Boris Goldovsky, assisted by Ludwig Zirner, accompanied by Andre Singer, with Charles Lawrie as musical assistant. The large cast will be in costumes designed by Laura Zirner, loaned by the University of Illinois Opera Workshop. Mrs Zirner designed the unit sets also.

In the barn the Tanglewood Study Group under Ingolf Dahl, professor of the University of Southern California, will conduct a program including "Stabat Mater" (Caldara); "Two Catches" (Purcell); "De Plus en Plus" (Binchois); "Lamento" (J. C Bach); "Concerto Grosso in B-flat (Handel) and two chorales (J. S. Bach).

At 7 the chorus will sing on the porch of the main house the following: "Valle Profonda" (Lassus), Roger Bailey conducting; "Revecy Venir" (Lejeune) Peggy Smith conducting; "Silver Swan" (Gibbons) William Hazard, conducting; "Ecoo Momorar" (Monteverdi), Moshe Buchholz conducting; "Five Flower Songs" (Britten), Douglas Harding conducting; Brahms "Motet"; "Three Folk Songs" (Copland).

The concert by the Boston Symphony Orchestra will follow at 8.15. The special performance of Pergolesi's "Livietta e Tracolla" and scenes from Ibert's "Angelique" will be held in the formal garden at 4 for reserved seat and box-holders. The refreshment tent will be open for sandwiches and beverages for those who picnic on the lawn. The evening will close with the drawing of 12 door prizes, including an RCA Victor TV set, table model, and dancing on the lawn.

All seats in the front section are reserved. The rear section will be for those with general admission tickets to the capacity of the Shed

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This Clipping From

PHOENIX, ARIZ.
ARIZ. REPUBLIC

JUL 20 1952

Rubenstein Will Perform

TANGLEWOOD, Lenox, Mass., July 19—Arthur Rubinstein will play the solo in Brahms's "Second Piano Concerto" with the Boston Symphony Orchestra at the Berkshire Festival Aug. 7. The announcement was made by Charles Munch, conductor, who made known at the same time other changes in the program and the names of additional soloists.

Brahms's Fourth Symphony was included in the July 31 program following the receipt by the orchestra of the highest award of the Academie du Disque Francais for its recording of the Brahms work.

Margaret Harshaw, soprano; Charles Kullman, tenor; and James Pease, bass, will be soloists for the Wagner program that Pierre Monteux will conduct Aug. 2. Andrew McKinley will sing the tenor part in Berlioz's "Requiem" in the final festival concert Aug. 10.

Cancelling the program listed for Thursday evening, July 31, Munch will conduct instead Faure's Incidental Music for "Pelleas and Melisande" and "Ballade for Piano and Orchestra," "Ravel's "Piano Concerto" and Brahms's Fourth Symphony.

SPRINGFIELD, MASS.
MORNING UNION
JUL 18

Concerts Listed At Tanglewood July 19-July 27

Lenox, July 17—Programs of the concerts in the Berkshire Music Festival at Tanglewood Saturday, July 19, through Sunday, July 27, are scheduled as follows:—

Saturday, July 19

8.15 p. m. Berkshire Festival Concert, Charles Munch conducting.
Mozart—Litaniae for Chorus and Orch. (K. 125) conducted by Hugh Ross
—Piano Concerto in C major, (K. 467) solo by Lukas Foss
Schubert—Mass in G major

Sunday, July 20

*10 a. m. Chamber Music at Berkshire Music Center.
3 p. m. Berkshire Festival Concert, Charles Munch conducting
Haydn Symphony No. 99 in E-flat
-Symphony No. 86 in D major
Schubert -Mass in G major
*8.15 p. m. Composer's Forum.

Tuesday, July 22

*4.30 p. m. Song Recital by Berkshire Music Center students
*8.15 p. m. Evening of one-act operas

Wednesday, July 23

*8.15 p. m. Berkshire Woodwind Ensemble, gift of the Elizabeth Sprague Coolidge Foundation in the Library of Congress

Thursday, July 24

8.15 Opening Concert of Berkshire Festival in the shed Charles Munch conducting.
("Welcome Home" to the Orchestra by Berkshire County")
Beethoven...Symphony No. 3, "Eroica"
Brahms...Symphony No. 1, in C minor
Presentation of citation of welcome and appreciation from Berkshire County to Charles Munch by Mayor Robert T. Capeless of Pittsfield

Friday, July 25

*8.15 p m. Symphony concert by the student orchestra, Aaron Copland conducting his own composition, from "Billy the Kid" and Hugh Ross conducting [illegible]gad's Cantata for Chorus and Orchestra.

Saturday, July 26

10 a. m. Public rehearsal by Boston Symphony Orchestra (Benefit, Pension Fund)
8.15 p. m. Berkshire Festival concert, Pierre Monteux conducting.
Cimarosa--Overture, "The Secret Marriage"
Schubert—Symphony No. 7, in C major
Stravinsky "The Rite of Spring"

Sunday, July 27

*10 a. m. Chamber Music at Berkshire Music Center.
3 p. m. Berkshire Festival Concert Charles Munch conducting.
Franck...Symphonic Piece from "Redemption"
Bizet...Symphony in C major
Dallapiccola..."Three Prisoners' Songs" (with chorus conducted by Hugh Ross)
Ravel..."Daphnis and Chloe," Suites 1 and 2 (with chorus)
*8.15 p. m. Composers' Forum

*Open to Friends of the Berkshire Music Center whose contributions help to support the school.

BRIDGEPORT, CONN.
POST
JUL 27 1952

YMCA to Sponsor Trip to Tanglewood

The YWCA will sponsor another one of its summer bus trips on next Sunday. The destination will be the Berkshire Music Festival, at Tanglewood~~, Lenox, Mass., one of~~ the outstanding summer attractions in the New England area.

The program, by the Boston Symphony Orchestra, follows: "Overture to Egmont" by Beethoven; "Symphony No. 8" by Beethoven, "Iberia" by Debussey and "Danse des Morts" (with chorus) by Honegger.

The bus will leave the YWCA, 263 Golden Hill street, at 9:30 a.m. and will return in the early evening. Those making the trip are requested to bring box lunches. General admission tickets will be bought.

For reservations, contact the "YW" as soon as possible because of limited reservations.

SYMPHONY HAILED AT FESTIVAL

Plaque Is Presented to Mark Return of Orchestra

BY WARREN STOREY SMITH

PITTSFIELD, July 24 — The opening concert of the current Berkshire Festival at Tanglewood this evening was not merely one more festival opening, it was a very special occasion.

FIRST TIME

Tonight for the first time since its tour of Europe last May, the Boston Symphony Orchestra played together as a whole. Many of the men, but not all, took part in the June Pops. There was then a division of forces with some of the players functioning in the Esplanade concerts and some participating in the preliminary small orchestra concerts of the festival.

To mark this event Mayor Robert T. Capeless, of Pittsfield made a public presentation to the orchestra, through its conductor, Charles Munch, of a plaque upon which are inscribed these words: "Welcome home to Tanglewood. The people of Berkshire county salute the Boston Symphony Orchestra on the occasion of its first concert after its triumphant tour of Europe. As friends and neighbors we shared with delight, though at a distance, the unparalleled adulation which greeted this peerless band of musicians in its first tour abroad.

Marked With Pride

"In the spring of 1952 we marked with pride that this orchestra was a chosen democratic instrument to sound the note of freedom in an embattled continenent. We rejoice that this great ensemble returns to us at Tanglewood to enrich our lives and to glorify, in its majestic fashion, our beautiful Berkshire Hills."

This document, which bears the signatures of J. Joseph McCabe, John Henderson and John F. Shea, commissioners of Berkshire county, was read to the assembled audience of over 8000 people by Mayor Capeless, who had been introduced by Henry B. Cabot, president of the board of trustees of the Boston Symphony Orchestra.

In a short and graceful speech Mr. Cabot pointed out that the Boston Symphony now belongs to Berkshire county quite as much as it does to Boston itself, and he closed by saying that nowhere else in the world could be found such a combination of beautiful scenery and great music.

This ceremony accomplished, Messrs. Cabot, Capeless and Munch retired, and after a few moments the conductor returned to lead the orchestra through the first number on the program, Beethoven's "Eroica" Symphony. The only other piece, which came after intermission, was the First Symphony of Brahms. Now both Beethoven and Brahms are, first of all, symphonists. With them, orchestration was not a primary concern. There will be other times in the three weeks to come when the tone of the orchestra will be more resplendent than it was permitted to be last evening. What we did hear was orchestral playing in which every member of the orchestra participated to his fullest extent. Mr. Munch's approach to Beethoven is highly individual. He does not by any means let the composer speak for himself, but, according to his lights, helps him at every turn with careful molding of phrase and adjustment of dynamics.

NEW YORK, N. Y.
HERALD TRIBUNE
JUL 24

To Play at Tanglewood

Boston Symphony to Give First of Its Nine Concerts Tonight

LENOX, Mass., July 23.—The Boston Symphony Orchestra, conducted by Charles Munch, will give the first of its nine Berkshire Festival concerts in the Music Shed at Tanglewood at 8:15 tomorrow night, playing two symphonies, the third of Beethoven and the first of Brahms. A resolution of welcome and appreciation will be presented to Mr. Munch by Mayor Robert T. Capeless of Pittsfield on behalf of communities in this region.

Pierre Monteux will conduct the second concert of this series Saturday night, and Mr. Munch the third on Sunday afternoon. There will also be a public rehearsal by the orchestra at 10 a. m. Saturday for the benefit of its pension fund.

The Berkshire Music Center's student orchestra will give a concert Friday night in the Music Shed, where Aaron Copland will conduct music from his "Billy the Kid" and Hugh Ross will conduct Orgad's cantata for chorus and orchestra.

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400 Attend Tribute to Koussevitzky

Late Conductor's Wife Announces $2000 Gift To Lenox Library

LENOX — Mrs. Serge Koussevitzky, widow of the late conductor, was principal speaker Saturday at a simple ceremony at the Lenox Library commemorating his birthday. About 400 people attended.

Introduced by John H. P. Gould, president of the library, she announced the gift of $2000 from the Koussevitzky Music Foundation to the library in recognition of the institution's "cultural service to its community and the signal aid it has rendered to the purposes and ideals of the Berkshire Music Center.

"The Lenox Library," she said, "for more than a decade gave understanding support to Dr. Koussevitzky's efforts to create here in the Berkshires not only a great national and international festival of music but also a center of a unique kind of music education.

"It is our hope that the enlarged collection of music scores, records and books on music will be used to the full by the members of the community and students alike."

Following Mrs. Koussevitzky's talk, two movements from Beethoven and Bruckner were played by William Kroll, Richard Burgin, Joseph de Pasquale, Eugene Lehner and Jean Bedetti, members of the faculty at the Berkshire Music Center and collaborators with the late conductor.

A "March of Time" film and a State Department film showing the Boston Symphony Orchestra and Tanglewood were shown. Tea was served in the garden of the library.

[illegible] – July 28, 1952

Composer, Conductor on Stage at Tanglewood

Plouffe

Luigi Dallapiccola applauds Hugh Ross for his conducting of the Boston Symphony Orchestra and the Music Center chorus in the former's "Three Prisoners' Songs" yesterday afternoon at Tanglewood. Ralph Berkowitz (standing), pianist, and (seated) Bernard Zighera, first harpist, were two of the soloists.

SPRINGFIELD, MASS.
REPUBLICAN
JUL 20 1952

Tanglewood Concerts

With the last of the chamber orchestra programs in the Theater-Concert Hall at Tanglewood this afternoon, the stage is set for the opening later in the week of the annual series of nine appearances of the full Boston Symphony Orchestra in the spacious Music Shed. The next three Thursday and Saturday nights and Sunday afternoons will be devoted to the world's great music, performed by an organization that has long been regarded by many as the most polished in America and which, on its recent first visit to England and the continent, was acclaimed in superlative terms.

Charles Munch, regular conductor since the death of Serge Koussevitzky, will lead most of the Music Shed concerts, with Pierre Monteux, former conductor, and Leonard Bernstein on the podium in the others. The festival chorus, directed by Hugh Ross, will be heard on several occasions, while one of the high points of the entire Tanglewood season will be the appearance on Aug. 7 of Artur Rubinstein as soloist in Brahms' second piano concerto.

Modern music, and master works of the past—by Wagner and Beethoven, Tchaikowsky, Sibelius and Debussy—will be presented on these comprehensive programs. Those concluding today in the smaller hall have been made up of lesser and often austere compositions; for the first time composers other than Bach and Mozart were included—Handel, Schubert, Vivaldi. All this is musical fare of the finest sort, available by and large, with the student facilities and the setting, nowhere else.

It is close to 20 years now since these outdoor concerts in the hilly stillness of the Berkshires began on a small scale. It is 15 years since that memorable occasion when the orchestra competed in "The Ride of the Valkyrie" against the flashings and crashings of a thunderstorm outside the big tent. Ten years ago this summer the main concerts had to be called off because of the war but, in the years since being resumed, they have achieved new heights. Western Massachusetts residents need hardly be reminded that there exists in their midst a thriving summertime music center without parallel in the western hemisphere.

NEW YORK, N. Y.
HERALD TRIBUNE
JUL 25 1952

Tanglewood

The Berkshire Festival

* * *

By Arthur Berger

The Bostonians

LENOX, Mass., July 24.—The Berkshire Festival entered its major phase here this evening with more than its usual atmosphere of festivity, for this was the first appearance of the Boston Symphony Orchestra in full body since its successful spring tour abroad. Berkshire County rose to the occasion of welcoming the orchestra back to Tanglewood with a variety of official features, the most notable of which was the presentation by Pittsfield's mayor, Robert T. Capeless of a certificate expressing the pride of the Berkshire region in the "unparalleled adulation" that greeted the musical emissaries in Europe.

The mayor was introduced by Henry B. Cabot, president of the board of trustees of the orchestra, just before the start of the program of Beethoven and Brahms under the direction of Charles Munch. The scroll was the handiwork of people of towns and cities in the general neighborhood of the Tanglewood Estate. The paper was made by Crane & Co., of Dalton; the leather for the frame was tanned by the Widen Tanning Company, of North Adams; the Eaton Paper Company, of Pittsfield, takes credit for illuminating the script, and Duilio Boldrini, of Lenox, carved the frame.

The mayor, in presenting the scroll, said that when Berkshire County had the news of the orchestra's reception abroad it felt it wanted to give the Bostonian's a reception too. Berkshire, he wanted it known, felt that the Boston Symphony belong to it as well as to Boston. This feeling, he made it understood, had existed for some time, though this was the first time it was officially expressed.

A representation of some twenty-five officials from the county's thirty-two towns was in the audience, which also included two of the three Berkshire county commissioners who voted the official welcome. They were J. Joseph McCabe and John F. Shea. The third commissioner was John Henderson, and the names of all three were ascribed to the certificate. Charles Munch accepted the framed scroll with words of appreciation.

Mr. Cabot read from the platform congratulatory telegrams from Senator Leverett Saltonstall of Massachusetts and Congressman John W. Heselton of the first district in Massachusetts where Tanglewood is situated. Senator Saltonstall extended his "welcome home greetings" to the orchestra and its musical director, Charles Munch, and described the orchestra as "for many years one of Massachusetts' and one of America's greatest institutions, bring pleasure and inspiration to all our people." Congressman Heselton regretted that congressional appointments made it impossible for him to be at Tanglewood tonight. "I am sure," he wrote, "that the people of the ifrst district were proud of you all throughout your recent European tour and that you made a very real contribution to our country internationally."

The atmosphere of festivity was pointed up for those who entered Tanglewood's main gate by the arch of evergreen and geraniums prepared by volunteers from Lenox and Pittsfield. The weather could scarcely have been more congenial for outdoor listening than it was this evening, with clear skies and fresh breezes wafting the listeners in the shed and the usual additional auditors sprawled on the lawns behind it.

The change to cool fresh weather had arrived very much with a flourish last night, during a concert in the theater concert hall by the Berkshire Woodwinde Ensemble in a chamber music series sponsored by the Elizabeth Sprague Coolidge Foundation. The storm broke loose during the last part of the program, while the men were playing Poulenc's sextet. Against serious competition from the patter of rain on the wooden roof, the ensemble valiantly continued to the end, while some of the listeners had to shift positions from one place to another to avoid a few leaks in the ceiling. The contemporary program included, besides the Poulenc, works of Irving Fine, Arthur Berger. Roussel and DeBussy.

The present season is the Berkshire Festival's fifteenth. While it started in 1934 under different auspices than the present, the project was shelved during the war. The Boston group held forth here for the first time in 1936. In the following year it moved to the Tanglewood estate, the gift of Mrs. Gorham Brooks. In 1938 the shed was built and this is thus the fifteenth summer of the existence of the hugh fan-shaped construction that is acoustically reinforced and seats 6,000. This summer, too, the Berkshire Music Center, the orchestra's school here at Tanglewood, will hold its tenth session, the anniversary will be marked at the annual Tanglewood on parade, Friday, Aug. 1.

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[50]

SYMPHONY HAILED AT FESTIVAL

Plaque Is Presented to Mark Return of Orchestra

BY WARREN STOREY SMITH

PITTSFIELD, July 24 — The opening concert of the current Berkshire Festival at Tanglewood this evening was not merely one more festival opening, it was a very special occasion.

FIRST TIME

Tonight for the first time since its tour of Europe last May, the Boston Symphony Orchestra played together as a whole. Many of the men, but not all, took part in the June Pops. There was then a division of forces with some of the players functioning in the Esplanade concerts and some participating in the preliminary small orchestra concerts of the festival.

To mark this event Mayor Robert T. Capeless, of Pittsfield made a public presentation to the orchestra, through its conductor, Charles Munch, of a plaque upon which are inscribed these words: "Welcome home to Tanglewood. The people of Berkshire county salute the Boston Symphony Orchestra on the occasion of its first concert after its triumphant tour of Europe. As friends and neighbors we shared with delight, though at a distance, the unparalleled adulation which greeted this peerless band of musicians in its first tour abroad.

Marked With Pride

"In the spring of 1952 we marked with pride that this orchestra was a chosen democratic instrument to sound the note of freedom in an embattled continent. We rejoice that this great ensemble returns to us at Tanglewood to enrich our lives and to glorify, in its majestic fashion, our beautiful Berkshire Hills."

This document, which bears the signatures of J. Joseph McCabe, John Henderson and John F. Shea, commissioners of Berkshire county, was read to the assembled audience of over 8000 people by Mayor Capeless, who had been introduced by Henry B. Cabot, president of the board of trustees of the Boston Symphony Orchestra.

In a short and graceful speech Mr. Cabot pointed out that the Boston Symphony now belongs to Berkshire county quite as much as it does to Boston itself, and he closed by saying that nowhere else in the world could be found such a combination of beautiful scenery and great music.

This ceremony accomplished, Messrs. Cabot, Capeless and Munch retired, and after a few moments the conductor returned to lead the orchestra through the first number on the program, Beethoven's "Eroica" Symphony. The only other piece, which came after intermission, was the First Symphony of Brahms. Now both Beethoven and Brahms are, first of all, symphonists. With them, orchestration was not a primary concern. There will be other times in the three weeks to come when the tone of the orchestra will be more resplendent than it was permitted to be last evening. What we did hear was orchestral playing in which every member of the orchestra participated to his fullest extent. Mr. Munch's approach to Beethoven is highly individual. He does not by any means let the composer speak for himself, but, according to his lights, helps him at every turn with careful molding of phrase and adjustment of dynamics.

NEW YORK, N. Y.
HERALD TRIBUNE

JUL 24 '52

To Play at Tanglewood

Boston Symphony to Give First of Its Nine Concerts Tonight

LENOX, Mass., July 23.—The Boston Symphony Orchestra, conducted by Charles Munch, will give the first of its nine Berkshire Festival concerts in the Music Shed at Tanglewood at 8:15 tomorrow night, playing two symphonies, the third of Beethoven and the first of Brahms. A resolution of welcome and appreciation will be presented to Mr. Munch by Mayor Robert T. Capeless of Pittsfield on behalf of communities in this region.

Pierre Monteux will conduct the second concert of this series Saturday night, and Mr. Munch the third on Sunday afternoon. There will also be a public rehearsal by the orchestra at 10 a. m. Saturday for the benefit of its pension fund.

The Berkshire Music Center's student orchestra will give a concert Friday night in the Music Shed, where Aaron Copland will conduct music from his "Billy the Kid" and Hugh Ross will conduct Orgad's cantata for chorus and orchestra.

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400 Attend Tribute to Koussevitzky

Late Conductor's Wife Announces $2000 Gift To Lenox Library

LENOX — Mrs. Serge Koussevitzky, widow of the late conductor, was principal speaker Saturday at a simple ceremony at the Lenox Library commemorating his birthday. About 400 people attended.

Introduced by John H. P. Gould, president of the library, she announced the gift of $2000 from the Koussevitzky Music Foundation to the library in recognition of the institution's "cultural service to its community and the signal aid it has rendered to the purposes and ideals of the Berkshire Music Center.

"The Lenox Library," she said, "for more than a decade gave understanding support to Dr. Koussevitzky's efforts to create here in the Berkshires not only a great national and international festival of music but also a center of a unique kind of music education.

"It is our hope that the enlarged collection of music scores, records and books on music will be used to the full by the members of the community and students alike."

Following Mrs. Koussevitzky's talk, two movements from Beethoven and Bruckner were played by William Kroll, Richard Burgin, Joseph de Pasquale, Eugene Lehner and Jean Bedetti, members of the faculty at the Berkshire Music Center and collaborators with the late conductor.

A "March of Time" film and a State Department film showing the Boston Symphony Orchestra and Tanglewood were shown. Tea was served in the garden of the library.

Eagle July 28, 1952

Composer, Conductor on Stage at Tanglewood

Plouffe

Luigi Dallapiccola applauds Hugh Ross for his conducting of the Boston Symphony Orchestra and the Music Center chorus in the former's "Three Prisoners' Songs" yesterday afternoon at Tanglewood. Ralph Berkowitz (standing), pianist, and (seated) Bernard Zighera, first harpist, were two of the soloists.

SPRINGFIELD, MASS.
REPUBLICAN

JUL 20 1952

Tanglewood Concerts

With the last of the chamber orchestra programs in the Theater-Concert Hall at Tanglewood this afternoon, the stage is set for the opening later in the week of the annual series of nine appearances of the full Boston Symphony Orchestra in the spacious Music Shed. The next three Thursday and Saturday nights and Sunday afternoons will be devoted to the world's great music, performed by an organization that has long been regarded by many as the most polished in America and which, on its recent first visit to England and the continent, was acclaimed in superlative terms.

Charles Munch, regular conductor since the death of Serge Koussevitzky, will lead most of the Music Shed concerts, with Pierre Monteux, former conductor, and Leonard Bernstein on the podium in the others. The festival chorus, directed by Hugh Ross, will be heard on several occasions, while one of the high points of the entire Tanglewood season will be the appearance on Aug. 7 of Artur Rubinstein as soloist in Brahms' second piano concerto.

Modern music, and master works of the past—by Wagner and Beethoven, Tchaikowsky, Sibelius and Debussy—will be presented on these comprehensive programs. Those concluding today in the smaller hall have been made up of lesser and often austere compositions; for the first time composers other than Bach and Mozart were included—Handel, Schubert, Vivaldi. All this is musical fare of the finest sort, available by and large, with the student facilities and the setting, nowhere else.

It is close to 20 years now since these outdoor concerts in the hilly stillness of the Berkshires began on a small scale. It is 15 years since that memorable occasion when the orchestra competed in "The Ride of the Valkyrie" against the flashings and crashings of a thunderstorm outside the big tent. Ten years ago this summer the main concerts had to be called off because of the war but, in the years since being resumed, they have achieved new heights. Western Massachusetts residents need hardly be reminded that there exists in their midst a thriving summertime music center without parallel in the western hemisphere.

NEW YORK, N. Y.
HERALD TRIBUNE

JUL 25 1952

Tanglewood
The Berkshire Festival

* * *

By Arthur Berger

The Bostonians

LENOX, Mass., July 24.—The Berkshire Festival entered its major phase here this evening with more than its usual atmosphere of festivity, for this was the first appearance of the Boston Symphony Orchestra in full body since its successful spring tour abroad. Berkshire County rose to the occasion of welcoming the orchestra back to Tanglewood with a variety of official features, the most notable of which was the presentation by Pittsfield's mayor, Robert T. Capeless of a certificate expressing the pride of the Berkshire region in the "unparalleled adulation" that greeted the musical emissaries in Europe.

The mayor was introduced by Henry B. Cabot, president of the board of trustees of the orchestra, just before the start of the program of Beethoven and Brahms under the direction of Charles Munch. The scroll was the handiwork of people of towns and cities in the general neighborhood of the Tanglewood Estate. The paper was made by Crane & Co., of Dalton; the leather for the frame was tanned by the Widen Tanning Company, of North Adams; the Eaton Paper Company, of Pittsfield, takes credit for illuminating the script, and Duilio Boldrini, of Lenox, carved the frame.

The mayor, in presenting the scroll, said that when Berkshire County had the news of the orchestra's reception abroad it felt it wanted to give the Bostonian's a reception too. Berkshire, he wanted it known, felt that the Boston Symphony belong to it as well as to Boston. This feeling, he made it understood, had existed for some time, though this was the first time it was officially expressed.

A representation of some twenty-five officials from the county's thirty-two towns was in the audience, which also included two of the three Berkshire county commissioners who voted the official welcome. They were J. Joseph McCabe and John F. Shea. The third commissioner was John Henderson, and the names of all three were ascribed to the certificate. Charles Munch accepted the framed scroll with words of appreciation.

Mr. Cabot read from the platform congratulatory telegrams from Senator Leverett Saltonstall of Massachusetts and Congressman John W. Heselton of the first district in Massachusetts where Tanglewood is situated. Senator Saltonstall extended his "welcome home greetings" to the orchestra and its musical director, Charles Munch, and described the orchestra as "for many years one of Massachusetts' and one of America's greatest institutions, bring pleasure and inspiration to all our people." Congressman Heselton regretted that congressional appointments made it impossible for him to be at Tanglewood tonight. "I am sure," he wrote, "that the people of the ifrst district were proud of you all throughout your recent European tour and that you made a very real contribution to our country internationally."

The atmosphere of festivity was pointed up for those who entered Tanglewood's main gate by the arch of evergreen and geraniums prepared by volunteers from Lenox and Pittsfield. The weather could scarcely have been more congenial for outdoor listening than it was this evening, with clear skies and fresh breezes wafting the listeners in the shed and the usual additional auditors sprawled on the lawns behind it.

The change to cool fresh weather had arrived very much with a flourish last night, during a concert in the theater concert hall by the Berkshire Woodwinde Ensemble in a chamber music series sponsored by the Elizabeth Sprague Coolidge Foundation. The storm broke loose during the last part of the program, while the men were playing Poulenc's sextet. Against serious competition from the patter of rain on the wooden roof, the ensemble valiantly continued to the end, while some of the listeners had to shift positions from one place to another to avoid a few leaks in the ceiling. The contemporary program included, besides the Poulenc, works of Irving Fine, Arthur Berger, Roussel and DeBussy.

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Eagle Eye

Photos and Captions

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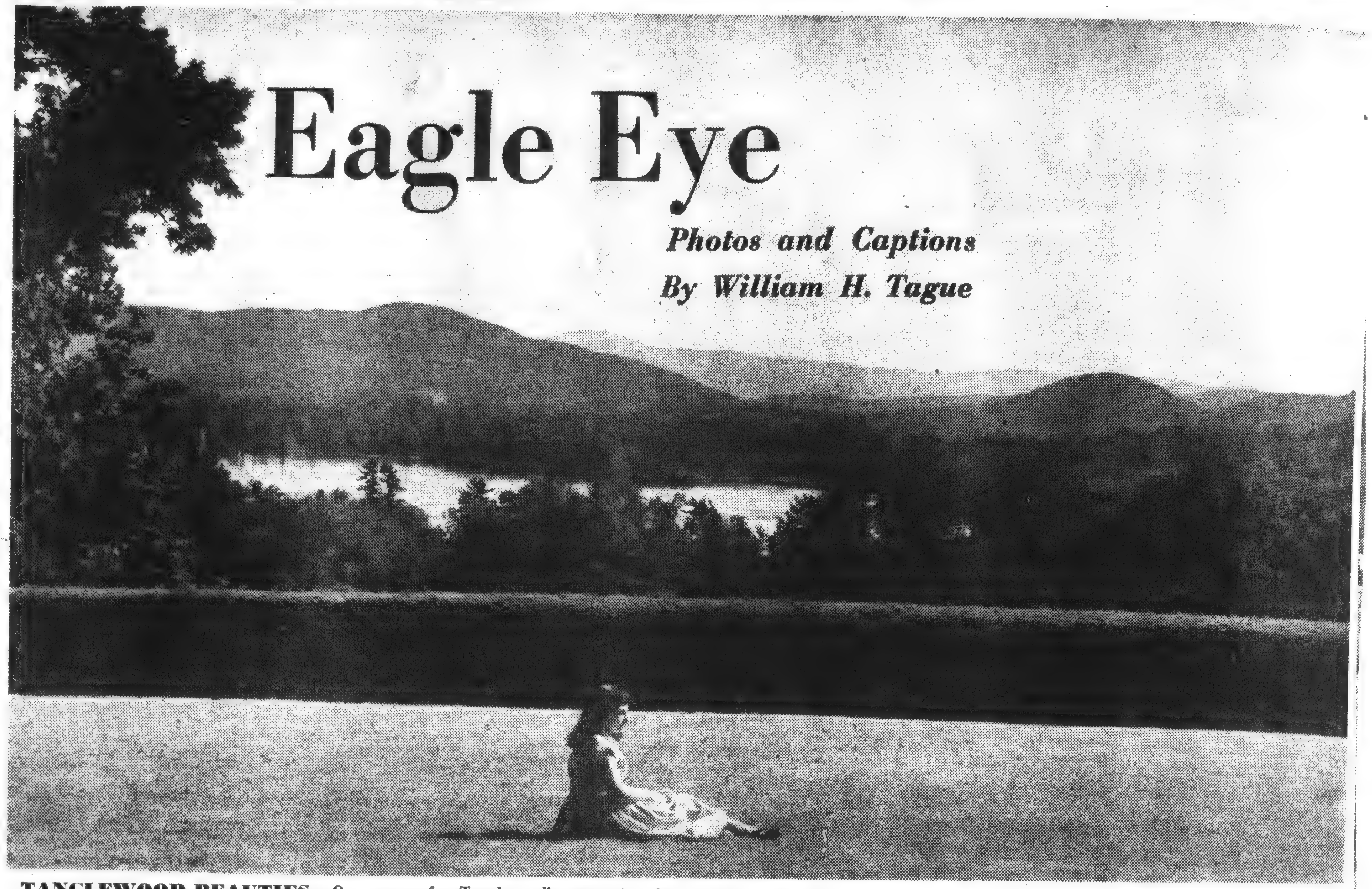

TANGLEWOOD BEAUTIES: One reason for Tanglewood's reputation for scenic charm is the view above looking south to Stockbridge Bowl and the hills beyond. Equally pleasing is music student Jayne Bradshaw, 23, below, learning her lessons among empty rows of seats in the Music Shed. She was chosen "Miss Rhode Island" and will compete in Miss America contest this fall at Atlantic City.

TANGLEWOOD, LENOX, MASS.

BERKSHIRE FESTIVAL

by the

BOSTON SYMPHONY

ORCHESTRA

CHARLES MUNCH, Conductor

TONIGHT at 8.15

Charles Munch Conducting

Soloist, Nicole Henriot, Piano

Saturday, August 2, at 8.15

Pierre Monteux Conducting

All-Wagner Program

Soloists: Margaret Harshaw, soprano; Howard Vandenburg, tenor; James Pease, bass.

Sunday, August 3, at 3

Charles Munch, Conducting

CLOSING CONCERTS, Aug. 7, 9, 10

Reserved Seats at Tanglewood—Lenox 600

Admission $2

Public Rehearsal Saturday Morning, Aug. 2, at 10—Adm. $1

TOMORROW (Friday, Aug. 1)

"TANGLEWOOD ON PARADE"

10th Anniversary Celebration

BOSTON SYMPHONY ORCHESTRA

With distinguished Tanglewood Alumni as conductors and soloists

Lawn Party—Picnic Supper

Door Prizes—Waltzing on the Lawn

TICKETS NOW

Box Seats $5—Front Sections (All Seats Reserved) $4

Unreserved Section $2.50

All holders of reserved seats are invited to two one-act operas in the garden at 4 o'clock. Events from 6 to 11 PM.

This Clipping From

LOS ANGELES, CAL.

NEWS

JUL 26 1952

★ Mildred Norton

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The Koussevitzky Music Foundation today marks the birthday of the late Serge Koussevitsky, by a program at the Lenox Library, in Lenox, Mass. The Foundation will present a gift of scores, music, recordings and books on music to the library, which has cooperated in many ways with the Berkshire Music Center, the school established at Tanglewood by Dr. Koussevitzky.

The gift of the Foundation will enlarge the music collection of the library for the use of the Berkshire Music Center students and of the community in which Dr. Koussevitzky lived and carried on so much of his work. The scores and recordings include many of the works on the programs of the festival concerts of the Boston Symphony Orchestra and works being performed by the student orchestra, opera department and chamber music groups.

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CUE

NEW YORK, N. Y.

JUL 26 1952

MUSIC

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NEW YORKER

NEW YORK CITY

JUL 26 195

IN THE COUNTRY

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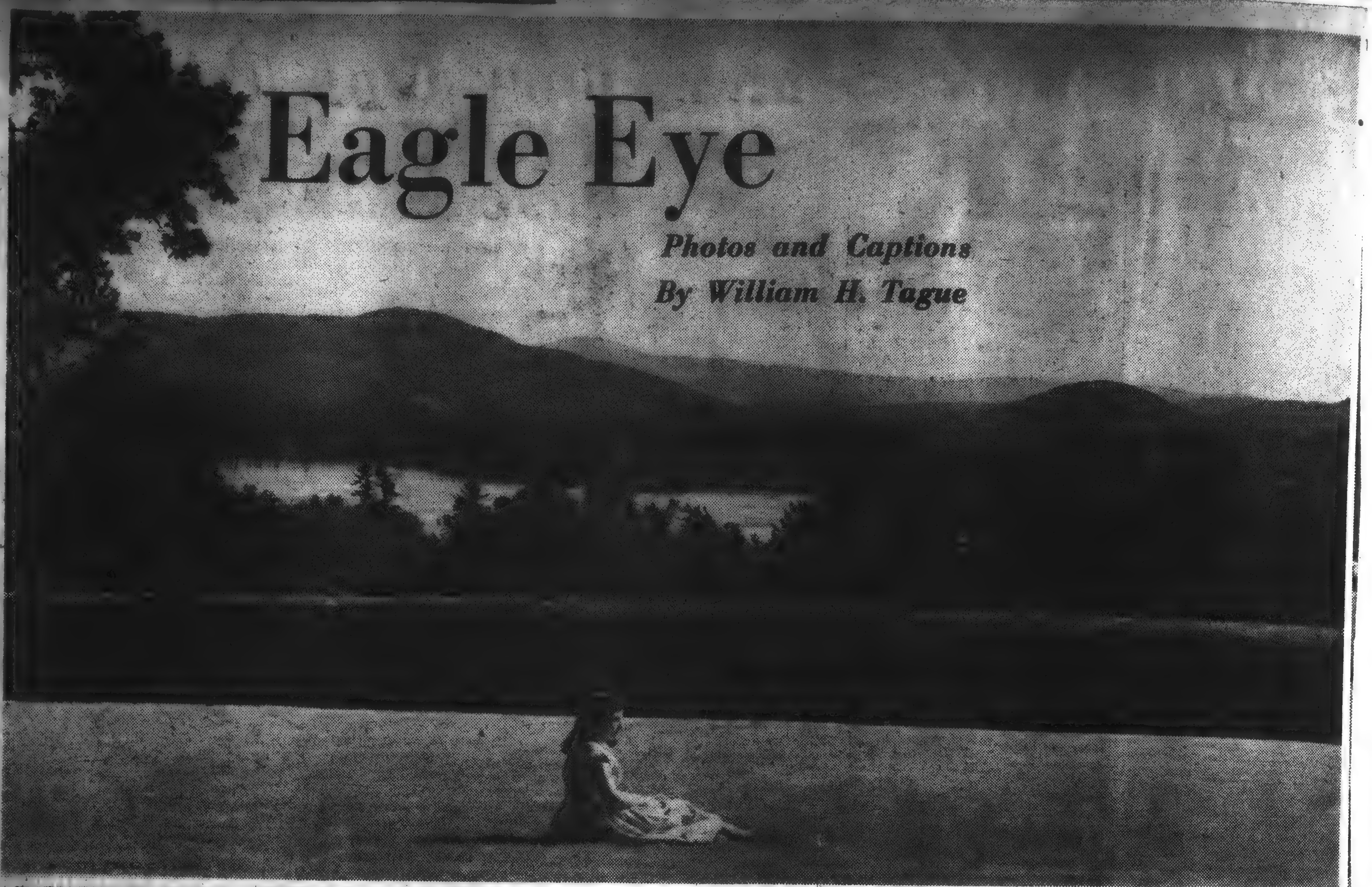
Eagle Eye

Photos and Captions

By William H. Tague



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Center Students Form Band For Scholarship Party

With no musical activities scheduled at Tanglewood last night, the students of the Berkshire Music Center gave a party at Wheatleigh, the men's dormitory. The purpose of the party, which had a small admission charge, was to raise money that would help out a student with his rooming and boarding expenses next year. The money collected will be given to a scholarship student who needs it in order to live near Tanglewood during the school session next summer.

About 250 students and faculty members came to dance to the music of their own making. Harold Faberman, one of the Boston Symphony Orchestra's percussion players, played the drums; Bill Tesson, who is joining the orchestra for next Sunday's concert, played the trombone; while Bob Fleming of Ashland, Ky., added the trumpet part; Bob Barker of Lockport, New York played the clarinet and Phil Essa of Chicago played the string bass. Many others joined the band from time to time, including several pianists. Among the faculty members who attended were Thomas Perry, executive secretary of the center, Lukas Foss, Hugh Ross, Howard Shanet, Ingolf Dahl and Boris Goldovsky.

The hit of the evening was supplied by the opera associates, the younger and less-experienced students in the opera department, who sang a song of their own composing to Mr. Goldovsky. A gentle take-off on some of Mr. Goldovsky's coaching techniques, it was written by Abby Beierfield of Louisville, Ky., and Mrs. Rosalind Laskin of Duluth, Min.; and was staged by Anita Mendez of Santiago, Chile and Rosalind Burzinski of Hewlett, N.Y.

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ttsfield, Massachusetts, Saturday, August 2, 1952.

Plouffe

THANK YOU VERY MUCH: Seymour Lipkin and Lukas Foss show their appreciation for the tremendous ovation that greeted their performance last night at Tanglewood of Mendelssohn's "Piano Concerto in G Minor." Mr. Lipkin, who played the concerto, and Mr. Foss, who conducted, are alumni of the Music Center.

Plouffe

DEAR DEPARTED FRIEND: Rosario Mazzeo, bass clarinetist of the Boston Symphony Orchestra, sadly contemplates the stuffed remains of a manx shearwater which he caught and banded on the Island of Skokholm, off Wales. Mr. Mazzeo, a first-rate amateur ornithologist, brought two of the birds back from Europe. This one died, but the other, upon its release at Boston Airport, flew back to its island home 3000 miles across the sea. Mr. Mazzeo, who is here for the summer with the BSO, spends most of his free time at the Pleasant Valley Sanctuary in Lenox.

Eagle Aug. 2

1000 Members of Various Groups Week-End Visitors to Tanglewood

TANGLEWOOD — More than 1000 members of various groups, including many persons from other countries, are visiting Tanglewood this week-end. The largest group, 100 members of the United Nations secretariat, are making their third annual visit to the Berkshires, arranged by the Workshop for World Understanding.

The secretariat members will attend the Berkshire Festival concerts tonight and tomorrow and will picnic at Tanglewood tomorrow, when the Pittsfield Junior League will furnish the meal, the League of Women Voters will serve it and the Tanglewood cafeteria will supply beverages.

For the second week end, 56 foreign students at M.I.T. summer school will hear the concerts. Other groups attending the concerts tomorrow are 50 from Columbia University, 55 from Bard College, 37 from the University of Bridgeport, 20 from the U.S. Veterans' Hospital at Northampton, and a number from the New York Society for Friendly Relations among Foreign Students.

Next week end there will be 16 NATO journalists and 45 students from Bennington College. Thirty-six different students of the Harvard Summer School of Arts, Education and Science visited on three previous week ends.

SPRINGFIELD, MASS.
REPUBLICAN
JUL 20 1952

TANGLEWOOD ALUMNI WILL RETURN FRIDAY

Parade of Illustrious Conductors to Persent Special Program

Tanglewood will be on parade Friday, Aug. 1 . . . To celebrate its 10th season and to help the Berkshire Music Center for whose benefit the event is held each year, some of its most illustrious alumni will return to appear with the Boston Symphony Orchestra in the evening consert.

At 6 p. m., as in previous benefits, the school will be on view, with a symphony concert in the shed, the chorus on the porch and chamber music in its own hall. "Alcottiano" by Singer will be given its first performance in the theater. After time for a picnic on the lawn, James Aliferis will conduct the last movement of Lukas Foss' "The Prairie," Howard Shanet will conduct Chausson's "Poeme" with Jacob Krachmalnick, concertmaster of the Philadelphia Orchestra as soloist, and Mr. Foss will conduct Mendelssohn's Piano Concerto in G minor with Seymour Lipkin, winner of the Rachmaninoff Award, as soloist. In the second half Leonard Bernstein will take the podium for the last act of "Carmen" with the Festival Chorus and Mildred Miller, mezzo-soprano of the Metropolitan Opera Company; David Lloyd, tenor of the New York City Center Opera Company and James Pease, baritone with the Hamburg Opera. The program will close with waltzing on the lawn.

For the holders of box and reserved seat tickets a special performance of Pergolesi's opera, "Livietta and Tracolo" will be staged in the garden at 4 p. m.

In its 10 sessions, interrupted by the war, 3812 students have attended the school, where many have held scholarships. This year awards are automatic for those who play in the orchestra, sing leading roles or study composition. They have come from every state and 199 from 44 countries. In 21 major symphony orchestras are 120 former Tanglewood students, including players and conductors. The Cleveland Orchestra leads with 15. Many outstanding singers, choral conductors and composers have studied there. Charles Munch conductor of the Boston Symphony Orchestra, is director, succeeding the late Serge Koussevitzky, its founder.

Tickets are on sale at Tanglewood or through the committee, of which Mrs. Koussevitzky is chairman.

Volume 61—No. 64 Eagle - august 2 Pittsfield, Massachusetts, S

Plouffe

ALUMNI ON PARADE: "Tanglewood on Parade" last night featured five alumni of the Berkshire Music Center as soloists in the performance in the Shed of the last act from Bizet's "Carmen." Acknowledging the ovation from the crowd are, left to right, Mildred Miller, as Carmen; Margo Stagliano, Frasquita; David Lloyd, Don José; James Pease, Escamillo; and Francis Barnard, Zuniga. Applauding members of the Boston Symphony Orchestra and Festival Chorus are in the background. (Stories on Page 9.)

The Musical Scene

Tanglewood: School Thrives in Shadow Of Festival; Dallapiccola Work

By ARTHUR BERGER

A typical informal scene on the Tanglewood grounds, when they are closed to the large public that swarms the Berkshires Festival, is likely to have as its chief characters a student composer and one or more students of a musical instrument. All are enrolled in the Berkshire Music Center, the Boston Symphony's summer school. The composer has a manuscript under his arm. It might be a work just completed in the classes of Aaron Copland, Luigi Dallapiccola or Lukas Foss. More likely it dates from some time prior to the six-weeks session. The student composer may have decided, and quite judiciously, to concentrate on absorbing the influences around him and receiving construotive criticism and creative methods from his mentors. He may have a work in progress. But whether he concludes it in the course of the brief session is not a burning issue.

The composer in this little scene is trying to lure the performer into one of the available rooms of the school on the attractive Tanglewood estate to have the score read. It may be scheduled for one of the weekly Composers Forums and the student in the creative department is trying to convince his fellow from the instrumental department to prepare the work for one of those occasions. Or he may simply want to get an idea for himself or his friends how the symbols he has set down on paper translate into concrete sound.

The young instrumentalist has every minute of his day apportioned. There are rehearsals of the school orchestra and the orchestra of the opera department, chamber music sessions, and lessons on the instrument of his choice. Then there is his practicing to do. Where to find time for this extra chore? Find time he does, however. And he does so with a comradely spirit infinitely exhilarating to an onlooker. For the budding composer the advantages are beyond measure. He not only may hear his first efforts, but at the forums he may sit in an audience and see how they come over. After the performance he may get the jibes or praise, as the case may be, of the students and visitors in the forum discussion.

Clouds of Uncertainty Lift

This remarkable set-up at Tanglewood, one of the many precious features of the Berkshire Music Center, existed under an uncertain cloud when this writer made the trek up to Lenox, Mass., last summer. The session had opened less than a month after the death of its founder and director, Serge Koussevitzky. A successor had not been appointed, and in co-operation with the assistant director, Mr. Copland, a faculty board was temporarily in charge of its operation. In these columns last August, Virgil Thomson observed, "This writer makes no prediction as to who will direct the school next year, whether there will be a school at all, or what changes of policy may be adopted regarding it." It is thus heartening for me to bring back the news from my visit last week that the clouds of uncertainty have dissipated themselves.

Charles Munch, now the director, indicated in his talk at the opening exercises of this, its tenth, session that his heart is with the school. He is understandably absorbed in consolidating his relatively new position as director of the festival, and the school is not "his baby," as its founder had often reminded us it had always been to him. But Mr. Munch has given his official sanction. Koussevitzky's widow continues her active personal interest, and through the Koussevitzky Foundation, she has provided additional facilities for students in the Lenox Library, which is the recipient of a $2,000 grant and a portion of the late Boston Symphony conductor's personal library. The Foundation has also established a scholarship fund.

Within the school Koussevitzky's ideal is respected even to the extent of a constant renewal that he should certainly have endorsed. The innovations include a successful Study Group for amateurs under Ingolf Dahl's supervision and an orchestra assembled on the basis of auditions for scholarships, comparable to auditions held by professional orchestras. This orchestra of scholarship students is an uncommonly good one which gives weekly concerts under the direction of Leonard Bernstein and his conducting students.

When the Berkshire Festival enters its intensive phase, the school naturally finds itself overshadowed. It is thus gratifying when it participates in the festival either through its chorus or its faculty. Behind-the-scenes contact with a venture of such magnitude is invaluable to budding musicians. An instance of such contact was afforded ten days ago in anticipation of last Sunday's performance of Dallapiccola's "Songs of Captivity." A lecture by the composer supplied students with a special pipe-line to the sources of its inspiration.

Dallapiccola Discusses His Music

The Italian visitor to the Berkshire Music Center faculty is often asked to account for his preoccupation with captivity and prisoners. His most familiar work besides "Songs of Captivity" is his opera, "The Prisoner." An American journalist, he said, once went so far as to ask him if he had ever been in prison. But his obsession, it seems, is not this realistic in origin. Raised in the Austrian-dominated peninsula of Isteria by a pro-Italian family, he was imbued early with the sentiment of an oppressed minority. Also, when he was six a woman in Isteria received a six-year sentence for killing her husband, and this term deeply impressed him, for it was the duration of his whole life up to that point. With an unusual capacity for analogy and association, he linked his early experience with a chain of events in his lifetime ranging from the Dreyfus case to fascist persecution of Jews who were imprisoned for no reason at all. Powerless to raise his voice against such persecution in 1938, he adopted the subterfuge of setting three Latin texts by famous prisoners who died for noble ideals that conflicted with the status quo. Namely, Mary Stuart, Boethius and Savonarola.

In his triptych for chorus and small percussion orchestra, Dallapiccola exploited some serial twelve-tone devices without embracing the Schoenbergian style or principle rigorously. He indicated this aspect of his work at the close of his talk, but only briefly. For, he said, "we (namely, music students and teachers) tend to get too specialized in our thinking," and ignore the human element motivating art. Above all, his choral set stands as a work of protest in his mind, and belongs to a series of such contemporary works that include the more recent "Ode to Napoleon" and "Survivor From Warsaw," both by Schoenberg.

Another faculty member, Mr. Copland, the assistant director, will be represented on next Saturday's festival program, and by that time, no doubt, Tanglewood students will have a direct channel into the inner workings of yet another composer's mind in the creative process.

Berkshire Festival

Boston Symphony Orchestra, Tanglewood, Lenox, Mass.

Today, 3, Charles Munch conducting. Overture to "Egmont" Symphony No. 8, Beethoven; "Iberia," Debussy; "Danse des Morts" (with Chorus), Honegger.

Monday and Tuesday, 8:15. Mozart's opera "Clemenza di Tito" ("Titus"). (Seats no longer available.)

Thursday, 8:15, Charles Munch conducting; soloist, Artur Rubinstein, pianist. Symphony No. 1 ("Spring"), Schumann; Short Symphony, Swanson; Piano Concerto No. 2 in B flat, Brahms.

Friday, 8:15 and 9:45, Bernstein's opera "Trouble in Tahiti." (Applications for tickets must be made in advance.)

Saturday, 2:30, Symphony Concert by the Berkshire Music Center Orchestra. At 4:30, Concert by the small choir. At 8:15, Leonard Bernstein conducting. Andante from Concerto in D Major, C. P. E. Bach; Symphony No. 3, Copland; Symphony No. 5, Sibelius. (Koussevitzky Memorial Concert.)

Sunday, Aug. 10, 3, Charles Munch conducting; soloist, Andrew McKinley, tenor. Berlioz's Requiem (with chorus).

A Day at the Berkshire Festival

An aerial photograph of crowds entering the shed or picking a cool spot on the grass at Tanglewood to hear an afternoon concert by the Boston Symphony Orchestra

Bernstein Discusses Plans

Ralph Norman

Leonard Bernstein, director of the School of Creative Arts at Brandeis University, will conduct a four-day music festival on the Waltham campus June 12-15.

Leonard Bernstein, addressing more than 100 members of the Friends of the School of Music at Brandeis University yesterday afternoon in the Hotel Somerset, outlined the features of the Brandeis Festival of Creative Arts, to be held on the Waltham campus under his direction from June 12 through June 15.

The noted composer and conductor pointed out that "this is a moment of inquiry for the whole world, a moment when civilization looks at itself appraisingly, seeking a key to the future."

"In this spirit," he said, "we shall examine the creative arts during our four-day festival—examine them by performance, by asking questions, by the answers we receive. We cannot pretend to wisdom. But through performance we can provoke thought and free discussion. Through discussing we can learn. Through learning we can rediscover our culture and ourselves."

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Mr. Bernstein's one-act opera, "Trouble in Tahiti," will have its world première at the festival. This half-hour work, he explained, has its roots in popular music—that is, it is derived from the atmosphere of popular songs and progresses into the atmosphere of serious music. It is an experiment in simplicity.

The opera will be scored (Mr. Bernstein has not yet completed the orchestration) for 21 wind instruments and a string quartet. The theme of "Trouble in Tahiti" deals with marital difficulties, he said, "but I can't describe the plot to you because there is no plot."

The opera is presently being rehearsed in New York City and will be produced with a professional cast.

Other features of the Brandeis Festival will include the world première of Marc Blitzstein's translation and adaptation of Kurt Weill's "Threepenny Opera," presented in concert version. Composed in the late 1920's in jazz idiom, the work is considered by Mr. Bernstein to be one of the masterpieces of the 20th century. The leading role will be sung by Mrs. Kurt Weill, who created the role in the first German production.

Another première at the festival will be the presentation of Pierre Schaeffer's "Symphonie pour un homme seul," an example of "musique concrète." This is an investigation of the possibilities of artificially combining sounds as they exist in nature and in our industrial civilization.

Mr. Bernstein explained that "musique concrète" can exist only on a tape recording. Various sounds, noises, musical tones, plus certain trick effects like a human laugh run backwards, are combined by the composer in a composition. M. Schaeffer's project has received financial support from the Radiodiffusion Française and is expected to stir lively discussion when heard at the Brandeis Festival.

When asked if he thought that "musique concrète" would have some lasting value or be just a novelty, Mr. Bernstein answered that he prefered to reserve his judgment until after it was heard. The "Symphonie pour un homme seul" will be presented in a shortened version (the original four-movement work runs some 40 minutes, longer than most audiences, Mr. Bernstein believes, would be able to stand!). It will be choreographed by Merce Cunningham.

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The festival will include a discussion of "The Present State of Creative Arts." Mr. Bernstein will be the moderator. The speakers will be Abram L. Sachar, president of Brandeis; Ludwig Lewisohn, Brandeis professor of comparative literature; James Johnson Sweeney, art critic; Hens Heinsheimer, symphonic and operatic director of G. Shirmer, Inc., and John Mehegan of the Juilliard School of Music.

A jazz symposium will revolve around the present crisis in jazz, brought about by the so-called progressive tendencies. The participants will be Mr. Bernstein, John Mehegan, Lenny Tristano and his jazz group, George Simons and Barry Ulanov of Metronome Magazine, Leonard Feather of Downbeat Magazine, George Wein of the Storyville Club in Boston, and Nat Hentoff, jazz commentator of WMEX in Boston.

The Brandeis festival will also feature the first choreographed performance of Stravinsky's "Les Noces," which, in addition to the dancers, will present four vocal soloists, four pianists, and the Arthur Fiedler Chorus. The chorus is being prepared under the direction of Russell Stanger, conductor of the Harvard-Radcliffe Orchestra.

The majority of the events will be held in the newly constructed Ullman Amphitheater, named for the donor, Adolph Ullman of Boston.

H. R.

SPRINGFIELD, MASS.
REPUBLICAN

JUL 26 1952

Berkshires Plan Big Welcome For Munch and Boston Symphony

'Welcome Home Day' On Thursday Will Include Reception and Presentation of Plaque

[illegible] Boston [illegible] when the [illegible] festival at T[illegible] The orchestra will [illegible] since [illegible] Europe [illegible] reception for the [illegible] appreciation for [illegible] the orchestra has [illegible] of people [illegible] Berkshires since it began [illegible] years ago. Through[illegible] day will be known [illegible] Home Day." A plaque [illegible] to Director Munch [illegible] of the opening [illegible] civic and indus[illegible] worked to make [illegible] heart-warming [illegible] musicians.

[illegible] concert Director [illegible] Beethoven Symphony [illegible] "Eroica" and Brahms, [illegible] The Saturday concert [illegible] 26th will feature Pierre Monteux as conductor, and the program will [illegible] of Cimarosa Overture, "The Secret Marriage"; Schubert Symphony No. 9 in C major; Stravinsky, "The Rite of Spring." Sunday, July 27, the program will [illegible] Franck Symphonic Piece [illegible] "The Redemption"; Bizet Symphony [illegible] Dallapiccola, Chorus, "Savon[illegible]" Ravel, "Daphins and Chloe," suite [illegible] 2 (with chorus).

[illegible] for the third annual outdoor [illegible] dance for benefit of Berkshire Industrial Farm, Canaan, N. Y., were outlined this week at a tea held at the Farm's guest house. About 25 chairmen from Berkshire County and Columbia County, New York, will head the various committees assisting in the program. Berkshire County chairman named were Mrs. [illegible] Bernard Shea of Sheffield, Mrs. Clifford S. Chapin of Great Barrington, Mrs. Leland Briggs of Lenox, Mrs. George Perkins of Lee, Mrs. Thomas S. Morse of Richmond, Mrs. Robert Crane of Pittsfield, Mrs. Winthrop Murray Crane, 3d, of Dalton, and Mrs. Robert Debevois of North Berkshire.

A large greensward beside the gymnasium at the Farm is being prepared for the dance. All proceeds of the affair will go to the work of Berkshire Farm, which for 66 years has been training underprivileged boys to become useful American citizens.

Southern Berkshire Historical Association with headquarters in Great Barrington, celebrated the first anniversary of its founding this past week, with a general meeting and election of officers. Members elected the following: Horace A. Turner of Great Barrington, president, succeeding Miss Elsie M. Huntley; Miss Ruth Miles, vice-president, succeeding David Allan Hunter of South Egremont; Mrs. Laura W. Lawrence, secretary-treasurer, succeeding Mrs. Barbara Kop. Miss Miles was also appointed chairman of the program committee. The board of directors, comprised of a member from each member towns, was re-elected.

The Great Barrington Kennel Club, of which Mrs. Darwin S. Morse of Richmond is president, is making plans for its annual all-breed bench show to be held Sunday, Aug. 24, on the grounds of the Barn Club, Great Barrington. Premium lists and entry blanks may be secured for the club or from the Foley Dog Show organization in Philadelphia, Pa., which will again have charge of arrangements. The Kennel Club shares its proceeds of the affair with Fairview Hospital Auxiliary of Great Barrington. The auxiliary receives a percentage of the [illegible] sold, plus 50 per cent of the net profit from the show.

The event coming up this year will be the 10th annual, and already the Berkshire affair has come to be recognized as one of the largest dog shows in the East. It has replaced the [illegible] widely-known dog show that was held annually in Lenox. Many prizes are to be awarded at the show when merchants, club members and individuals making contributions for this purpose. The best in show award will be a sterling silver trophy which will be awarded by Mrs. [illegible] L. Jarvis. The president's [illegible] to be given by Mrs. Morse [illegible] a Kensington ware pitcher [illegible] tumblers. This will be given [illegible] American [illegible] dog in the [illegible] Special prize [illegible] groups and [illegible] of the [illegible] as follows: sporting group, [illegible] by Dr. and [illegible] Carroll; hound group, Kensington ware trophy by Berkshire [illegible] Great Barrington; [illegible] group, sterling silver trophy, by Dr. and Mrs. William Bangs[illegible]; [illegible] Kensington trophy, by [illegible] non-sporting group, sterling silver trophy, by Dr. and Mrs. Percie J. Roberts.

Among those from Springfield district who have horses entered at the Lakeville horse show, being held at Holley Hill Farm, Salisbury, Conn., this week end, are Mr. and Mrs. J. Loring Brooks, Jr., of Wilbraham, and Mr. and Mrs. J. S. Skibinski of Northampton.

Berkshire County Chapter will supply volunteer Red Cross first aid workers for each of the 10 concerts at Tanglewood beginning Thursday. The Chapter will provide seven members at each concert. They will be assigned to booths in various parts of the music shed and grounds. Warren V. Sears of Pittsfield will be in charge of the first aid workers, and Mrs. Sears of the first aid station.

The eighth annual art exhibit by the Thursday Morning Club of Great Barrington will open next Saturday, July 26 at Berkshire Inn, Great Barrington, with a tea and reception at 3 for the artists. The show will continue through until Aug. 9.

Berkshire Briefs

Guests of Rev. and Mrs. William Crane of Morning Face, Richmond, are Mrs. John Runkle of Cambridge and Miss Margaret Fish of Brookline.

John W. Mole of Tulsa, Okla., has been visiting his mother, Mrs. George A. Mole in Lenox.

Gardner S. Morse of Pittsfield, gave an illustrated talk following a buffet supper Thursday night at Lenox Club, on "South America."

Recent arrivals at Lenox Club are Robert R. Hitt of Washington, D. C., Mrs. Edwin G. Merrill of New York City, and Berword Hill, N. Y., James B. Satterthwait of Groton, and Mr. Richard De Wolfe Brixley of New York.

Mr. and Mrs. Frank G. Brinster of Ridgewood, N. J., are to move into their new home soon on Stockbridge Street, Lenox, recently purchased from Paul McMahon.

Mr. and Mrs. Raymond Swan of Mount Vernon, N. Y., entertained recently for Mrs. Swan's father, W. C. Pells, at a dinner at Berkshire Inn, Great Barrington, the occasion being Mr. Pells' 77th birthday. Guests included Miss Frances Drury of New York and Great Barrington, and the Misses Mary and Elizabeth Leith of South Egremont, formerly of Mount Vernon.

Summer guests at the Inn include Mr. and Mrs. Theodore Hobby of New York and Mrs. Alice B. Thursby and Miss Lucy Harding. Mrs. Thursby is a sister of the late Arthur Brisbane, well-known newspaper columnist. She has been a guest at the Inn for many seasons.

Staatszeitung July 28

Berkshire Musikfest

Die Konzerte des vollständigen Boston Symphonie-Orchesters unter Leitung Charles Muench haben Donnerstag mit einer Veranstaltung in der Freilufthalle in Tanglewood begonnen und werden bis 10. August fortgesetzt. Der Bürgermeister von Pittsfield begrüßte das Ensemble und beglückwünschte die Musiker zu ihrem außerordentlichen Erfolg auf ihrer Europareise; er überreichte dem Dirigenten ein Anerkennungsschreiben der Berkshire County, in welchem die großen Verdienste um die Musik und die kulturelle Mission des Ensembles hervorgehoben wurden.

Als Dirigenten der kommenden Konzerte der Boston Symphonie werden Charles Munch und Pierre Monteux tätig sein; beide haben auch das Orchester in den Konzerten der europäischen Tournee dirigiert. Charles Munch hatte für das Konzert Donnerstag abend Beethovens Eroica Symphonie und die C-Moll-Symphonie von Brahms gewählt; er wird am 31. Juli Werke von Brahms, Fauré und Ravel zum Vortrag bringen, Nicole Henriot ist die mitwirkende Solistin. Pierre Monteux leitet das Ensemble-Konzert Samstag, 2. August, in einem Wagner-Programm; mitwirkend Margaret Harshaw (Sopran), Howard Vandenberg (Tenor) und James Pease (Baß), und Charles Munch dirigiert Sonntag, 3. August, Beethovens Achte Symphonie, Debussys "Iberia" und Honeggers "Danse des morts" (mit Chor). Konzerte des Studentenorchesters, der Kammermusik und Chorgruppen- und Solisten-Veranstaltungen ergänzen das Programm der kommenden Woche.

TANGLEWOOD PILGRIMAGE

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Tanglewood, now in its fifteenth season, is a lusty youth. As someone said not long ago, "You couldn't stop if you wanted to." Its school, the Berkshire Music Center, celebrated its tenth birthdate last Friday with a festival within a festival. When you consider the enormous prestige of both, audiences and students flocking to them from all over the globe, this growth in a decade and a half is too astounding to be treated casually. Is it possible that we may be living at one and the same time in a contracting economy and an expanding culture? If so, it would not be the first instance in world history when the sovereign alchemist transmuted life's leaden metal into gold. "It must be admitted that there is a degree of instability which is inconsistent with civilization. But, on the whole, the great ages have been unstable ages." No one suggests that Periclean Athens lived serenely indifferent to the beleaguering barbarian darkness, or that Augustan Rome was exempt from gnawing anxiety, or that the England of Queen Elizabeth was exactly at ease in Zion; yet they were three of the most brilliant periods in the history of Western man.

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In a time when so much has gone wrong, it is a corrective to look at something which has come right. The advance of music in America during the past thirty years is a major fact in our national development. It takes strange turns. Back in the 1920's there was cause to fear that radio would exterminate the phonograph record. That alleged assassin turned out to be a nursemaid. In 1951, it is estimated, one hundred and ninety million records were sold in the United States, and of these from twenty to thirty million records were of classical music. Radio broadcasts had whetted the taste.

Again, "The dollar-hungry countries of Europe are setting up music festivals by the dozen, not to give American tourists the music they would not hear at home, but to make sure they do not stay at home because of the lack of music in Europe. These festivals are designed as competition for Tanglewood," in the first place, though after that for the others which are springing up across the continent, from Castle Hill in Ipswich, within sight and sound of the Atlantic Ocean, to Aspen in the Rockies of Colorado, and on to the Pacific Coast.

Here we arrive at Gresham's Law. Vernacularly stated it is, "Bad money drives out good." More precisely, "The worst form of currency in circulation regulates the value of the whole currency, and drives all other forms of currency out of circulation." But that is in money. Money is one world; music is another. In the arts, where we move from coinage that can be touched and handled to that other which

". . . the world's coarse thumb
"And finger failed to plumb . . ."

is it possible that Gresham's Law may be reversed? Does not the better drive out the worse?

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Much, it is true, that has been happening in the arts is cause for disquiet. Artists are the most sensitive of plants. If their tendrils shrivel, if poets, like the sheeted dead, do squeak and gibber; if sculptors model figures with arthritic distortions; if painters daub canvases with neurotic introspections (which is flattering them, at that); if composers seem to lose the gift of melody, we have, on the other hand, a people young, buoyant, energetic, self-reliant, resourceful, and eager, who are avid of good music, of learning in every variety of school, and, when told their theatre has been killed by the film, proceed to act pieces from the whole repertory of drama on Summer evenings in hay barns. Gresham's Law? No, Nature's. The spirit is unquenchable. If something dies, something else is being born.

Tanglewood is a good place to watch this process. Its prodigious vitality is the immediate point to grasp. A great orchestra superbly led, extraordinary sagacity in its management, a splendor of landscape setting, the devotion of its friends, the delight of its myriads of passionate pilgrims, the providential thundersquall which drowned the orchestra out of a circus tent into the now-famous Shed—these may explain a good deal, but it is doubtful if they account for the whole prodigy of its fifteen-year growth. For that we must look farther back and deeper down.

Underneath is a powerful historic current. We came here from Europe in a span of three centuries: one, to get set; two, to start, and three, to go One, the 17th, to gain a foothold on the Atlantic seaboard; two, the 18th, to shake our chains to earth like dew and rise an independent nation, and three, the 19th, to stride across the continent. That done, we look around us. In the transoceanic and transcontinental voyages many a precious heirloom of our ancestral heritage in the arts, the graces, and the amenities of life had had to be tossed overboard to lighten ship and prairie schooner. Now we want them back. Here is the meaning of two of the major social phenomena in the United States since 1920—the enormous demand for education at every level, and the eagerness for two of the most vivid arts, the performing arts of music and drama. All this, too, continuing in the 1950's despite an economic collapse in the 1930's and a second world war in the 1940's.

The continent of North America is the one place on earth where European man still has a chance to create another civilization on the grand scale.

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Gresham's Law in reverse, let good money drive out bad, only be sure that the money is in coinage of a higher realm. In the realm of bread and butter, our 20th-century cupboards may—as compared with the 19th—be somewhat bare; but those who remember the teeming cupboards in the closing decade of the 19th, or decades (for the 19th century ended not in 1900, but on August 4, 1914, the start of the first world war), will also remember many a time when they would gladly have exchanged that pie and cake, that Guernsey cream and strawberry jam, for a cheese sandwich and such fare as is to be had at Tanglewood. "Give us the luxuries and we can do without the necessities"—at least, give us bread of the spirit, and bread of the body tastes quite well enough without butter and jam.

This year's programs at Tanglewood, meanwhile, seem especially gorgeous. Mr. Charles Munch has brought into them an expansion of repertory which unlocks more of that vast treasure house of music commonly heard in Europe, but too much neglected in America owing to almost vain repetition of overplayed favorites; all this, too, amid a Summer idyll of blue-hazed Berkshire Hills, sparkling lake, heavens navigated by flotillas of white cloud, and, in a sudden rhetorical pause of the orchestra rehearsing in the Shed on an intense instant of morning stillness, the song of a wood thrush fluting from the nearby forest. Do even the birds feel the competition?

And specially from every shire's ende
Of Christendom to Tanglewood they wende
The holy blissful music for to seeke
That holpen them their heartes' strength to eke.

Geoffrey Chaucer did not write that? He would have, had he made the pilgrimage to Tanglewood.

UNCLE DUDLEY.

Plouffe

STUDIOS DEDICATED: Dr. Lewis Perry, trustee of the Boston Symphony Orchestra and chairman of the Friends of the Berkshire Music Center, speaks for the school at the dedication of the studios in the replica of Nathaniel Hawthorne's Little Red House yesterday. The ceremony took place at a meeting of the New England District of the National Federation of Music Clubs. Other members of the group (left to right) are: Mrs. Roger Chilton Williams of Portland, Me., daughter of the late Mrs. Anne M. Gannett, former federation president, to whom the studio is dedicated for her work as chairman of the Little Red House committee; Mrs. Ada Holding Miller of Providence, federation president, who made the dedicatory address; and Mrs. Robert W. Roberts, national board member from Florida, who helped to finance the building, and to whose memory the second studio was dedicated.

Hawthorne's Little Red House Scene of Meeting of Donors

LENOX—"The Berkshire Festival and the Berkshire Music Center are a source of pride to all New England," is the sentiment expressed in a resolution passed at the meeting of the New England District of the National Federation of Music Clubs yesterday. One hundred members met in the morning in Sedgwick Hall here and later at Tanglewood for lunch, a concert and dedicatory ceremonies at the replica of Hawthorne's Little Red House, which the Federation built.

'Radiating Center of Music'

Mrs. Ada Holding Miller of Providence, national president, dedicating one of the two studios of the Red House to the late Mrs. Anne M. Gannett of Portland and the other to the late Robert W. Roberts, stated that it was appropriate that "the former home of one of America's best-loved novelists should become not only a memorial to him, but a haven for youthful talent from all over the world."

"Truly," she said, "the prediction [illegible] dedication of the house in July, 1948, has today come true. 'Tanglewood has become a shrine, a place of pilgrimage, a radiating center [illegible]

Of Mrs. Gannett she said: "She was president of the federation for six years, our war-time president. Through her vision, her determination to complete the building of the Little Red House, despite almost insurmountable obstacles, the project became a triumphant." Mrs. Miller paid tribute to Mr. Roberts as "a true friend of the federation, a patron of the arts."

Two dedicatory plaques in the studios are hand-carved by John Bischoff of Syracuse.

In closing Mrs. Miller said, "May these studios be filled with the music created by the youth of the Berkshire Music Center. May we who are present this day rededicate ourselves to their high ideals through which this project had its inception. May we resolve to become not only music-loving people but music-living people, with living music in our hearts that we may go forth singing."

Honor Guests

Guests of honor were Mrs. Roberts, national board member from Florida; Mrs. Roger C. Williams of Portland, Me., daughter of Mrs. Gannett; Mrs. R. H. Bodwell of Pine Orchard, Conn., Mrs. Gannett's sister, [illegible]

Mozart's 'Titus' To Be Given Next Week

Performance Slated Monday, Tuesday At Tanglewood

TANGLEWOOD—The performance of Mozart's "Titus" ("La Clemenza Di Tito"), to be given by Berkshire Music Center students Monday and Tuesday evenings may well be the first production of this great master work to be given in the United States. The opera was commissioned to be performed at the coronation of Joseph II as King of Bohemia. The original text by Metastasio was revised for Mozart by Mazzola.

In the last year of his life Mozart was busy composing "The Magic Flute" when his work was interrupted by [illegible] "Titus" was composed, rehearsed and performed within a space of six weeks. Mozart, ill and under considerable pressure, [illegible]

Text in English

For the Tanglewood production, the text of the opera has been [illegible] lish by Boris Goldovsky, director, and Sarah Caldwell, stage manager, of the Tanglewood opera department staff. Spoken dialogue will be substituted for the Secco recitatives. Mozart's music has been left intact and in its original order. The only change occurs when Chorus No. 15 is performed as a part of the last scene.

The opera is concerned with a conspiracy against the life and [illegible]

Crowd of 6000 Turns Out To See Tanglewood Parade

Berkshire Music Center Students Perform in All Departments—Shed Concert Highlights 10th Annual Program

By MILTON R. BASS

Berkshire County's annual musical clambake — "Tanglewood on Parade" — drew more than 6000 people yesterday afternoon and evening for the benefit of the Berkshire Music Center. The program had double significance this year as it also celebrated the 10th anniversary of the Center.

The main concert in the shed did not start until 8.30, but there were things popping all over the Tanglewood grounds from 4 o'clock on. At this time reserved seat and boxholders saw two humorous one-act operas in the formal garden. The sun at this time proved a little too much for the piano accompianist in the garden, and it was necessary to protect him with a big black umbrella before the show could go on.

C eras Galore

The main body of the audience started to drift into the grounds shortly after 5.30 and the busiest activity of the day then took place. It seemed that each person was equipped with a camera and unlimited amounts of film because picture groups were scattered all over the lawn and grounds. People were snapping shots from every conceivable spot and angle.

This occupation was interrupted by the "Fanfare for Bima," performed by six students at 5.45. Boris Goldovsky then welcomed the audience from a stand in front of the shed and outlined the choices for the evening. Patrons had four programs to choose from and several hundred took advantage of each type of music available.

The student orchestra gave a concert of Haydn, Beethoven and Britten under student conductors in the shed while the opera department premiered a performance of Andre Singer's "Alcottiana" in the Theatre Shed. At the same time the Tanglewood Study Group performed eight selections in the Red Barn, and Department I gave concerts of chamber music, choral music and compositions.

Hearty Eaters

Many of those present did not bother with the musical offerings but settled right down on the grass and dug into their picnic offerings. They were joined at 7 o'clock by those who had attended the concerts and all ate their suppers while listening to a concert by members of the chorus of Department II who sang from the Main House porch. Noticeable among the picknickers were the several camp groups present, some from Connecticut and New York states, but most, hordes of youngsters clustered around their counselors while food boxes were passed out (cream cheese and jelly sandwiches being the most commonly seen [illegible]

land, one of the directors [illegible] Center gave a short talk in which he outlined the history of the [illegible] Music Center and the program for the evening.

Mr. Copland told how the Center was a dream of the late Dr. Serge Koussevitsky who had visualized it as a place where students from all over the world might come and learn. "The Center is the only one connected with a music festival," said Mr. Copland and some of its alumni are now famous throughout the country." He cited the cases of former students who had [illegible] their achievement with a long burst of applause.

Last night's program featured distinguished alumni of the Music Center rather than any one personality and each member demonstrated amply why he has become distinguished.

James Aliferis conducted Lukas Foss's "The Prairie," Howard Shanet conducted "Poeme" by Chausson, with Jacob Krachmalnick as soloist, and Lukas Foss conducted Mendelssohn's "Piano Concerto in G Minor," with Seymour Lipkin as soloist. All were well received, but Mr. Lipkin received a tremendous ovation which extended well into the intermission.

Cold Evening

The temperature had dropped with the sun and very few braved the lawn for the final half of the program, most crowding into the shed to hear Leonard Bernstein conduct the last act from Bizet's "Carmen."

Soloists for the opera were David Lloyd, James Pease, Francis Barnard, Mildred Miller, Margo Stagliano and Jacqueline Bazinet. They were backed by the Berkshire Festival Chorus which had sung in the first part of the program.

Mr. Bernstein conducted in his usual fiery manner and he, the soloists, the musicians and the chorus received an ovation at the end of the performance. (For further details see the review by Jay C. Rosenfeld.)

The drawing for the 12 door prizes took place immediately after the concert and this was followed by waltzing on the lawn by the main house. Frigid conditions held this down to a minimum.

Student Events

TANGLEWOOD—The last Composers' Forum, a weekly event at the Berkshire Music Center, will be held this afternoon instead of Sunday evening as in previous weeks.

The Chamber Music Group will play tomorrow morning at 10 a piano quintet by Shostakovich, the DeBussy Quartet in G minor and "Music for Brass" by Ingold Dahl, who will conduct the number himself.

Monday afternoon at 4.30 the orchestra, choral and opera departments will give a song recital, including three songs by Weigel; "Poemes Arabes" by Aubert, songs by Schubert and Beethoven, five songs by Ravel and "On the Island" by Britten.

Plouffe

LUCKY WINNERS: Mr. and Mrs. E. S. Mengers of Cynwyd, Pa., show how they feel about winning this 17-inch, table-model television set, first prize of the 12 awarded at last night's drawing after the Tanglewood concert. Mrs. Owen Johnson of Stockbridge, third from left, drew the tickets, while Mrs. Alexander Hoppin of Lenox, a member of the Tanglewood Parade Committee looks on.

Prize Winners At Parade

TANGLEWOOD — Door prizes and winners for Tanglewood on Parade last night follow: RCA Victor television set, installed, Mrs. Eleanor S. Mengers, Cynwyd, Penn.; RCA Victor table model radio set, Mrs. Fred Lohman, Richmond, Ind.; original lithograph by Ture Bengtz, Mrs. Edward Brylawski, Philadelphia, Pa.; hand-painted stole, French style, by Anna de Leuchtenberg, L. Floyd Smith, Syracuse, N.Y.; Serge Koussevitzky Memorial Album, P. L. Gramm Tuckahoe, N.Y.; French recordings by Charles Munch and the Boston Symphony Orchestra, Mrs. Nanette Hirsch, New York City; two albums by the Boston Symphony Orchestra, Serge Koussevitzky conducting, Eva Lichtenfeld, Rochester, N.Y.

Dinners: The Pyrenees, Margaret Hender, Canaan, Conn.; Elm Court, Miriam L. Diecter, Brighton; Red Lion Inn, Celia Green, Malden; Curtis Hotel, Mrs. Ernest Sarason, Syracuse, N.Y.; Blantyre, M. de Coppet, New York City.

Ten dollars of merchandise at Yezzi's, Pittsfield, Kurt Moses, New York City; pair of tickets for Malden Bridge Playhouse, Archie Cohen, New York City.

Alumni of Tanglewood School Stage 'Greatest Show on Earth'

By JAY C. ROSENFELD

"Tanglewood on Parade" is "the greatest musical show on earth" which culminates, after many side show performances, with a gala concert in the evening in the big Shed. Last night the program had an especial glamour because of the brilliance of the conductors and soloists who took part, all alumni of the Berkshire Music Center, the school which is so important a part of the entire venture.

Aaron Copland, director of the school, in his few remarks preceding the program, pointed out that the concert about to be played was evidence, if any were needed, of the calibre and scope of the school, the cherished enterprise of the late Serge Koussevitzky.

James Aliferis, the first conductor of the evening led the Boston Symphony Orchestra and the chorus of the Berkshire Music Center, some 200 strong, in the last movement of "The Prarie", the secular cantata by Lukas Foss, also of the school's alumni. The cantata is based on Carl Sandburg's "Cornhuskers." The particular section sung last night is [illegible] the spirit of the work is illustrated by the oft repeated phrase "I speak of new cities and new people."

Violin Soloist

[illegible] "Poeme," with [illegible] conducting. Then Foss [illegible] certs in [illegible] the following part of the program was the final of Bizet's "Carmen" performed in concert style with Leonard Bernstein conducting and Mildred Miller as Carmen, David Lloyd, Don Jose, James Pease, Escamillo, and Margo Stagliano as Frasquita, Francis Barnard as Zuniga and Jacqueline Bazinet as Mercedes, and the Berkshire Center chorus.

[illegible] varied in spirit and [illegible] ever it could be done, cylinder number two in a Chrysler motor that it is its turn to fire. But on a Parade night everything goes. In this one it went well, too. In one case a soloist is cramped by an inconsiderate conductor; in another, Foss raises his soloist to Olympian heights.

The principal characters in the opera sang beautifully. Miss Stagliano had only a minor allotment, and James Pease also had too short an opportunity for the pleasure his art bestows on all his listeners, while Miss Miller and David Lloyd put dramatic fervor and vocal opulence of remarkable degree into their roles. Bernstein gave them every opportunity to be heard and every freedom they wished.

TOLEDO, OHIO
TIMES

JUL 1[illegible]

Students Play Vibrantly At Lenox Concert

[illegible] played by students of the Berkshire Center. In the afternoon the small orchestra played the last three symphonies of Mozart, and in the evening an orchestra of students displayed compositions of various of the student composers at the center.

Orchestra Sized To Needs

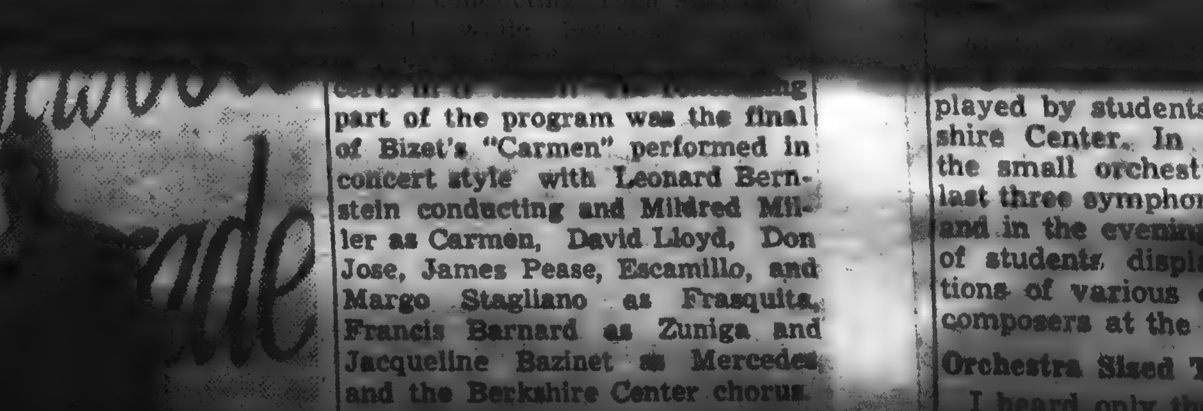
I heard only the morning and [illegible]

Honegger's Work on Program Festival Concert Tomorrow

TANGLEWOOD — The composer of the music to be played in the second half of the Berkshire Festival concert tomorrow afternoon, Arthur Honegger, spent six months in Lenox in 1947. A week after he arrived from France to teach composition at the Berkshire Music Center he suffered a heart attack, and was advised to rest for six months, which he did.

He was visited there by his friend, Charles Munch, who will conduct the Boston Symphony Orchestra in his work tomorrow.

His composition, "La Danse des Morts" was first performed in Basel, Switzerland in 1940, and nine years later by the Orchestra of Fort Wayne, Ind., Igor Buketoff conducting. It is set to a text of Paul Claudel, who it is said was [illegible]



... a former home of ... of America's best-loved novelists should become not only a memorial to him, but a haven for youthful talent from all over the world."

"Truly," she said, "the prediction made by Dr. Koussevitzky on the dedication of the house in July 1948, has today come true. Tanglewood has become a shrine, a place of pilgrimage, a radiating center of music, a flame with a creative spirit!'"

but music-living people ... ing music in our hearts that we may go forth singing."

Honor Guests

Guests of honor were Mrs. Roberts, national board member from Florida; Mrs. Roger C. Williams of Portland, Me., daughter of Mrs. Gannett; Mrs. R. H. Bodwell of Pine Orchard, Conn., Mrs. Gannett's sister; present and past state presidents and members of the national board.

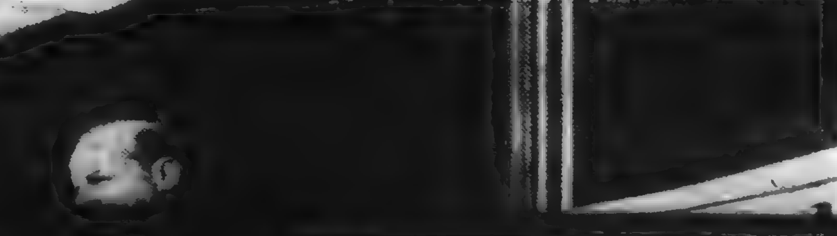
... The original text by Metastasio was revised for Mozart by Mazzola.

In the last year of his life Mozart was busy composing "The Magic Flute" when his work was interrupted by the commission for "Titus." "Titus" was composed, rehearsed and performed within a space of six weeks. Mozart, ill and under considerable pressure, took with him his favorite student, Sussmayer, to help him. To Suss-

while listening to a concert by members of the chorus of Department II who sang from the Main House porch. Noticeable among the picknickers were the several camp groups present, some from Connecticut and New York states, but most from surrounding areas. These hordes of youngsters clustered around their counselors while food boxes were passed out (cream cheese and jelly sandwiches being the most commonly seen piéce de resistance) and peaches were distributed:

... will give a song ... cluding three songs by [illegible]; "[illegible]" by Schubert, songs by Schubert and Beethoven, five songs by Ravel and "On the Island" by Britten.

Ten dollars of merchandise at Yezzi's, Pittsfield, Kurt Moses, New York City; pair of tickets for Malden Bridge Playhouse, Archie Cohen, New York City.



the Berkshire Music Center, some 200 strong, in the last movement of "The Prairie", the secular cantata by Lukas Foss, also of the school's alumni. The cantata is based on Carl Sandburg's "Cornhuskers." The particular section sung last night is entitled "Tomorrow" and the spirit of the work is illustrated by the oft repeated phrase "I speak of new cities and new people."

Violin Soloist

Jacob Krachmalnick, now con-

JUL 18 1952

Students Play Vibrantly At Lenox Concert

By FREDERICK J. KOUNTZ

LENOX, Mass., July 17—...

Boston Orchestra's Berkshire Festival ...

At 10 in the morning was a program of chamber music played by students of the Berkshire Center. In the afternoon the small orchestra played the three symphonies of Mozart and in the evening an orchestra of students displayed compositions of various of the student composers at the center.

Orchestra Sized To Needs

I heard only the morning and afternoon concerts. To hear three symphonies of Mozart at any time is a privilege and an extraordinary pleasure. To hear these last symphonies with an orchestra sized to fit the needs of the music, played by instrumentalists of skill and long experience in orchestral playing and intimate association with music is an intellectual and musical joy that one is not frequently allowed.

The morning program included the Mozart Sextet in F major, which is subtitled "The Village Musicians" and enlists the services of a string quartet and two French horns, the String Quartet in G by Lukas Foss, and Dvorak's Quintet in A major for piano and string quartet.

Students Play Brightly

The students played brightly, with generally pleasant intonation, with a strong and infectious rhythmic sense; and in large measure they impressed one that they had been drilled not only in the performance of the music, but as well that they had been intelligently guided into a substantial understanding of the music they played.

The Lukas Foss Quartet is the kind of work that should be played by young people. It is young itself, quick and glittering, rhythmically exciting, and not overburdened with depth of content.

Performance Unfettered

And these young people almost danced into the piece. Their playing was fresh and vibrant and completely unfettered. To see and hear them almost revel in the jazz-like third movement was a wonderful experience.

It may be that in the Berkshire Center attendance at these concerts is obligatory for many of the students. Be that as it may, it was quite an exciting experience to see almost 800 people in the audience which filled the small hall and considerable of the grounds about

Shanet conducting. Then Foss conducted ... Lipkin played the Mendelssohn piano concerto in G minor. The concluding part of the program was the ... of Bizet's "Carmen" performed in concert style with Leonard Bernstein conducting and Mildred Miller as Carmen, David Lloyd, Don Jose, James Pease, Escamillo, and Margo Stagliano as Frasquita, Francis Barnard as Zuniga and Jacqueline Bazinet as Mercedes, and the Berkshire Center chorus.

The program varied in spirit and efficiency due to several factors as is inevitable when a succession of individuals follow one another in a series of compositions. But any faults, if there were any, were on the side of an excess of zeal, rather from any suspicion of apathy.

The poise of Krachmalnick and the keyboard command of Lipkin were astounding. Krachmalnick's tone and facility are superb; Lipkin's was very thrilling.

Some of the conductors were not aware that it is no more necessary, in the general course of events, to signal, at least so conspicuously for a Boston Symphony Orchestra section or principal that this is his entrance, than it is to inform, how-

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At Festival Concert Tomorrow

TANGLEWOOD — The composer of the music to be played in the second half of the Berkshire Festival concert tomorrow afternoon, Arthur Honegger, spent six months in Lenox in 1947. A week after he arrived from France to teach composition at the Berkshire Music Center he suffered a heart attack, and was advised to rest for six months, which he did. He was visited there by his friend, Charles Munch, who will conduct the Boston Symphony Orchestra in his work tomorrow.

His composition, "La Danse des Morts" was first performed in Basel, Switzerland in 1940, and nine years later by the Orchestra of Fort Wayne, Ind., Igor Buketoff conducting. It is set to a text of Paul Claudel, who it is said was impressed by the famous woodcuts of Hans Holbein the Younger.

Soloists Listed

Soloists will be Irene Jordan, soprano; Betty Lou Allen, contralto; and Richard Sharretts, all enrolled as students at the Berkshire Music Center, who will sing with the Festival Chorus, prepared by Hugh Ross. Arnold Moss, the narrator, who has long been associated with the Theatre Guild and has appeared elsewhere in Shakespearean and other productions, was narrator with the Boston Symphony Orchestra in Honegger's "Jeanne d'Arc au Bucher." A native of New York City, he received his early theatrical training at Eve LeGallienne's Civic Repertory Theatre. He has appeared on Broadway in "The Fifth Column," "Journey to Jerusalem," "Flight to the West," "The Land is Bright," "Twelfth Night" and "King Lear." Heard frequently on the radio, he was music commentator for the broadcasts of the New York Philharmonic Orchestra, and he has appeared on television with "Studio One" and "Suspense." He recently played with Rita Hayworth in "Salome, Dance of the Seven Veils."

For the first half of the program, Mr. Munch has chosen Beethoven's Overture to "Egmont" and Symphony No. 8, and Dubussy's "Iberia" ("Images" for Orchestra, No. 2.).

The Overture was composed in 1810 and performed first at a production of Goethe's play by Hartl in Vienna. The Eighth Symphony was completed two years later, having its first performance in 1814, also in Vienna.

Claude Debussy completed "Iberia," one of three "Images" in 1910. It was performed at a Colonne concert in Paris in the same year. It was originally planned for two pianos, but was finally written for an orchestra.

Tickets are on sale at the box office and England Brothers. General admission for listening from the lawn will be sold before the concert.

For the Tanglewood production, the text of the opera has been revised and translated into English by Boris Goldovsky, director, and Sarah Caldwell, stage manager, of the Tanglewood opera department staff. Spoken dialogue will be substituted for the Secco recitatives. Mozart's music has been left intact and in its original order. The only change occurs when Chorus No. 15 is performed as a part of the last scene.

The opera is concerned with a conspiracy against the life and throne of the Roman emperor, "Titus." The scenery for this production was designed by Charles Elson and makes use of a new light-projection machine designed by Paul Planner. It makes possible a number of unusual scenic effects, the most remarkable of which is probably the burning of Rome, which climaxes the end of the first act.

Cast Announced

The costumes are designed by Leo Witsen. The production will be staged and conducted by Mr. Goldvosky. The cast will include: Titus, Monday night, Charles Matheson; Tuesday, Lloyd Oostenbrug; Vitella, Monday, Irene Jordan; Tuesday, Jacqueline Bazinet; Servillia, Monday, Sarah Fleming; Tuesday, Arlene Stone; Sectus, Shirley Winston; Annius, Jacqueline Langee; Publius, Richard Sharretts. The spoken roles of Lentulus and Caius Marius which have been added in this version will be portrayed by Arthur Schoep and Robert Mesrobian.

So keen is the interest in the production that three weeks in advance all seats were reserved by Friends of the Berkshire Music Center who were invited to the production as to all school performances.

Center gave a short talk in which he outlined the history of the Berkshire Music Center and the program for the evening.

Mr. Copland told how the Center was a dream of the late Dr. Serge Koussevitzky who had visualized it as a place where students from all over the world might come and learn. "The Center is the only one connected with a music festival," said Mr. Copland and some of its alumni are now famous throughout the country." He cited the cases of former students who had now joined various symphonic groups and then asked those members of the Boston Symphony who were once students at the Center to stand. The crowd acknowledged

Tanglewood on Parade

Plouffe

WE BID YOU WELCOME: Boris Goldovsky, director of the Opera Department, greets the visitors to Tanglewood on Parade, and outlines the various programs available to the audience.

Plouffe

COMPOSER AND CAST: André Singer, composer of the one-act opera, "Alcottiana," which was given its first performance yesterday by the Tanglewood Opera Associates, discusses the work with the singers who performed it. From left to right, Leah G. Crohn of Detroit, Martha Flowers of Winston-Salem, N.C.; David Rae Smith of Asheville, N.C.; Marcelle Hammond of Westerly, R.I.; Mr. Singer; and Boris Goldovsky, director of the Music Center's opera department, who supervised the work.

Tanglewood

THE WEEK AT TANGLEWOOD

TODAY

PM
*4.00 Composer's Forum.
8.15 Berkshire Festival Concert.
Pierre Monteux conducting.
Woton's Farewell and Fire Music, from Die Walkure .... Wagner
James Pease, soloist.
Finale scene from Siegfried.
Excerpts from Gotterdammerung.
Siegfried's Rhine Journey.
Siegfried's Death.
Immolation Scene.
Soloists: Margaret Harshaw, soprano. Howard Vandenburg, tenor.

SUNDAY

AM
*10.00—Chamber Music.
PM
3.00 Berkshire Festival Concert.
Charles Munch, conducting.
Overture to Egmont, Symphony No. 8 .... Beethoven
Iberia .... Debussy
Danse des Morts (with chorus). Honegger

MONDAY

*4.30 Song Recital.
**8.15 Opera, Titus .... Mozart

TUESDAY

**8.15 Opera, Titus .... Mozart

THURSDAY

8.15 Berkshire Festival Concert.
Charles Munch conducting.
Symphony No. 1, Spring, Schumann
Short Symphony .... Swanson
Piano Concerto No. 2 in B-flat, Brahms
Soloist, Arur Rubinstein.

FRIDAY

*8.15 Opera, Trouble in Tahihti, Bernstein
(Two performances.)
9.45 Application for tickets must be made in advance.

SATURDAY

10.00 Boston Symphony Orchestra Public Rehearsal (benefit, pension fund).
*2.30 Symphony Concert by the Berkshire Music Center Orchestra.
*4.30 Concert by the small choir.
8.15 Berkshire Festival Concert.
Leonard Bernstein, conducting
The Koussevitzky Memorial Concert.
Andante, from Concerto in D major .... C. P. E. Bach
Symphony No. 3 .... Copland
Symphony No. 5 .... Sibelius

SUNDAY

*10.00 Chamber Music.
3.00 Berkshire Festival Concert.
Charles Munch, conducting.
Requiem (with chorus) ... Berlioz
Soloist, Andrew McKinley, tenor.

* Open to the Friends of the Berkshire Music Center.
** Seats no longer available.

PAGE 13

Final Weekend Program Listed At Tanglewood

Special to The Standard-Times

TANGLEWOOD, Aug. 2—The final weekend of the Berkshire Festival, by the Boston Symphony Orchestra, Charles Munch conducting, will open next Thursday with Schumann's "Symphony No. 1" ("Spring"), Swanson's "Short Symphony" and Brahms' "Second Piano Concerto," in which Artur Rubinstein will make his first appearance at tanglewood in the solo part.

Leonard Bernstein, successor to the late Serge Koussevitsky as teacher of conducting and his pupil at the Berkshire Music Center, the orchestra's Summer school, will occupy the podium for the Koussevitzky memorial concert Saturday night. The program will be C.P.E. Bach's "Andante" from "Concerto in D Major," Aaron Copland's "Third Symphony and Sibelius' "Fifth Symphony," one of Dr. Koussevitzky's favorites. Mr. Munch will close the Festival next Sunday afternoon with the Berlioz "Requiem," in which Andrew McKinley will sing the tenor solo.

For the current weekend, Pierre Monteux will take the baton for the second time at Tanglewood to conduct an all-Wagner program Saturday night. Mr. Munch has chosen for Sunday afternoon Bethoven's Overture to "Egmont" and "Eighth Symphony," Debussy's "Iberia" and the "Danse des Morts" by his friend, Arthur Honegger. In the last, the Festival chorus, prepared by Hugh Ross, will sing, with Richard Sharretts, baritone; Irene Jordan, soprano; Betty Lou Allen, contralto, and Arnold Moss, narrator.

A few changes have been made in next week's Berkshire Music Center calendar. "Trouble in Tahiti," which Leonard Bernstein, the composer, describes as "a little opera in seven scenes," will be given two performances next Friday at 8:15 and 9:45 p. m. The symphony concert by the school orchestra, originally scheduled for Friday night, will be given Saturday at 2:30, led by student conductors and Thor Johnson, Cincinnati Orchestra leader, and a former Tanglewood student. At 4:30 the small choir will sing. The schedule otherwise remains as announced.

This Clipping From
PROVIDENCE, R. I.
JOURNAL
JUL 25 1952

Testimony to Orchestra

Berkshire County Pays Tribute to Boston Unit

Lenox, Mass.—(AP)—Berkshire County last night presented a framed testimony to the Boston Symphony Orchestra at the [illegible]ing of the 15th Tanglewood Festival season.

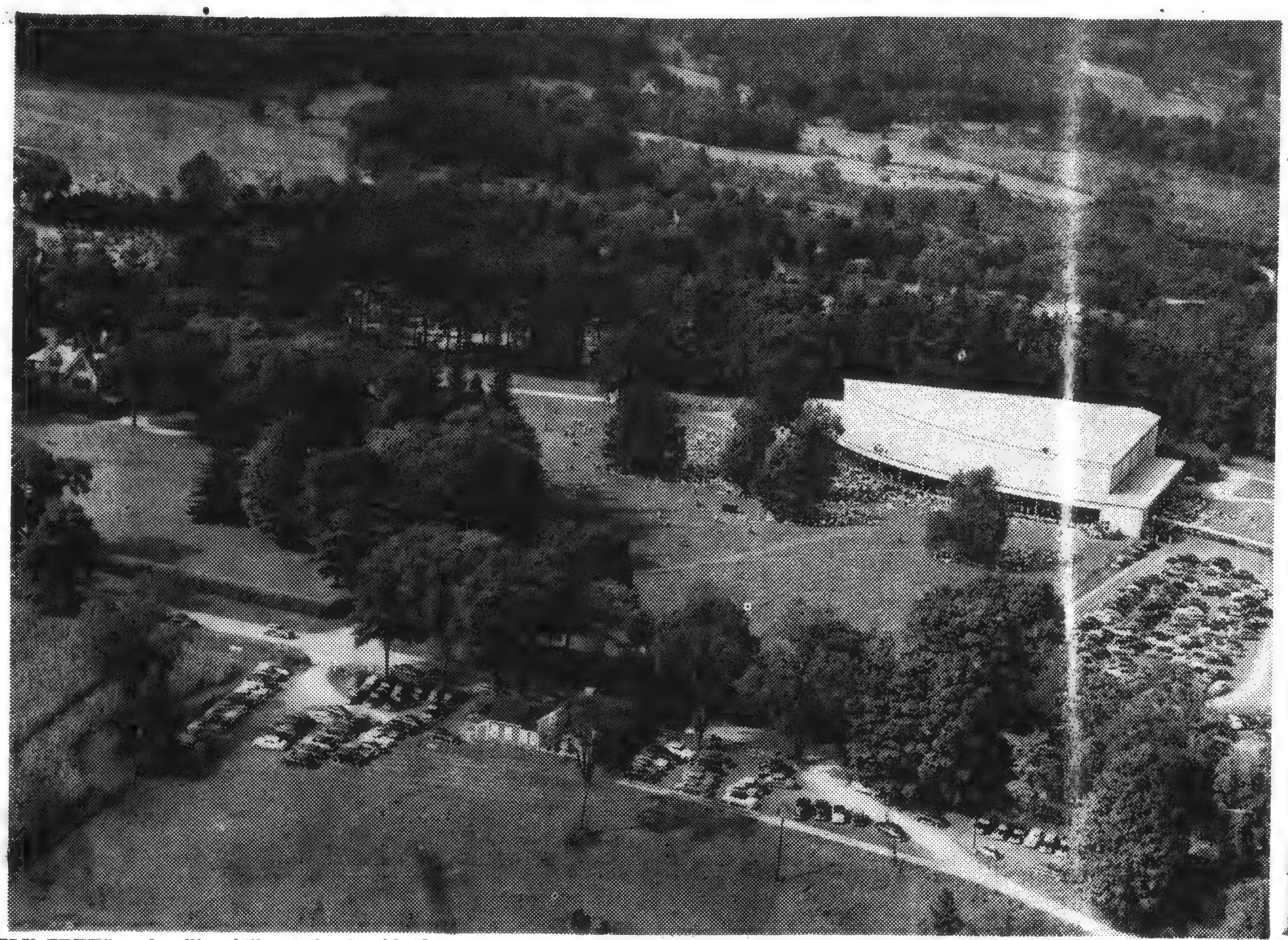
Pittsfield Mayor Robert T. Capeless presented the testimony to conductor Charles Munch before 8250 first nighters, 1150 more than attended the opening performance last year.

"Berkshire as well as Boston claims the world's greatest orchestra as its own," Capeless said, "though it has not before expressed its appreciation officially."

The festival will continue every Thursday and Saturday night and Sunday afternoon through Aug. 10.

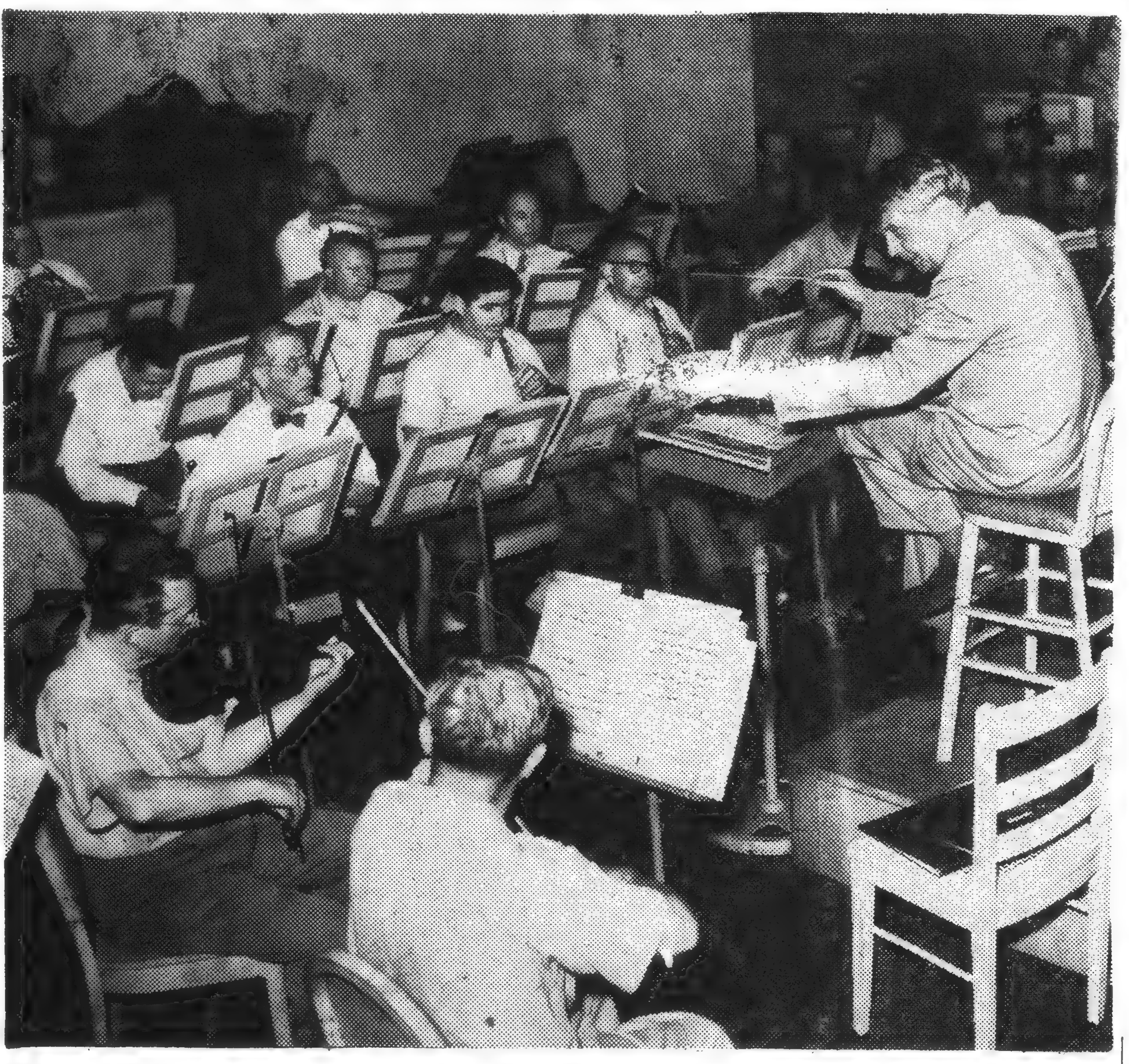
IN. RMA ION OBSCURED

TANGLEWOOD IS MARKING ITS 15 H AN



STATELY TREES and rolling hills of the Stockbridge Bowl in the Berkshires frame the wedge-shaped Shed at Tanglewood, 200-acre estate that is the summer home of the Boston Symphony Orchestra and its unique school, the Berkshire Music Center.

OVERFLOW AUDIENCES, relaxed [illegible] able, surround the [illegible] Theater-Concert [illegible] orchestral concerts and



CHARLES MUNCH, perched on a high stool, leads his shirt-sleeved Boston Symphony Orchestra musicians in a rehearsal for a major Shed concert.

MADELYN ROBB, 15 Buckingham St., Waterbury, a piano student at the Berkshire Music Center, chats with Aaron [illegible] composer, who is assistant director of the center. Miss Robb is well known as a concert pianist in this area.

[illegible] ROSS, Aaron Copland, and [illegible] the Berkshire Music Center, [illegible] is assistant director and [illegible] Symphony Orchestra and the

Berkshire Music Festival At Lenox, Mass., Offers Pleasant Summer Entertainment For Many From Far And Near; It Started In Mid-30s

By **FLORENCE ZUCKERBRAUN**

Music al fresco has become an increasingly important part of American summer living, as symphony orchestras and their audiences discover the cool comforts of concerts under the stars.

There are the Yale Bowl concerts in New Haven; Boston's Esplanade; Philadelphia's Robin Hood Dell; Washington's Water Gate. Most famous of all, however, are the Berkshire Music Festival concerts by the Boston Symphony Orchestra at its summer home, Tanglewood, at Lenox, Mass.

The festival, which this year marks its 15th anniversary, attracts thousands of listeners, some of whom travel thousands of miles for the pleasure of hearing the musical perfection for which the Boston Symphony Orchestra is reknowned.

A walk through the acres of parking area outside Tanglewood's main gate provides a quick geography lesson: Quebec, New York, Connecticut, Texas, Hawaii. Listeners come in the dusty khaki shorts of bicycle hostelers, the jewel-colored saris of India, the airy summer cottons of hot-weather America.

Attendance at last season's concert series topped 126,000, with the record for a single concert set by the 14 800 persons at one of last year's Saturday night programs.

Hundreds of Connecticut music lovers take advantage of Tanglewood's nearness — this tree-studded oasis of soul-satisfying sound is only 70 miles from Waterbury.

Started In 1934

The Berkshire Music Festival actually had its inception in 1934, when 65 members of the New York Philharmonic Symphony Society gave a series of three concerts in a wooden shell on the Dan Hanna estate in Stockbridge.

The idea grew, and in 1936, the late Dr. [illegible] Koussevitsky and the Boston Symphony Orchestra were invited for a three-concert series at the estate of Mrs. Margaret Emerson, also in Stockbridge. Attendance by then reached 15,000.

The magnificent 200-acre estate of Tanglewood was presented to the BSO in 1936 by Mrs. Gorham Brooks and her aunt, Miss Mary Aspinwall Tappan. In 1938, the vast, open-sided shed, seating 6,000, was erected from plans drawn up by the Finnish architect, Eliel Saarinen.

Acoustically near-perfect, the shed obtains resonance through its wooden roof and a sound-reflector at its curved back. A full audience — which the summer concerts almost always attract — improves acoustics so the faintest [illegible] is carried to the farthest seats [illegible] unadorned stage.

With open colonnades providing no barrier to the sound of the music, the programs are also heard by thousands of listeners who stretch out under the stars on blankets, in deck chairs, or on the green carpet of Tanglewood's lawns.

Major festival concerts which opened last Thursday night, are given Thursday and Saturday night and Sunday afternoons, over a three week period. Charles Munch, who succeeded Dr. Koussevitsky a conductor of the orchestra, directs most of them. Before the 19 2 series ends, Aug. 10, there will also be concerts with Pierre Monteux and a justly-famous young Tanglewood alumnus, Leonard Bernstein, conducting.

Hold Preliminary Concerts

The festival programs, which grow in scope every year, have been broadened to include three preliminary week ends, just finished, of "little concert" music.

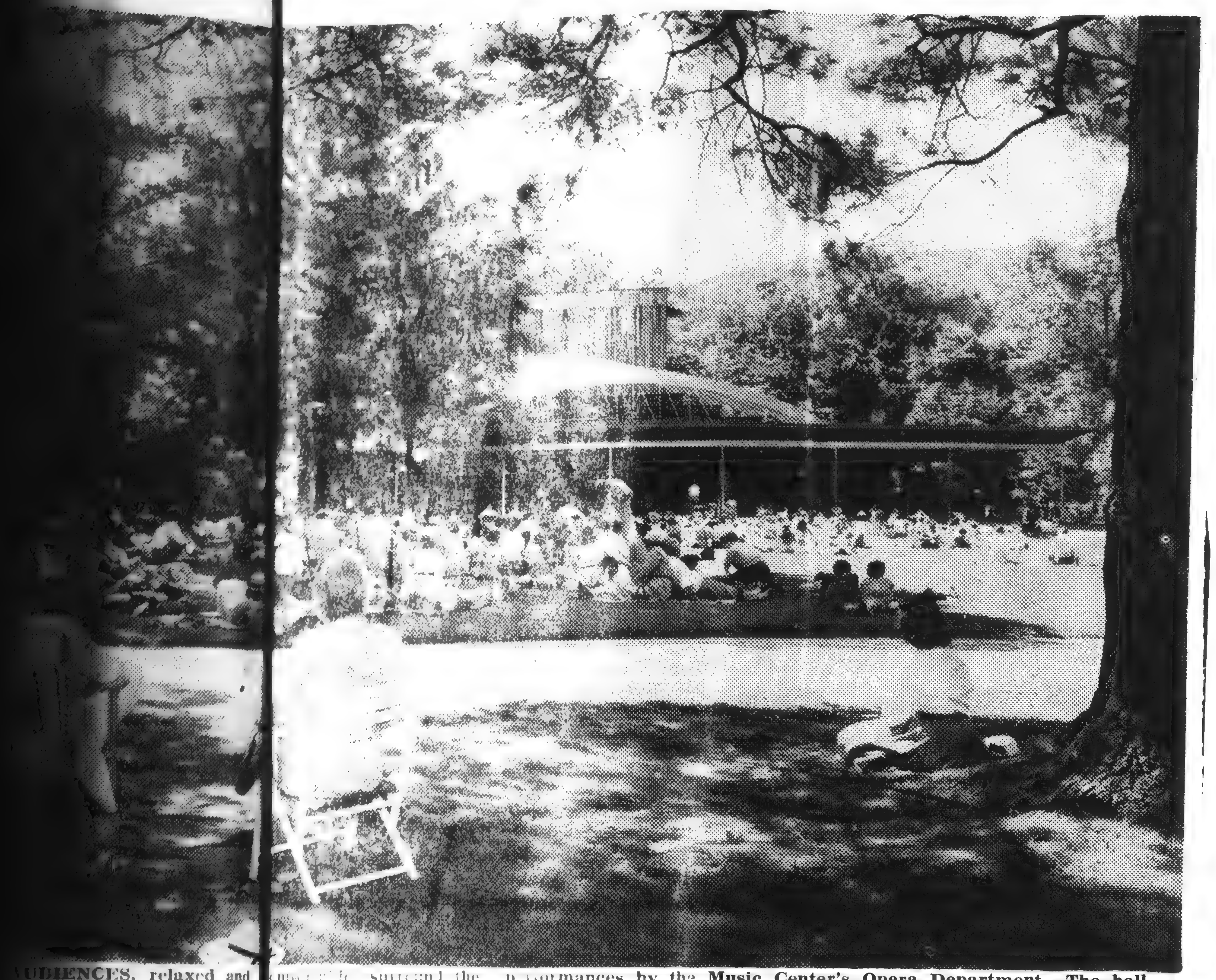
These offer programs of chamber music, choral work (usually directed by Hugh Ross) and music for small orchestral groups, in the [illegible]200-seat Theater-Concert Hall erected at the opposite tnd of the Tanglewood grounds from the shed in 1942.

Further supplementing the festival concerts are the programs and recitals of the Berkshire Music Center, an advanced school for student and professional musicians founded at Tanglewood by Dr. Koussevitsky in 1940.

The school, itself a guarantee of the perpetuation of good music in the United States, this year has enrollment of [illegible]00 students from 41 states and 16 foreign countries. Its faculty includes such great names of contemporary music as Aaron Copeland, in composition: Boris Goldovsky, in opera, Mr. Ross and Mr. Bernstein. Members of the Boston Symphony Orchestra, top men in all instrumental fields, instruct student orchestra pupils.

[59]

ITS 15TH ANNIVERSARY



UDIENCES, relaxed and comfortable, surround the -Concert Hall, used for small orchestral concerts and performances by the Music Center's Opera Department. The hall itself seats 1,260, but concerts there usually attract more than twice hat number.

ry, a piano student
Copland, [illegible]
Miss Robb is well

HUGH ROSS, Aaron Copland, and Charles Munch talk after the opening ceremonies of the 10th season of the Berkshire Music Center. Ross heads the department of choral singing and conducting; Copland is assistant director and teacher of composition at the school, and Munch is conductor of the Boston Symphony Orchestra and the director of the Music Center.

SPRINGFIELD, MASS.
REPUBLICAN

JUL 20 1952

'DeProfundis' Fine Work For Chorus and Soloists

Three Celebrated Mozart Symphonies Heard in Theater-Concert Hall at Tanglewood; Juilliard Quartet Opens Summer Series at South Mountain

By VICTOR PRAHL

Perfect weather has smiled on the first two week ends of concerts at Tanglewood, bringing forth some record audiences. A sunny day with cool breezes helped create a delightful setting for Sunday's all-Mozart program.

Charles Munch chose three of Mozart's greatest symphonies, the E-flat, the G-minor and the "Jupiter." These splendid masterpieces certainly bear repetition but we have had them at nearly every festival for 10 years now, and a change to some of the lesser-known beautiful symphonies would have been welcome.

Then, too, we cannot forget Dr. Koussevitzky's more expansive manner [illegible] these famous works. However, Mr. Munch brings a freshness, vitality and a consistency of conception to them, and he gave an especial lyrical beauty to all the slow movements.

"De Profundis"

Lalande's motet, "De Profundis," sung at Saturday night's concert under the direction of Hugh Ross, proved to be a work of interest with lovely sustained choruses and short, florid airs for the soloists. We must mention the beautifully produced mezzo-soprano of Shirley Winston and the fine, authoritative bass of Richard Sharretts, among the new soloists.

With the Tanglewood calendar filling with more important musical events as the season progresses it becomes more difficult to make a choice but those who plan ahead will probably want to mark this year's "Tanglewood on Parade" which occurs on Friday, Aug. 1. The concert for this occasion promises to be extra-glamorous in that it will include the last act of Bizet's "Carmen" done in the big shed with Mildred Miller in the title role, David Lloyd as Don Jose and James Pease as Escamillo.

Other alumni who will take part in the concert include Jacob Krachmalnick, concertmaster of the Philadelphia orchestra, Leonard Bernstein, Lukas Foss, Howard Shanet, and Seymour Lipkin, pianist. Miss Miller now a member of the Met, had a fine success in Carmen at the Lewison Stadium a short time ago, Mr. Lloyd is a member of the City Center Opera, and Mr. Pease has signed up with the Hamburg Opera.

Juilliard String Quartet

The Juilliard Quartet, Robert Mann and Robert Koff, violins, Raphael Hillyer, viola, and Arthur Winograd, cello, who opened the series of summer concerts at South Mountain, Pittsfield, on Saturday, are four highly skilled young players, products of the Juilliard School, who through steady association and intensive training have become one of our very first quartets. Their performance of the Beethoven Quartet in E flat, op, 74 especially in its more dramatic portions, was really a musical revelation.

Equally fine was their projection of the illusive beauties of the Debussy Quartet and the elegance of style with which they imbued the opening Mozart in D Major (K. 575). A youthful verve and passion, a refined and sensitive musicality and a perfect balance are all theirs. Their program for next Saturday at 4, in the same setting, will include the Haydn Quartet in D major, Op. 50, No. 6, "The Frog," the Quartet Op. 3 by Alban Berg and "Death and the Maiden" by Schubert.

New England Group Of Music Clubs To Meet At "Tanglewood," Lenox, Mass., Friday

The 11th annual convention of the New England District of the National Federation of Music Clubs will take place Friday, in "Tanglewood," Lenox, Mass.

The program will open with registration at 10 A. M. in Sedgwick Hall in the Lenox Library. The business session, including reports by officers and state presidents, will take place from 10:30 to 11:30 A. M.

Thomas Hall Phillips, Jr., will address the group from 11:45 to 12:30 and his topic will be, "Grass Roots Opera." A cafeteria luncheon will be served on the grounds of "Tanglewood" at 1 P. M.

The afternoon program will open at 2:30 P. M. with a dedication by the national president, Mrs. Ada Holding Miller, at the Little Red House of the Anne M. Gannett studio and the Robert W. Roberts studio. A concert will take place in Chamber Music Hall at 3:30 P. M., featuring Claudette Sorel, Young Artists piano winner in 1951, and Warren Locke, baritone. A Chamber Music group from the Berkshire Music Center will also entertain.

A concert in the Music Shed at 8:30 P. M., presented by the Student Orchestra of the Berkshire Music Center, will close the program.

Final reservations for the luncheon should be made with Mrs. Frederick R. Fish, 555 Round Hill road, Fairfield, today. Those wishing information on hotel and guest house accommodations may contact the Berkshire Hills Conference, Pittsfield, Mass.

SPRINGFIELD, MASS.
MORNING UNION

JUL 19 1952

MAJOR FESTIVAL AT TANGLEWOOD OPENS THURSDAY

Berkshire County Plans Welcome for Munch, Boston Symphony

Tanglewood, July 18—When Charles Munch conducts the Boston Symphony Orchestra for the first time since its triumphal tour of Europe, Berkshire County will give the orchestra an official and an unofficial welcome. The occasion will be the opening of the major Berkshire Festival in the Tanglewood music shed Thursday evening when town and county officials will be guests of honor to hear Beethoven's Third and Brahms' First Symphonies and to witness the presentation of a resolution of welcome and appreciation to the conductor by Mayor Robert T. Capeless of Pittsfield.

First of Nine Concerts

The concert will be the first of nine in the shed on Thursday and Saturday nights and Sunday afternoons. Pierre Monteux will take the baton for the first two Saturday programs and Leonard Bernstein for Aug. 9. Mr. Monteux, who conducted the Boston Orchestra from 1919 to 1924, was guest conductor in Boston the past two seasons and toured with them in Europe. He will include in his first program next Saturday Igor Stravinsky's "The Rite of Spring," which he conducted in Paris in May for an enthusiastic audience 39 years after he was booed from the hall on its premiere in the same hall.

On the program for Sunday, July 27, are "Three Prisoners' Songs," by Luigi Dallapiccola, who for the second season has come to teach composition at Tanglewood from his home in Florence, Italy.

The series of Festival concerts in the theater ends this week end with concerts by members of the Boston Symphony Orchestra, Mr. Munch conducting. Lukas Foss will play the solo in Mozart's Piano Concert in C major Saturday night, July 19, and Hugh Ross will conduct the Litaniae for Chorus and Orchestra.

At the Berkshire Music Center, the orchestra's summer school, concerts will take place almost every day. Aaron Copland will conduct the student orchestra Friday evening, July 25, in excerpts from his ballet. "Billy the Kid" and Hugh Ross will lead orchestra and chorus in Orgad's "Cantata." Lorin Maazel will conduct Barber's Violin Concerto.

Under Boris Goldovsky the opera department will stage an evening of one-act operas Tuesday, the choral department will present a song recital Tuesday afternoon at 4 and Wednesday the Elizabeth Sprague Coolidge Foundation in the Library of Congress will offer the Berkshire Woodwind Ensemble. Chamber music will be played Sunday mornings at 10 and composers' forums will be held Sunday evenings at 8.15.

To all school events Friends of the Berkshire Music Center are invited. They may join by contributing to the support of the school. Program and ticket information on Festival concerts will be mailed on request. General admission for listening from the lawn will be on sale before each concert, for which seats in the hall may be reserved in advance.

U 3, 1952

Wagner Program at Lenox Acclaimed by Large Audience

By DONALD H. WHITE

TANGLEWOOD, Lenox, Aug. 2—Tonight was the all-Wagner evening at the Berkshire Music Festival, long and eagerly awaited by the thousands of music-lovers attending these superb Boston Symphony concerts. Conducted by Pierre Monteux, long the director of the San Francisco Symphony, the program included Wotan's farewell from "Die Walkure," the final scene from "Siegfried" and excerpts from "Die Gotterdammerung." Soloists were James Pease, New York City Center baritone; Margaret Harshaw of the Metropolitan Opera, and Howard Vandenburg, Philadelphia Opera tenor making his first appearance at Tanglewood, following the canceling of his engagement by Met tenor Charles Kullman.

Opening with the grandiose measures of Wotan's farewell to the erring Brunnhilde, Monteux lead a stirring performance of the Magic Fire music, following Mr. Pease's well-phrased "Leb 'Wohl du Kuhnes, Herrliches Kind." Pease, a young man, performed this tremendously taxing music in a capable manner. He grows vocally and histrionically from year to year, resulting in his recent engagement by the Hamburg Opera, Germany.

The tremendous tonal waves which emanate from this score are even more gigantic given the well-nigh perfect acoustics of the music shed here at Tanglewood. There are times when even the most heroic voice can be drowned. Monteux, with his usual impeccable taste, commendably supported Pease's not altogether heroic tones. This is a voice, however, that will be reckoned with in the next few years. Wagnerian baritones are all too rare specimens for this not to be a present fact.

The entrance of Margaret Harshaw, regal in deep blue, heralded the presentation of the final scene from "Siegried." Here Monteux reigned supreme in his inspired reading of the fortissimo, hugely-orchestrated sequence of Siegfried's mountain ascent. When the time came at last for Brunnhilde's awakening by her hero, we were well prepared for vocal grandeurs.

Howard Vandenburg did not display a remarkable heldentenor but rather one that is yet in a formative state. A tenor voice like Mr. Vandenburg's is more akin to the Italian operatic repertoire. However, he sang with a certain personal warmth that some of the historic voices have not always shown. In his scene with Mme. Harshaw, he was quite acceptable.

But the Brunnhilde here was the greatest vocal news of the evening. Possessor of a glorious, soaring dramatic soprano, she easily encompasses the most taxing phrases with which Wagerian scores abound. Until last season, Harshaw was a contralto, with a full repertoire. Then, in a wholly unusual feat of vocal change, she increased her range and began what promises to be one of the foremost soprano careers of the coming decade. The voice is round, warm, greatly expansive and full of deep fervor of a true dramatic soprano.

When her "Heil Dir, Sonne" pealed forth, the firm, controlled tones caused a thrill of expectation. Later, in the duet, the high voice showed compelling power. Mme. Harshaw is now a remarkable and talented artist.

After the wonderful Rhine journey and Siegfried's death scene, we had another opportunity to assess this soprano at her finest. The scene is a wonder of tone and elevated histronic mood.

SYRACUSE, N. Y.
HERALD-AMERICAN
JUL 27 1952

Alumni Return to 'Tanglewood' for Parade on Aug. 1

TO CELEBRATE the tenth season and to aid Berkshire Music Center, some of the noted alumni will return to "Tanglewood," Lenox, Mass., this week to appear with the Boston Symphony Orchestra Friday night in concert. As in previous benefits, "Tanglewood on Parade" also will include the School on View, a Chorus concert on the Porch and Chamber Music in its own hall. There will be time for a picnic on the lawn, and, for the holders of box and reserved seats, a special performance of Pergolesi's opera "Livietta and Tracolo" in the garden. In the concert in The Shed, there will be symphonic music and the final act of Bizet's "Carmen."

MRS. SERGE KOUSSEVITZKY, widow of the Founder of Berkshire Music Center, and a committee, have charge of the sale of tickets for "Tanglewood on Parade." In its ten sessions, interrupted by World War II, 3,812 students have attended the Berkshire Music School, where many have had scholarships. This year's awards are automatic for those playing in the Orchestra, singing leading roles or studying composition. They are in "Tanglewood" from every state; 44 countries also are represented by 199 students. Charles Munch, conductor of the Boston Symphony Orchestra, is director of the Music Center, succeeding the late Dr. Serge Koussevitzky, Music Center founder and for years conductor of the Boston Symphony. There are 120 former Tanglewood students, including players and conductors, in 21 major symphony orchestras, the Cleveland Orchestra leading with 15. Outstanding singers, choral conductors and composers have studied in Tanglewood.

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ALBANY, N. Y.
TIMES-UNION
JUL 20 1952

Music Notes:

Symphony Concerts at Tanglewood

BY EDGAR S. VAN OLINDA

The Berkshire Music Festival at "Tanglewood" in the Berkshires will get into high gear, Thursday night with the opening of the big shed.

The Boston Symphony Orchestra, under the direction of Charles Munch will inaugurate Series A with the playing of the "Eroica" Symphony by Beethoven (No.3) and the Symphony, No. 1 by Brahms.

The Saturday night concert will be conducted by Pierre Monteux and the orchestra will offer the Overture to "The Secret Marriage" by Cimarosa; Cchubert's "Symphony, No. 7" and Stravinsky's controversial "The Rite of Spring." Sunday afternoon's concert will include Cesar Frank's Symphonic Piece from "Redemption," Bizet's Symphony in C major; "Three Prisoners' Songs" by orchestra and chorus, conducted by Hugh Ross and Ravel's colorful "Daphnis and Chloe" by Ravel with chorus. Evening concerts start promptly at 8:15 and Sundays, at 3 o'clock.

* * *

The Seagle Colony Opera Guild will open its 11th season Friday evening, July 25 with a performance of Pucinni's opera, "La Boheme sung in English at 8:45 p. m. The initial performance is sponsored by the Schroon Lake Association with Mrs. Louis Mayersohn, of Albany; Mrs. Robert Misch, and Mr. and Mrs. Max Keppler of New York and Mrs. Stephen Early of Schroon Lake in charge of the benefit.

Deborah Alden, and Frank Green, artist pupils of John Seagle, director of the Colony will sing the roles of "Mimi" and "Rudolph," respectively. Miss Alden appeared on a recent broadcast with James Melton from Texas and was a member of the Grass Roots Opera Compaiy, last winter at Raleigh, N. C. Mr. Green was a member of the "Kiss Me Kate" compaiy and the St. Petersburg Light Opera Company in Florida.

The opera performances this summer will be held at the Schroon Lake High school auditorium. John Seagle is general manager; Nathan Price, well known New York accompanist, Musical Director, and Tom Phillips will be in charge of the dramatic coaching and stage production. Members of the chorus will be students of the Seagle Colony.

NEW YORK, N. Y.
World-Telegram & The Sun
Circ. D. 555,017
JUL 25 1952

Music

Bostonians Play At Tanglewood

By ROBERT BAGAR,

LENOX, Mass., July 25.—The big part, that is to say, the symphonic part of the Berkshire Music Festival began last night in the Tanglewood Shed before a crowd of more than 8000. This was a substantial gain over last year's opening night attendance. Preceding the musical program, which was conducted by Charles Munch, there was a ceromony of appreciation from Berkshire County in honor of the Boston Symphony Orchestra's "triumphant tour of Europe." The speakers were Henry B. Capot, president of the orchestra's board of trustees, and Robert Capeless, Mayor of Pittsfield.

Only two works comprised the program last evening, but they were two especially great ones from the treasury of the nineteenth century, the Beethoven "Eroica" and the Brahms First Symphonies.

Conductor Critized.

There is no need to dwell on the magnificent playing done by this famous band. All too well we have come to learn that rarely, if ever, does it play in a manner anything but magnificent. So it is not with the gifted and remarkably responsive Bostonians that one take issue, but rather with the conductor, Mr. Munch, who, strangely seemed to be in a most driving mood.

Less of that driving was to be observed in the performance of the "Eroica" than in the Brahms. In the latter the batonist, reading from score, yet introduced us to sudden bursts of speed that ran long and loud, and to sudden bursts into irrelevant lethargies between.

Some Stunning Effects.

And in spite of that he obtained some perfectly stunning effects, such as melody that sang its graceful song and dramatic moments that brought excitement. For all these enjoyments, though, one found a serious lack in the rendering of the Brahms—continuity and that is something in this particular work.

What special refinements there were in the playing of the Beethoven had mostly to do with line and continuity just the opposite of the other, you see. I must mention that the audience received the inaugural concert in the Shed with a great deal of joy.

BOSTON, MASS.
MORNING GLOBE
JUL 25 1952

Boston Symphony Honored at Lenox Festival Opening

By CYRUS DURGIN

LENOX, July 24—Charles Munch and the Boston Symphony Orchestra received a cordial official welcome from authorities of Berkshire County, as the main portion of the Berkshire Festival opened here tonight in the music shed at Tanglewood.

This was the first time that the full numbers of the Boston Symphony had gathered for a public concert since they ended their first European tour in the Royal Festival Hall in London last May 26.

Evereything combind to make this occasion pleasant—even the weather. The day was clear and warm, but with a lively breeze, and the evning was really cool. Accordingly one of the largest Berkshire Fstival opening night audiences attended. The box office count was more than 8000 persons, who sat in the huge music shed and spread out upon the lawn before it.

Mayor Makes Presentation

Before Charles Munch and the orchestra embarked upon the program of two symphonies—Beethoven's "Eroica" and the C Minor of Brahms—the conductor appeared at stage front with Henry B. Cabot, president of the orchestra's board of trustees, and Mayor Robert T. Capeless of the adjoining city of Pittsfield, the Berkshire County seat.

Mr. Cabot introduced Mayor Capeless, who said, in part that Berkshire County, when its inhabitants heard of the wonderful reception given the orchestra in Europe, decided it, too, wanted to extend as cordial a reception to the returning musicians, for, he said, Berkshire County feels that the Boston Symphony belongs to it as well as to its home city.

Mayor Capless then presented a framed certificate, signed by County Commissioners J. Joseph McCabe, John Henderson and John F. Shea, which reads as follows:

"The people of Berkshire County salute the Boston Symphony Orchestra on the occasion of its first concert after its triumphant tour of Europe.

"As friends and neighbors we shared with delight, though at a distance. The unparalleled adulation which greeted this peerless band of musicians in its first tour abroad, in the Spring of 1952.

"We marked with pride that this orchestra was a chosen democratic instrument to sound the notes of freedom in an embattled continent. We rejoice that this great ensemble returns to us at Tanglewood to enrich our lives and to glorify, in its majestic fashion, our beautiful Berkshire Hills."

"World's Greatest"

"It is my good privilege, added Mayor Capeless, "to present this certificate to Mr. Charles Munch, and through him, to the members of the greatest orchestra in the world."

The certificate was made in Berkshire County by Berkshire artisans and designers. Further Berkshire tribute came from a group of Lenox and Pittsfield florists who erected over the main entrance gate to Tanglewood, an arch of evergreens and pink geraniums.

Congratulatory telegrams were received from United States Senator Leverett Saltonstall and Congressman John W. Heselton of the Massachusetts First Congressional District.

The welcoming ceremonies over, Mr. Munch and the orchestra addressed themselves to the resounding glories of the "Eroica" symphony. This classic masterpiece he read with his usual over-mastering intensity, although the pace of the first movement seemed a little more moderate than the conductor might have taken it at other times.

The opening program of familiar eBethoven and Brahms, though containing nothing "newsy" in a conventional sense, was nonetheless the sort of music which, I suspect, eFstival audiences prefer at a season's opening.

The words "season's opening" are reasonably correct, too, for although there have been the customary and preliminary three weekends of small orchestra concerts in the theatre-concert hall, a festival does not really "begin" until the main series is opened in the music shed. Novelties, such as they are this Summer will come later.

As always, the audience tonight was noisily cordial in its applause for Mr. Munch and the Boston Symphony. They know perfectly well when they are hearing a very very, good thing.

This Clipping From
BOSTON, MASS.
POST

Tanglewood Concerts Aired on WGBH-FM

The sixth concert of the chamber orchestra of the Boston Symphony Orchestra at Tanglewood was broadcast over WGBH last night. It was the first time that a Tanglewood performance of members of the Boston Symphony has been broadcast full-length anywhere since 1937. Under the direction of Charles Muench in the Theatre-Concert Hall, the chamber orchestra played two Haydn symphonies—the 86th, in D Major, and the 99th in E-Flat Major; and the Schubert Mass No. 2, in G Major, assisted by a choir from the Berkshire Festival Chorus. The WGBH policy of silence during intermission was followed. Just before the beginning of the second half of the concert, Hugh Ross, head of the choral department at the Berkshire Music Centre, spoke on the Schubert mass.

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM & SUN
JUL 25 1952

Music

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Screen star Alexis Smith co-stars with Victor Jory in "Private Lives" Monday at the Norwich (Conn.) Summer Theater for one week.

[61]

8—The Berkshire Evening Eagle, Tuesday, Aug. 5, 1952

The Lively Arts

By Milton R. Bass

LEONARD BERNSTEIN and Felicia Montealegre decided [illegible] a couple last August, and [illegible] has been doing pretty [illegible]. [illegible] most tangible result is [illegible] end of this month, but [illegible] Montealegre intends to [illegible] while Mr. Bernstein [illegible] wings. Both [illegible] the news, however. [illegible] a boy, he will be [illegible]; if he turns out [illegible] girl, she will be named [illegible] Niki or [illegible] something else. "We [illegible] haven't decided yet." (This [illegible] first a scoop as they [illegible] business, and New York papers will please copy.)

* * *

MISS MONTEALEGRE is as [illegible] to you as your television [illegible] because she has been [illegible] and beaten up in [illegible] a hundred shows on various networks. Mr. Bernstein [illegible] I know because he was a [illegible] at Camp Onota in 1937. [illegible] done a few things since [illegible] but, from a local angle, [illegible] must be considered the pinnacle of his career.

On his way down, of course, he has become famous as a [illegible], a conductor and a composer. It is as a composer that [illegible] holds his greatest ambitions, and his latest work, the opera "Trouble in Tahiti," will be performed at Tanglewood on Friday.

The opera was premiered at the Brandeis music festival in [illegible] but Mr. Bernstein has made many revisions since then. "I was pressed for time," he said, "and the production was unfinished. There have been many [illegible] revisions and a whole new ending. Both endings were very sad but the first was framed in hysteria while the present, or 'B' version, ends in resignation." NBC plans to do a TV production of it in the fall, and Mr. Bernstein said it may be revised again before that. It is advisable to buy a score card for each production of the opera that you attend.

* * *

THE BERNSTEINS are spending the summer at the Carter farm in Lee. Mr. Bernstein has been running around like crazy with his conducting classes at Tanglewood, his conducting assignments and his preparation for "Tahiti." Mrs. Bernstein has been quietly sitting and gestating.

The couple first met at a party in New York in 1947 and were introduced by Claudio Arrau, [illegible] who appeared at Tanglewood last year. The usual lightning struck and they were engaged six months later. This lasted for a few months and was terminated by mutual agreement. They saw each other "casually" for the next three years and then decided all of a sudden to cut all this fooling around and get married. "Engagements are a horrible thing," said Mrs. Bernstein, "so we just got married."

It would be nice to report that everything runs 100 per cent smoothly in their marriage, but that is just not the case. Some pretty hard feelings are aroused by the running chess games in which the pair engage. Fortunes vary with the phases of the moon, said Mr. Bernstein, and the little woman is in a winning streak right now because "Jupiter is passing into the fourth house or something."

* * *

CHESS IS NOT the only passion that the Bernsteins have in common. There is, of course, music. Miss Montealegre being an accomplished pianist before she became an actress. There is also the theatre, horseback riding, reading and bullfighting. Both are real aficionados and took in many fights on their honeymoon in Mexico.

Miss Montealegre helps her [illegible] in his work more than [illegible] has had opportunity to help her. She solved a very ticklish problem in one of the settings for the "Tahiti" set at Tanglewood, and sings duos, in her "childish basso" as he puts it, for his operatic compositions.

She intends to return to television work in the fall when the baby is able to look out for itself and they are settled in their New York apartment. The Bernsteins don't like to watch television, don't own a television set and "don't intend to buy one." Mr. Bernstein has appeared on "Who Said That?" a couple of times, but the experience was frightful in each case. "They ran a kinescope of Toscanini conducting and cut out the sound track," said Mr. Bernstein. Then they asked me to identify the number."

"Did you?" asked a fascinated bystander.

"Of course not," scornfully replied Mr. Bernstein. "Toscanini was beating three. There are millions of numbers in which you beat three. "Ridiculous!"

* * *

AT THIS POINT a young dachshund named Henry took over the interview. Henry is a wonderful dog, a lovable dog, a fine dog, but he has one bad habit. He is rather indifferent to the sanitary facilities offered and uses the Bernstein lawn indiscriminately, without fear or favor.

Consequently, it is necessary to warn the unwary traveler who attempts to cross from the driveway to the chairs on the lawn. Talk was continually being interrupted while Mr. Bernstein leaped to his feet to bellow a frenzied warning to the guests who dropped in every few minutes.

Prize for the afternoon went to Seymour Lipkin, pianist, faculty member at Tanglewood and close friend of the Bernsteins, who upon being warned, performed the most fantastic ballet dance ever seen this side of Jacob's Pillow and then came a cropper just before he reached safe haven.

* * *

MR. BERNSTEIN said he intends to devote most of his future career to composing operas and music for the theatre. His only commitment for the coming year is a one-day-a-week stint at Brandeis University where he is director of the School of Creative Arts. "Just a plain old bourgeois next year," smugly smiled Mr. Bernstein as he stretched luxuriously. "No conducting, no concerts, no nothing." Mr. Bernstein is in a much better financial position today than when he didn't have any work some years ago so there is no occasion for alarm.

The vibrancy, vitality and personality of this couple can only be described by e equals mc squared. They sit you down and revolve around you in Kaleidoscopic patterns as telephones ring, Mr. Bernstein's secretary for the last nine years, Miss Helen Coates scoots in with papers, guests drop in, telegrams arrive and time slips by before you notice it. Despite all this, they have time to make you at home and make you feel they mean it. "Good-bye," they called, as the car pulled out. "Drop in again."

* * *

MIGHT just do that. First thing they do in the Bernstein family is thrust an ice-cold bottle of beer into your grimy little paw. That's manners.

BERNSTEINS AND FRIEND: Henry the dachshund shows how he feels about Mrs. Leonard Bernstein while the master of the house tactfully looks aside. (See "Lively Arts" at left.)

MINNEAPOLIS, MINN.
MORNING TRIBUNE

JUL 20 1952

Koussevitzky Scores to Lenox Library

NEW YORK CITY — The Koussevitsky Music Foundation will mark Saturday, July 26, birthday of the late Serge Koussevitzky. by a program at the Lenox library, Lenox, Mass. At that time, the foundation will present a gift of scores, music, recordings and books on music to the Lenox library, which has co-operated in many ways with the Berkshire Music Center, the school established at Tanglewood by Dr. Koussevitzky.

The gift of the foundation will enlarge the music collection of the library for the use of the Berkshire Music Center students and of the community. The scores and recordings include many works on programs of festival concerts of the Boston Symphony orchestra and works being performed by the student orchestra, opera department and chamber music groups. The birthday program will include chamber music played by members of the faculty of the Berkshire Music Center.

As in previous years, the Koussevitzky Music foundation has made a grant to the Berkshire Music Center to aid scholarship students.

Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM & SUN

JUL 26 1952

Tanglewood Hears Monteux

By ROBERT BAGAR.

LENOX, Mass., July 26.—One of the nice things to look forward to, here at Tanglewood, is the appearance of Pierre Monteux as guest conductor of the Boston Symphony. He is scheduled to perform tonight and next Saturday evening.

There are some interesting curiosae connected with his association here. First, he is the one guest batonist, so far, not trained by the late Serge Koussevitzky—Leonard Bernstein and Eleazar de Carvalho being the two who are. Second, this orchestra is not new to him.

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BOSTON, MASS.
ADVERTISER

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TULSA, OKLA.
WORLD

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HERALD

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NEW YORK, N. Y.
POST (Bx.-Home Ed.)

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8—The Berkshire Evening Eagle, Tuesday, Aug. 5, 1952

The Lively Arts

By Milton R. Bass

LEONARD BERNSTEIN and Felicia Montealegre decided to do a double last August, and the act has been doing pretty well. Its most tangible result is due at the end of this month, but Miss Montealegre intends to deliver it solo, while Mr. Bernstein waits in the wings. Both will take the bows, however.

If he is a boy, he will be named Leonard; if he turns out to be a girl, she will be named Deborah or Nicci or Niki or Nikki or something else. "We really haven't decided yet." (This is a real first, a scoop as they say in the business, and New York papers will please copy.)

* * *

MISS MONTEALEGRE is as familiar to you as your television screen because she has been shot, stabbed and beaten up in nearly a hundred shows on various networks. Mr. Bernstein you all know because he was a counselor at Camp Onota in 1937. He's done a few things since then, but, from a local angle, this must be considered the pinnacle of his career.

On his way down, of course, he has become famous as a pianist, a conductor and a composer. It is as a composer that he holds his greatest ambitions, and his latest work, the opera "Trouble in Tahiti," will be performed at Tanglewood on Friday.

The opera was premiered at the Brandeis music festival in June, but Mr. Bernstein has made many revisions since then. "I was pressed for time," he said, "and the production was unfinished. There have been many lyric revisions and a whole new ending. Both endings were very sad, but the first was framed in hysteria while the present, or 'B' version, ends in resignation." NBC plans to do a TV production of it in the fall, and Mr. Bernstein said it may be revised again before that. It is advisable to buy a score card for each production of the opera that you attend.

* * *

THE BERNSTEINS are spending the summer at the Carter farm in Lee. Mr. Bernstein has been running around like crazy with his conducting classes at Tanglewood, his conducting assignments and his preparation for "Tahiti." Mrs. Bernstein has been quietly sitting and gestating.

The couple first met at a party in New York in 1947 and were introduced by Claudio Arrau, pianist who appeared at Tanglewood last year. The usual lightning struck and they were engaged six months later. This lasted for a few months and was terminated by mutual agreement. They saw each other "casually" for the next three years and then decided all of a sudden to cut all this fooling around and get married. "Engagements are a horrible thing," said Mrs. Bernstein; "so we just got married."

It would be nice to report that everything runs 100 per cent smoothly in their marriage, but that is just not the case. Some pretty hard feelings are aroused by the running chess games in which the pair engage. Fortunes vary with the phases of the moon, said Mr. Bernstein, and the little woman is in a winning streak right now because "Jupiter is passing into the fourth house or something."

* * *

CHESS IS NOT the only passion that the Bernsteins have in common. There is, of course, music, Miss Montealegre being an accomplished pianist before she became an actress. There is also the theatre, horseback riding, reading and bullfighting. Both are real aficionados and took in many fights on their honeymoon in Mexico.

Miss Montealegre helps her husband in his work more than he has had opportunity to help her. She solved a very ticklish problem in one of the settings for the "Tahiti" set at Tanglewood, and sings duos, in her "childish basso" as he puts it, for his operatic compositions.

She intends to return to television work in the fall when the baby is able to look out for itself and they are settled in their New York apartment. The Bernsteins don't like to watch television, don't own a television set and "don't intend to buy one." Mr. Bernstein has appeared on "Who Said That?" a couple of times, but the experience was frightful in each case. "They ran a kinescope of Toscanini conducting and cut out the sound track," said Mr. Bernstein. Then they asked me to identify the number."

"Did you?" asked a fascinated bystander.

"Of course not," scornfully replied Mr. Bernstein. "Toscanini was beating three. There are millions of numbers in which you beat three. "Ridiculous!"

* * *

AT THIS POINT a young dachshund named Henry took over the interview. Henry is a wonderful dog, a lovable dog, a fine dog, but he has one bad habit. He is rather indifferent to the sanitary facilities offered and uses the Bernstein lawn indiscriminately, without fear or favor.

Consequently, it is necessary to warn the unwary traveler who attempts to cross from the driveway to the chairs on the lawn. Talk was continually being interrupted while Mr. Bernstein leaped to his feet to bellow a frenzied warning to the guests who dropped in every few minutes.

Prize for the afternoon went to Seymour Lipkin, pianist, faculty member at Tanglewood and close friend of the Bernsteins, who upon being warned, performed the most fantastic ballet dance ever seen this side of Jacob's Pillow and then came a cropper just before he reached safe haven.

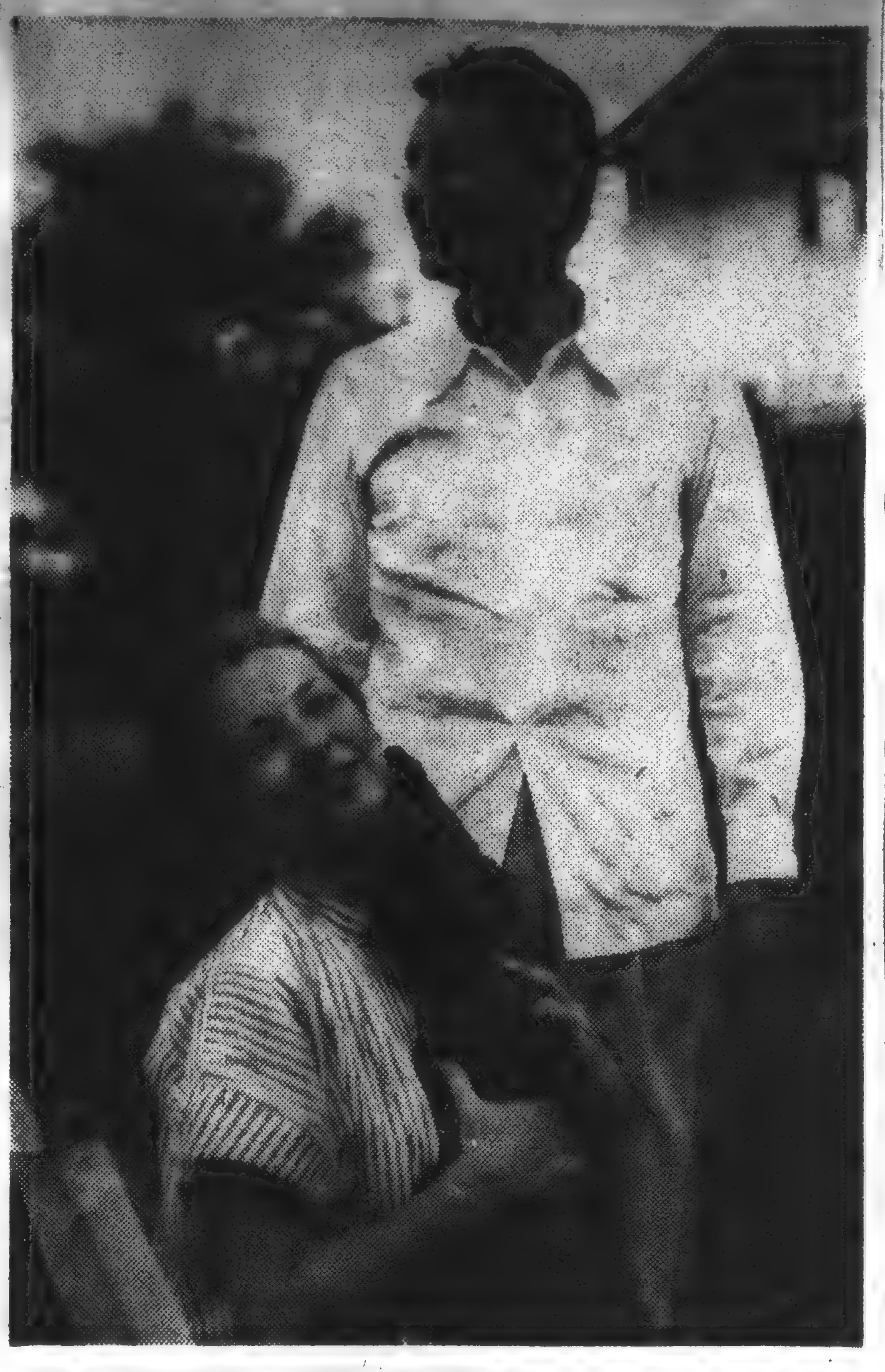
* * *

MR. BERNSTEIN said he intends to devote most of his future career to composing operas and music for the theatre. His only commitment for the coming year is a one-day-a-week stint at Brandeis University where he is director of the School of Creative Arts. "Just a plain old bourgeois next year," smugly smiled Mr. Bernstein as he stretched luxuriously. "No conducting, no concerts, no nothing." Mr. Bernstein is in a much better financial position today than when he didn't have any work some years ago so there is no occasion for alarm.

The vibrancy, vitality and personality of this couple can only be described by e equals mc squared. They sit you down and revolve around you in Kaleidoscopic patterns as telephones ring, Mr. Bernstein's secretary for the last nine years, Miss Helen Coates scoots in with papers, guests drop in, telegrams arrive and time slips by before you notice it. Despite all this, they have time to make you at home and make you feel they mean it. "Good-bye," they called, as the car pulled out. "Drop in again."

* * *

MIGHT just do that. First thing they do in the Bernstein family is thrust an ice-cold bottle of beer into your grimy little paw. That's manners.



BERNSTEINS AND FRIEND: Henry the dachshund shows how he feels about Mrs. Leonard Bernstein while the master of the house tactfully looks aside. (See "Lively Arts" at left.)

MINNEAPOLIS, MINN.
MORNING TRIBUNE
JUL 20 1952

Koussevitzky Scores to Lenox Library

NEW YORK CITY — The Koussevitsky Music Foundation will mark Saturday, July 26, birthday of the late Serge Koussevitzky, by a program at the Lenox library, Lenox, Mass. At that time, the foundation will present a gift of scores, music, recordings and books on music to the Lenox library, which has co-operated in many ways with the Berkshire Music Center, the school established at Tanglewood by Dr. Koussevitzky.

The gift of the foundation will enlarge the music collection of the library for the use of the Berkshire Music Center students and of the community. The scores and recordings include many works on programs of festival concerts of the Boston Symphony orchestra and works being performed by the student orchestra, opera department and chamber music groups. The birthday program will include chamber music played by members of the faculty of the Berkshire Music Center.

As in previous years, the Koussevitzky Music foundation has made a grant to the Berkshire Music Center to aid scholarship students.

■

NEW YORK, N. Y.
WORLD-TELEGRAM & SUN
JUL 26 1952

Tanglewood Hears Monteux

By ROBERT BAGAR.

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TOLEDO, OHIO
TIMES
JUL 24 1952

Dedication And Influence

By FREDERICK J. KOUNTZ

ONE OF THE wonders of travel for me has always been the amazing intermixture of interests that one comes upon among people of varying ways of life, nationalities, places of residence, and general habits.

On our trip this year we struck a colossal example. When we thought that it was about time to abandon Canada and get back int ur own country, we reentered at the northern tip of Lake Champlain and moved by slow degrees down into Vermont. In time we arrived in Woodstock where, for much too short a time, we were able to visit our oldest and closest neighbors, when they lived in Toledo, Mr. and Mrs. Frank Canaday. It so happened that there was in the vicinity the time another Canad y, Mr. Ward, a man who has had considerable to do with most phases of the development and manufacture of the renowned jeep. It was an extraordinary pleasure to see at close range the Ward Canaday house, which is a little north of Woodstock, and which is a magnificent restoration of an old tavern erected in its original form somewhere between 1750 and 1800.

* * *

THERE was time to talk about many things in addition to the house, jeeps included. But two weeks, especially when they are vacation weeks, pass quickly. And, unfortunately, the dates of the Berkshire Festival concerts had not been set with a view to our sole convenience. We dropped gently down into Massachusetts and on to Lenox where we heard the Saturday and Sunday concerts.

It was a stroke of sheer good fortune that we drove back up into Vermont again to hear a recital played by Rudolf Serkin and Hermann Busch. We had not planned the move in advance; indeed we were not sure even of the day of the recital that there was time enough for us to hear any of it. But hear it we did, all of it, and probably never was such a fast drive so richly rewarded.

I talked to Mr. Serkin generally and at some length after the recital. And it was then that the colossal example came to light. It seems that one of Mr. Serkin's most prized possessions is a jeep which was presented to him by the Philadelphia Orchestra. When he is not concerned with the active study and practice of music he is a Vermont farmer. And the jeep, he suggested, was a tremendous aid in his farming. Ward Canaday and Rudolf Serkin are in many respects as different as night and day. It is of course not impossible or unexpected that men of much widely differing personalities, interests, and backgrounds should have a common denominator somewhere along the line. But that it should be the jeep is the last thing that I, at least, would ever expect. And that the particular jeep should be by courtesy of the Philadelphia Orchestra, which one would scarcely associate in any manner with the automotive industry, is even more involved.

Such strange likes among unlikes one encounters, if one so desires, in almost any trip. And more of Rudolf Serkin shortly.

When we were entering the hall at the Saturday night ~~Berkshire Festival~~ concert we were hailed by a soft voice that we could not place. It came, we discovered, from Madame Koussevitzky whom neither my wife nor I had seen in several years. There was little time to talk before the beginning of the concert but at her suggestion we promised to call upon her at her home the following morning.

In the review which I wrote of the concert I spoke of the magnificent group of players that comprised the chamber orchestra which is active during the first three weeks of the concerts. Because I intended to speak of it at a later date, I did not in the review indicate that this potentially superb small orchestra was frequently an harassed group because of the manner of conducting which was visited upon it. As often as not it appeared to be playing in a direction that was entirely opposed to its own opinion of the music and the way it should be played. As a result there was over all an air of unneeded urgency, an absence of ease and serenity, conditions which, a few years ago, were never apparent in these concerts.

But we heard on Sunday morning a concert of chamber music played by students which was a wonderful revelation of the enlarging musical stature of the young people who come for a summer's study.

* * *

WE COULD recall the first summer of the school; the handsome youngsters who seemed more concerned with a holiday than with the study of music. And we could remember, too that Koussevitzky's unvarying desires and intense efforts were in the direction of making the resources of the school available to all young musicians whether they were able to pay the tuition or not.

We drove to "Seranak," their house which Madame Koussevitzky has kept exactly as it was when her husband was alive. And we talked to her of the growth of the school. She told us that this year all of the students of composition and the orchestral instruments are the recipients of scholarships; that in the forseeable future it will be possible to award scholarships to all the students in the school entirely on the basis of competence and seriousness of purpose. And one was aware as she talked of a dedication in her to carry on in the spirit of her husband's wishes. Indeed one could not escape the impression that among all these seriously inclined young people there was a spirit of dedication to music, exactly what Koussevitzky had worked relentlessly to obtain.

* * *

BEFORE we took our leave of her Madame Koussevitzky drove with us to the grave of her husband. It was remarkably like the man; no marker, only a wooden bench and a row of white lilies; and above it a towering oak, simple in its lines but immense in its power and sweep. So was the man whose grave it shades; simple in his tastes but relentless and powerful in his desire to make music not the entertainment of the privileged but the art and the comfort and consolation of all regardless of the extent of their material holdings. And one was certain that, though Koussevitzky will not again conduct the Boston Orchestra, though this school which was really the crowning work of his life will not again be blessed with his ministrations of love, it will be decades before his guiding spirit, his total dedication become merely matters of memory. Koussevitzky, the man, is no more. But his unflagging spirit still lives and guides the school which was uniquely his. Very few musicians have presented a greater gift to the art of music.

I do not know that Rudolf Serkin has in mind the founding of a permanent music school of his own at Marlboro, Vermont. As things stand presently his is the guidance of the summer concerts the proceeds of which are entirely devoted to scholarships ~~in the~~ existing school.

But there is too about Mr. Serkin this spirit of dedication. He is a simple, humble man. And only rarely does one experience the like of his powers of expression through music or anything which even faintly touches the extent of his immersion in the art to which he had dedicated his life.

It was in all a deeply moving and, in a particular manner, a comforting kind of day. The art of music of course we shall have always with us. But one wonders on occasion if it is possible that it can escape some permanent disfiguration considering the endless cuttings and maimings to which so many bloated mediocrities subject it. But in the presence of real dedication such fears are dissolved. It is not only the art that will live but, in the person of these dedicated spirits, its expression as well.

PROVIDENCE, R. I.
BULLETIN
JUL 25 1952

Tribute to Orchestra

Pittsfield Mayor Claims Boston Symphony for Berkshire

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14—The Berkshire Evening Eagle, Thursday, Aug. 7, 1952

The Lively Arts

By Milton R. Bass

THERE IS NO DOUBT that the Boston Symphony Orchestra is the most famous symphony orchestra in the world; that it has the longest season, 47 weeks; that it has the biggest budget, $1,500,000; and that it is absolutely the best there is in its field. There is no doubt about any of these things. And there is no doubt that the gentleman who manages the orchestra and all its activities is quite a person in his own right.

George Judd took a job in 1914 as secretary to Henry Lee Higginson, founder of the Boston Symphony. In 1915 he moved over as secretary to the manager of the orchestra and in 1918 he became assistant manager. He held this post until 1936 when he took over the whole shebang, and it is under his management that the orchestra has seen its most glorious days.

* * *

THE BOSTON SYMPHONY is unique among orchestras of its type. Besides its exceptionally long season and large budget, it is the only orchestra in the world that runs a music festival like Tanglewood and the only one that conducts a school. Its personnel, whose salaries range from $5000 to $15,000 a year for the regular orchestra work alone, enjoy the highest prestige in the field and are much sought after as teachers and for concert work. Only 20 per cent of the orchestra get the minimum salary and this is supplemented by earnings from recordings, broadcasts and overtime, all of which are over and above the work in the regular contract.

George E. Judd

Mr. Judd runs this large corporation, a corporation that shifts its scene of operations with the winds. He has to supervise the work of his large staff, herd the more than 100 musicians around on the tours and see that they are kept happy, worry about one million and one details and at the same time give the impression that everything is under control.

* * *

ON TOP of his regular orchestra duties, Mr. Judd has to concern himself with the students who come to Tanglewood each year in quest of learning and opportunity. It is obvious from the way in which he conducts a visitor around the grounds and through the classrooms of Tanglewood that Mr. Judd is vitally interested in these young musicians, their facilities and opportunities while at Tanglewood and their futures when they leave at the end of the session. The proof of this is in the number of students who have moved up to chairs in the greatest symphony orchestra in the world.

"How does it feel to be responsible for 100 temperamental musicians?" Mr. Judd was asked. "To move them around in this country, and on a European tour, and see that all their little desires are satisfied?"

"It all depends on what you mean by temperamental," said Mr. Judd. "There is a difference between temperament and temperamental. I feel that if anybody is going to be interesting at a concert for two hours, he is not going to be uninteresting for the other 22 hours that go to make up the day."

* * *

"IT IS MY business to have circumstances the way an artist wants it so that he can do his work best. If you accept that view, 90 per cent of what you call temperament goes out the window."

Mr. Judd's first time out of Boston with an artist was in 1915 when he came to Pittsfield with Paderewski for a concert. "He wasn't the easiest person in the world to get along with in the first place," Mr. Judd commented mildly. "And then the train was late and we had to wait on the freezing platform for much too long a time. The hall wasn't dark enough for him and a dozen other things occurred that almost blew up the whole affair. But Paderewski was finally satisfied and the concert went off without a hitch. If he wanted things in a certain way and felt he could play best only when things were that way," concluded Mr. Judd, "then that's the way they had to be."

"And the concert was well worth it," he added.

* * *

WHEN YOU SIT and listen to the incomparable music played by the Boston Symphony at Tanglewood, or take in the programs by the students and marvel at the music they can produce in their few weeks of rehearsal together, you can thank Mr. Judd for a good deal of the pleasure.

These people are looked after in a way that guarantees they will be in a mood to do their best work. Even the 10 per cent who are temperamental, rather than having plain old temperament, seem to be quite content in their bucolic retreat. At least they play that way.

This Clipping From
NEW YORK, N. Y.
JOURNAL-AMERICAN
JUL [illegible]

Brahms Music At Tanglewood

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., July 25—As the Berkshire Festival expanded into its symphonic weekends, the full Boston Symphony assembled last night for the first time since its European tour.

The occasion called forth a special welcome from officials of Berkshire County. The concert drew an audience of 8,250 people. The weather was perfect.

In token of appreciation of the B. S. O.'s contribution to community life in the Berkshires each Summer, Mayor Robert T. Capeless of Pittsfield presented Charles Munch, musical director of the orchestra, a testimonial on behalf of the county. A product of the county, the framed certificate represented the work of local artists, designers, and firms.

Only two numbers comprised the program, albeit two of the great masterpieces of orchestral literature: Beethoven's "Eroica" and Brahms' First Symphony. It was a curious combination, one to put conductor and orchestra on the spot. The performances revealed the strength of both as well as a problem or two.

The power of Beethoven shone through the energy and dramatic tension of Munch's conducting. Some erratic changes of tempo—hurried passages here and lingering phrases there — without apparent justification robbed the performance of a sense of completeness. Nor did the orchestra play with all the polish it might have had.

The Brahms fared better, perhaps by reason of sonorities and the Bostonians' virtuosity in creating them. What Munch asked of them, they performed wonderfully. His impulsive jumping of tempo and his striving for accent, however, threw the performance as a whole out of balance no matter how effective the sound.

It could be that Munch is coming to rely too much on effect for effect's sake. Driving the orchestra suggests that tendency. He appears to be swept away by the surge of the music rather than to hold true to its course.

The results can raise the blood-pressure, but they subordinate the music to the effectiveness of performance. There was plenty of the latter last night.

This Clipping From
HARTFORD, CONN.
COURANT

[illegible]

6,000 Hail Opening At Tanglewood

Munch Opens Music Symphony Series With Beethoven And Brahm

TANGLEWOOD, Lenox, Mass., [illegible] (Special) You just have [illegible] to those things.

Last night it was hotter than a [illegible] swamp. Tonight, in Tanglewood, it was so cool that people were wondering what ever became of that old buffalo robe [illegible] used to keep in the [illegible].

That's New England weather for you: change, change, change:

Tonight, too, Charles Munch and the Boston Symphony Orchestra opened the major concert series at the Berkshire Music Festival. They played Beethoven's Third and Brahms's First Symphonies. And that's New England music for you — the same yesterday, today and tomorrow.

Yet there was no lack of customers here this evening, as the [illegible]teenth Tanglewood season got under way. Six thousand people [illegible] up from $6.50 to $2.50 each to sit in Elie Saarinen's big music shed, and 2,200 more paid $2 per, for the privilege of lying on the lawn and hugging the good earth, or their neighbor.

Orchestra Re-Balanced

Mr. Munch and the orchestra made a solid, able evening of it, without turning off anything especially striking. Mr. Munch has now completed re-balancing and re-integrating the orchestra. To the late great doctor, every instrument every choir was a separate element, to exploit the music and the performance bar by bar. Mr. Munch regards the orchestra as an entity, and he makes music to match. It is lucid and all of a piece, but it seldom reaches the kind of musical or performance virtuosity that was the special product of Serge Koussevitzky's flairing genius.

Mr. Munch's approach to the "Eroica" Symphony did not seem to have any special point of view or style, other than that it bordered the lyrical more often than the dramatic. There were some well grown, well harvested crescendi throughout his reading, but they were the emphases of volume rather than emotion. In fact, the conductor presented Beethoven as the well-tempered designer, rather than as the full-hearted inspirer of music.

Brahms High Spot

The Brahms was the higher spot of the evening. It was bright, tender, sensitive as Mr. Munch set it out, and despite the strength of its climaxes, a gently reared and delicately nurtured work. It was not the Olympian business, in rich, thick impasto, which has so often echoed Tanglewood as Dr. Koussevitzky created it. But it was warm and touching, transparent and poetic, a new kind of Brahmsian diet and delight for Tanglewood audiences.

For the most part, the orchestra played with the brilliance that had audiences standing in their seats and punching in their top hats in Europe earlier this summer. In fact, it was the first concert played by the entire corps of musicians since their return. They still excel, however—under Mr Munch's baton—in the big, full speed ahead passages and emotions. They have yet to play with poise in the ultra-slow sections which the conductor likes to tuck in here and throughout a symphony. These always rattle them a little, and they are inclined to break ranks and forge ahead on their own. Yet it was good, satisfying performance, full of zing and zest, and promises a summer of roses and wine here at the Berkshire Music Festival.

On behalf of Berkshire County, Mayor Robert Capeless of Pittsfield welcomed Mr. Munch and the orchestra back to their summer home, and presented them a duly engrossed screed to mark the occasion. T.H.P.

This Clipping From
SPRINGFIELD, MASS.
NEWS

JUL 28 1952

Monteux, Munch Conduct At the Berkshire Festival

Former Draws Long and Enthusiastic Applause for His Handling of Stravinsky's 'Rite of Spring;' Festival Chorus and Orchestra Heard to Excellent Advantage Yesterday Afternoon

By W. HARLEY RUDKIN

Week end audiences at Tanglewood had an opportunity to hear two of the world's noted conductors, with Pierre Monteux on the podium for the Saturday evening concert, and Charles Munch conducting the Boston Symphony yesterday afternoon.

For many in the large and enthusiastic audience Saturday night, Stravinsky's "Rite of Spring," which closed the program, was the highlight of a distinguished occasion, just as it must have been a personal triumph for Mr. Monteux, who is one individual, at least, who has lived to see the times catch up with his own musical appreciation and versatility.

CHARLES MUNCH

The Stravinsky allegory, conducted at its world premiere in Paris by Mr. Monteux nearly 40 years ago, was then greeted by boos and catcalls, but a new generation of music lovers has grown up since, and the clamor and dissonances which weave their own personal pattern through the music, and sometimes seem to dominate it entirely, no longer fail upon unappreciative ears.

Change of Pace

In marked contrast to the Stravinsky, Mr. Monteux, a meticulous technician, gave a deft and easy reading to the overture from Cimarosa's "Secret Marriage," to open his program, and followed that with the melodic Symphony No. 7 in C Major by Schubert. At the close of the concert, the Paris conductor received an ovation which was certainly his just reward.

Yesterday afternoon marked the closing of the first three concerts in the big shed, with Charles Munch and the orchestra offering a program designed to appeal to every classical taste. It opened with a segment of Caesar Franck's oratorio, "The Redemption," to which the conductor brought all the requisites of devout exultance. Quite in contrast was the second offering, Bizet's Symphony in C Major, written when the composer was very young, and which this reporter does not recall having heard previously.

As is often the case in any youthful work of art, whether it be writing, painting, or composing, there is apt to be a direct reflection of certain definite influences. That is not to say that the early Bizet symphony is a carbon copy of the styles of other composers, but the suggestion is there. Most likely, Mr. Munch brought out all the music had to offer, and the result was definitely pleasing to the crowd which braved the threat of summer storms to fill the big shed, and dot the lawn outside.

Luigi Dallapiccola, who is on the Tanglewood faculty this summer, must have been gratified by the treatment accorded his "Three Prisoners' Songs," with the orchestra combining its talents with the excellent Festival Chorus. These are hardly "songs" in the sense that they follow any direct melodic line, but they have an appeal which we believe would grow upon continued acquaintance.

SPRINGFIELD, MASS.
NEWS

JUL 24 1952

Special Program Is Scheduled For Berkshire Music Center

N. E. District of National Federation of Music Clubs to Meet Aug. 1 at Lenox

Reminiscent of the July day in 1948 when the Little Red House at Tanglewood, Lenox, was presented to Berkshire Music Center, will be the ce[illegible] on the Music Center grounds on Aug. 1 when the two practice studios in the building are dedicated respectively to the late Anne M. Gannett of Portland, Me., and the late Robert W. Roberts of St. Petersburg, Fla. Mrs. Ada Holding Miller of Providence, R. I., president of the National Federation of Music Clubs, will officiate at the dedication, which is an interlude in an all-day meeting of the New England District of the National Federation of Music Clubs in Lenox, which large delegations from all the New England states will attend. Mrs. Roger C. Williams of Portland and Mrs. Robert W. Roberts will be guests.

Mrs. Gannett is being honored in this way because she was president of the National Federation of Music Clubs when the project of rebuilding the Little Red House, former home of Nathaniel Hawthorne, was initiated, and because she remained Little Red House chairman for the federation until her death in May, 1951. Mr. Roberts, husband of a member of the national board of directors, cleared off the last few thousands of indebtedness on the property. In recognition of these contributions, the two practice studios, providing space for 36 students each, will be marked with handsome plaques bearing these names.

District Session

Mrs. Willis J. Lyman of Stamford, Conn., president of the New England district, is arranging the meeting of which the dedication is a part. The program will open at 10 a. m. in Sedgwick Hall, Lenox Library, with Mrs. Lyman presiding. Mrs. Lyman, Mrs. Frederick R. Fish of Fairfield, Conn., secretary-treasurer of the district, and the six state presidents will report. They are: Mrs. George Graham Hubbard, West Haven, Conn.; Mrs. Edward J. Colgan, Waterville, Me.; Miss Mabel Parkes Friswell, Needham, Norman Leavitt, North Hampton, N. H.; Miss Gertrude P. Caulfield, Providence, R. I., and Mrs. Howard V. Geno, Proctor, Vt.

At 1 p. m., a cafeteria luncheon will be served on Berkshire Music Center grounds, followed at 2.30 by dedication of the studios. At 3.15, a concert will be given at the Red Barn featuring Claudette Sorel, the National Federation of Music Clubs 1951 young artist piano winner; Warren Locke, baritone, a veteran of World War II, who was a protege of Mrs. Gannett, and a chamber music quintet, of which John Cox, violist, of Los Angeles, Cal., who has just been awarded an Anne M. Gannett scholarship, is a member. These scholarships are presented to veterans whose musical careers were interrupted by the war.

Concert Program

Miss Sorel, who has concertized widely and appeared as soloist with many orchestras, will present a Chopin sonata. The quintet, whose members include, in addition to Mr. Cox, Serge Blanc and Joan Szydlowski, violinists, and Gertrude Shaw and Aileen Zurbrugg, 'cellists, will play the Schubert Quintet in C major, Opus 163. Included in Mr. Locke's group will be the premiere performance of a song entitled "My Home," which was written by Peggy Stuart and Joseph Coolidge. This was inspired by Miss Stuart's wartime experience as director of a housing bureau for service men. She is a New Englander by birth, a direct descendant of the Scottish Clan of Stuart, and has composed since she was nine, writing ballets and works for full orchestra as well as songs. Her collaborator, Mr. Coolidge, who wrote the words, is a veteran of World War II and won many decorations, including the Purple Heart, the Bronze Star with V, and the Croix de Guerre with Gold Star.

Mr. Locke has appeared on NBC network, in recital throughout New England, four times at the Gardner Museum, Boston, and as soloist with the Bangor (Me.) Symphony Orchestra.

In honor of the presence of a delegation from the National Federation of Music Clubs in Lenox Aug. 1, the directors of Berkshire Music Festival have scheduled the season's gala "Tanglewood on Parade" for that night. Former students at Tanglewood, including the noted conductor, Leonard Bernstein; Jacob Krahlmalnick, concertmaster of the Philadelphia Orchestra, and Mildred Miller of the Metropolitan Opera Association, will be among the featured guests.

This Clipping From
CHICAGO, ILL.
TRIBUNE

JUL 21 1952

Monteux Ends with Music of His 'Own' Time

BY SEYMOUR RAVEN

Pierre Monteux wound up his 12th Ravinia engagement over the week-end. Each time the conductor came out he was greeted with extra long applause, and as he finished each composition the audience response again was vigorous and lasting.

The two programs Mr. Monteux fashioned for the Chicago Symphony orchestra gravitated toward the years 1900-1910. From these productive years Mr. Monteux yesterday afternoon presented Vaughan Williams' Fantasia on a Theme of Thomas Tallis, Ravel's "Alborada del Gracioso," and Stravinsky's "Firebird" Suite. Saturday night he gave Ravel's two concert suites from "Daphnis et Chloe."

◆

In a sense, this was music from Mr. Monteux's own time—not that the sturdy old conductor isn't of the present also, but because around 1910 he was an active force in the introduction of much important literature. It was Monteux who directed the first "Daphnis et Chloe" in the original, as a ballet under the seal of Diaghilev. He conducted Stravinsky also, if not "Firebird," then "Rite of Spring" and "Petrouchka" in first performances. You can see what is meant by the conductor's "own" time.

There were older influences in these programs, too — Wagner's overture to "The Flying Dutchman" and Berlioz's "Harold in Italy" Saturday and Beethoven's Second Symphony and Wagner's "Rienzi" overture yesterday. The Berlioz was the peak of the two concerts because Milton Preves did a familiarly expert job with the solo viola duets, because the orchestra gave the conductor its crackling best, and finally because the weather permitted top notch playing Saturday night, as yesterday afternoon it did not.

◆

It is Berlioz who still is begging for a grand revival hereabouts. You have to see how new listeners react to the stimulus of Berlioz to sense what excitement could be created by programming of other works than the usual "Harold in Italy," "Fantastic Symphony," and a few others. The Berkshire festival at Tanglewood already is on the move with Berlioz's Requiem, scheduled for Aug. 10. Monteux, by the way, conducts at Tanglewood July 26 and Aug. 2.

Ravinia's stage is probably too small for the Requiem, but remember it is still the "temporary" stage, connected to the permanent pavilion. Shall we do some more building? Shall we have a real festival one of these years, instead of a concert series using the label "festival?" Or how about some more festive enterprise within present physical limitations?

ALBANY, N. Y.
TIMES-UNION

JUL 27 1952

Music Notes:

Tanglewood 'Parade' Set For Friday

By EDGAR S. VAN OLINDA

The high point of each season's "Tanglewood" Music Festival is the pageant, "Tanglewood on Parade" which occurs next Friday on the spacious grounds near Lenox, Mass. Every branch of the Music Center will be represented during the program which starts at 6 and continues until 11 p. m.

Friday's program will include the Boston Symphony Orchestra in a movement from Lukas Foss' "The Prairie; Poem" for violin and orchestra with Jacob Krachmalnick, concert master of the Philadelphia Orchestra as soloist; the Mendelssohn Piano Concerto in G-minor, played by Seymour Lipkin and conducted by Lukas Foss; the last act of, "Carmen" by the members of the opera school with the solo roles and acted by Mildred Miller, soprano; David Lloyd, tenor, and James Pease, baritone, with Leonard Bernstein as conductor.

PICNIC SUPPER

In addition, there will be a lawn party, picnic supper, waltzing on the lawn and door prizes. This is one day in the year when music lovers may be a part of the activities which constitute the greatest festival of music in America. Prices range from $2.50 for the unreserved section to $5 for the box seats, on sale at the Tanglewood box office at the entrance to the grounds.

Series B by the Boston Symphony Orchestra begins Thursday night, at 8:15 o'clock, conducted by Charles Munch, and will include works by Faure, Ravel and the Brahms Symphony, No. 4. Saturday night's offering will be an all-Wagner program, with Margaret Harshaw, soprano; Charles Kullman, tenor and James Pease, as bass, conducted by Pierre Monteux.

The Sunday afternoon concert, conducted by Charles Munch will include the "Egmont" Overture and Symphony, No. 8 by Beethoven; Debussy's "Iberia" and Honegger's "Dance of Death" with chorus.

NEW YORK, N. Y.
TIMES

JUL 25 1952

MUNCH LAUNCHES TANGLEWOOD FETE

Conducts Boston Symphony in Berkshire Festival Program —Orchestra Is Honored

By OLIN DOWNES

Special to THE NEW YORK TIMES.

LENOX, Mass., July 24—Returning from its phenomenally successful spring tour of Europe, the Boston Symphony Orchestra, Charles Munch, conductor, gave the opening concert of its Annual Berkshire Symphonic Festival tonight in the Music Shed at Tanglewood.

The occasion had a special glamour and festivity. The orchestra, as the writer can testify, was not less on the qui vive than when it first astonished Paris, under Mr. Munch's baton, on May 6. That, too, was an occasion to remember, when one of the most brilliant audiences of years in the French capital was overwhelmed by the style, technical precision and tonal beauty of the famous band.

In a very different environment, one certainly not less beautiful and conducive to the thrill of great music, the Berkshire audience of 8,250 listened tonight to the same orchestra and the same conductor that had set the tongues of aristic Paris wagging overseas.

Special Scroll Presented

There were special ceremonies of welcome. A triumphal arch of greenery has been designed and placed over the gate of the entrance to the grounds by volunteers of Berkshire County. Before the performances of the orchestra, Mayor Robert T. Capeless of Pittsfield was presented to the audience by Henry B. Cabot, president of the orchestra's board of trustees.

Mayor Capeless tendered Mr. Munch a scroll of welcome, handsomely bound and tooled, signed and sealed by the Berkshire County Commissioners.

It said, in part, that the people of Berkshire County saluted the Boston Symphony after its international triumphs; that "as friends and neighbors, we shared the delight, though at a distance, and the unparalleled adulation which greeted this peerless band of musicians on its first tour abroad"; that "this orchestra was a chosen democratic instrument to sound the notes of freedom in an embattled continent," and that "we rejoice that this great ensemble returns to us at Tanglewood to enrich our lives and to glorify in its majestic fashion our beautiful Berkshire hills."

The signers were J. Joseph McCabe, John Henderson and John F. Shea. The document bore the date of the occasion, "Presented at Tanglewood, July 24, 1952."

The two conductors to be heard here, present and past musical directors of the Boston Symphony, directed the opening concerts of the European tour, which it was invited to make by the Congress of Cultural Freedom as the representative of America in the musical field. Their appearances, exactly as in Paris, will be two nights apart.

This evening Mr. Munch selected for his program simply two great masterpieces, the "Eroica" of Beethoven, and the C Minor Symphony of Brahms. This is a different program than that of the Paris opening.

But Pierre Monteux, on Saturday night, will end his concert with Stravinsky's "Sacre du Printemps," the performance of which, in the Champs-Elysees Theatre, under his baton, created a riot in Paris in 1913; the repetition of which, with the Boston Symphony, in the same theatre, on May 8, was acclaimed as few orchestral performances the writer ever witnessed.

Mr. Monteux could not have brought back with him a more significant work to interpret for the Berkshire audiences than this one. Moreover, the "Sacre" will be one of the highlights of a series of programs that lean heavily to the conservative side.

BOSTON, MASS.
MORNING GLOBE

JUL 20 1952

Berkshire Festival--

The Major Berkshire Festival Begins Thursday in Music Shed

SUSAN YAGER stars in "The Firefly" which the South Shore usic Circus presents in Cohasset s week.

The major portion of the Berkshire Festival will begin Thursday evening in the Music Shed at Tanglewood in Lenox. This concert will be the first in which Charles Munch has conducted the full numbers of the Boston Symphony Orchestra since they returned from their triumphal tour of Europe. Accordingly there will be appropriate festivities on the part of Berkshire County officials. Mayor Robert T. Capeless of Pittsfield will present to Mr. Munch a resolution of welcome and appreciation.

This concert will bring the "Eroica" Symphony of Beethoven and the First Symphony of Brahms.

The series of concerts in the Theatre—Concert Hall by small orchestra will be concluded this afternoon at 3, when Mr. Munch will conduct two symphonies of Haydn, No. 99 in E-flat, and No. 86, in D major, and the little Mass in G major by Schubert.

At the Berkshire Music Center, the orchestra's Summer school concerts will take place almost every day. Aaron Copland will conduct the student orchestra Friday evening in excerpts from his ballet, "Billy the Kid," and Hugh Ross will lead orchestra and chorus in Orgad's "Cantata." Lorin Maazel will conduct Barber's Violin Concerto.

Under Boris Goldovsky, the opera department will stage an evening of one-act operas Tuesday, the choral department will present a song recital Tuesday afternoon at 4:30, and Wednesday the Elizabeth Sprague Coolidge Foundation in the Library of Congress, will offer the Berkshire Woodwind Ensemble. Chamber music will be played Sunday mornings at 10 and composers' forums will be held Sunday evenings at 8:15.

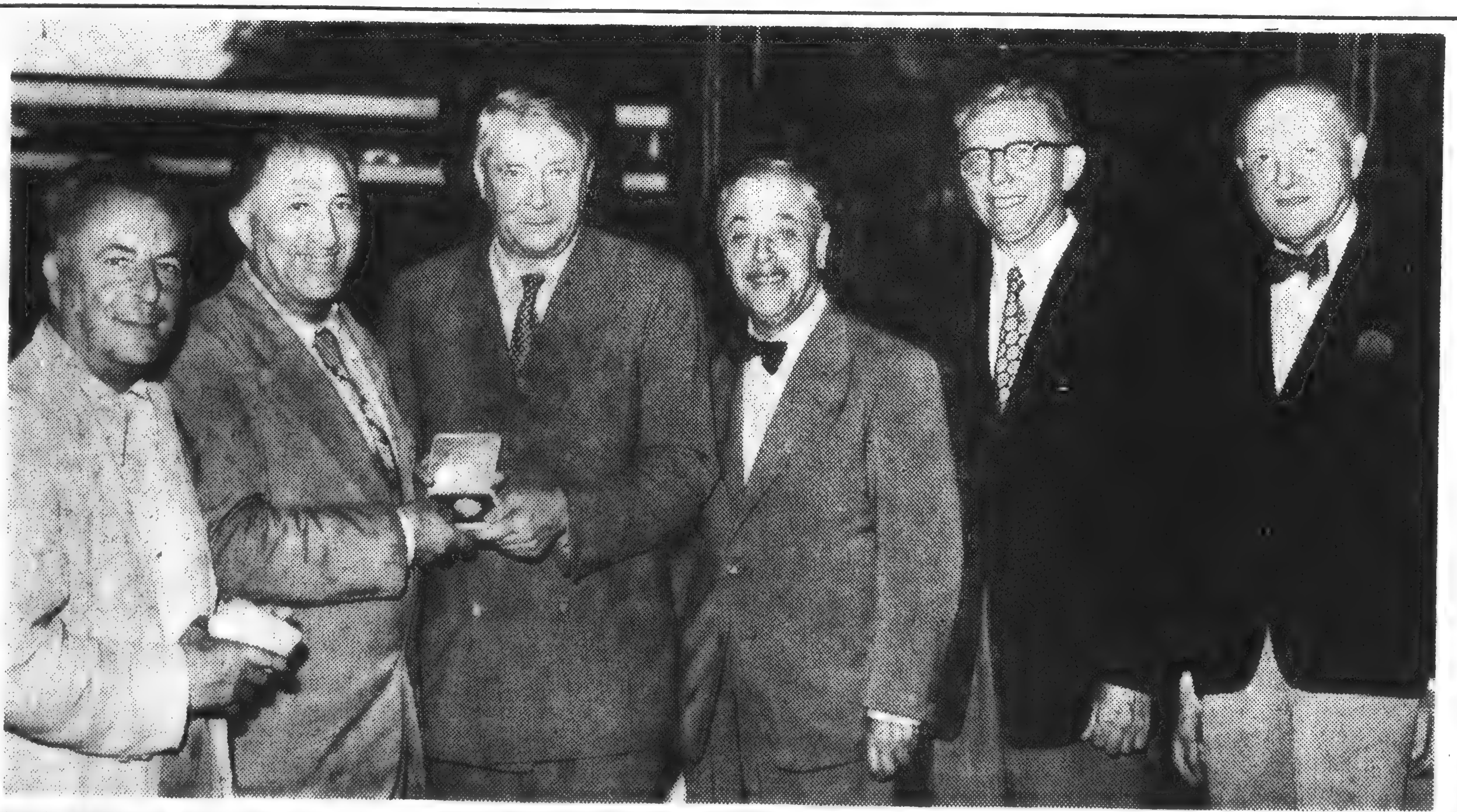
To all school events Friends of the Berkshire Music Center are invited. They may join by contributing to the support of the school.

The detailed programs for the remainder of the first week-end of concerts in the Music Shed are as follows:

Saturday at 8:15, Pierre Monteux conducting. Cimarosa, Overture to "The Secret Marriage"; Schubert, Symphony No. 7, in C major; Stravinsky, "The Rite of Spring."

Sunday, July 27, at 3, Charles Munch conducting. Franck, Symphonic Piece from "Redemption"; Bizet, Symphony in C major; Luigi Dallapiccola, "Three Prisoners' Songs" (chorus conducted by Hugh Ross); Ravel, "Daphnis and Chloe" Suites Nos. 1 and 2 (with chorus).

Pittsfield, Massachusetts, Thursday, August 7, 1952.



206 YEARS OF SERVICE: Five of the eight retiring BSO players with their conductor at a party given by their colleagues at Tanglewood: Left to right, Lucien Hansotte, Boaz Piller, Charles Munch, Georges Laurent, Max Polster and Gaston Elcus.

Rubinstein Arrives for Festival Debut

Pianist Rehearses Brahms Concerto With Orchestra

Artur Rubinstein, soloist in the Brahms second piano concerto tonight with the Boston Symphony Orchestra, Charles Munch conducting, arrived in Lenox last night with Mrs. Rubinstein. The concerto will form the second half of the opening concert of Series C of the Berkshire Festival in the Tanglewood Music Shed.

The orchestra rehearsed with Mr. Rubinstein, who is making his Festival debut, this morning. Tomorrow morning it will rehearse the Berlioz "Requiem," which Mr. Munch has chosen for the final concert of the 1952 Festival Sunday afternoon. The position of the four brass bands that will play in the Berlioz will be tried out.

In tonight's audience will be Mr. and Mrs. Irving L. Lyons of Louisiana. Mrs. Lyons, who with her husband is staying at the Village Inn, Lenox, for the Festival, recalls hearing her father tell of riding on Brahms' back. Her father, Ernst Rivalier von Meysenbug, was a member of a family of semi-royalty in Detmold, Germany, one of four sons of a "hofmarschall" of the reigning prince. Brahms had been hired by the family to play at their court two winters, spending two Christmases with them. He liked especially, she says, to play on her grandmother's "Wiener" grand piano. Her grandmother entertained also Liszt, Joachim and Clara Schumann.

Tonight's program will be:

Symphony No. 1 in B flat major, Schumann
Short Symphony .... Swanson
Concerto for Pianoforte No. 2, in B-flat major .... Brahms

Tickets are on sale at Tanglewood for seats in the Shed and general admission for listening from the lawn.

SPRINGFIELD, MASS.
REPUBLICAN

MUSIC SHED SERIES OF NINE CONCERTS STARTS THURSDAY

Pittsfield Mayor to Greet Conductor Munch At Lenox

[illegible], July 19 — When [illegible] the Boston Symphony Orchestra [illegible] the first time [illegible] of Europe [illegible] will give them an [illegible] welcome [illegible] season [illegible] opening [illegible] Berkshire Festival in the Tanglewood music shed. The [illegible] will be guests of [illegible] Beethoven's third [illegible] Brahms' first symphonies and [illegible] witness the presentation of a resolution of welcome and appreciation [illegible] Mayor Robert T. [illegible] of Pittsfield, the nearest [illegible]

First of Series

The concert will be the first of nine in the shed on Thursday and Saturday nights and Sunday afternoons. Pierre Monteux will take the baton for the first two Saturday programs and Leonard Bernstein for Aug. 9. Monteux, who conducted the Boston Orchestra from 1919 to 1924 was guest conductor in Boston the past two seasons and toured with them in Europe, will include in his first program next Saturday Igor Stravinsky's "The Rite of Spring," which he conducted in Paris in May for an enthusiastic audience 39 years after he was booed from the hall on its premiere in the same hall.

On the Sunday, July 27, program are "Three Prisoners' Songs" by Luigi Dallapiccola, who for the second season has come to teach composition at Tanglewood from his home in Florence, Italy. The series of festival concerts in the theater ends this weekend.

At the Berkshire Music Center, the orchestra's summer school, concerts will take place almost every day. Aaron Copland will conduct the student orchestra Friday evening in excerpts from his ballet "Billy the Kid" and Hugh Ross will lead orchestra and chorus in Orzad's "Cantata." Lorin Maazel will conduct Barber's violin concerto.

Under Boris Goldovsky the opera department will stage an evening of one-act operas Tuesday, the choral department will present a song recital Tuesday afternoon at 4 and Wednesday the Elizabeth Sprague Coolidge Foundation of the Library of Congress will offer the Berkshire Woodwind Ensemble. Chamber music will be played Sunday mornings at 11 and composers' forums will be held Sunday evenings at 8.15.

NEWARK, N. J.
STAR-LEDGER

JUL 20 1952

Symphony and ballet, operetta too, available

In the rolling Berkshire hills at Tanglewood, Mass., on Thursday evening Charles Munch will take up his baton in front of the Boston Symphony Orchestra for the first program of the season in the famous outdoor shed. Boston Symphony programs will be given in the shed every Thursday and Saturday evening and Sunday afternoon through Aug. 10. Weekenders and other vacationers may also enjoy concerts by the highly advanced students at the music center and have the opportunity of listening to rehearsals, sitting in on composer's forums, and meeting musicians informally.

Tanglewood, sandwiched between Lenox and Stockbridge, is about 150 miles from the metropolitan area. Grounds are open to the public three hours before a concert, and many who listen to the music from the lawn come equipped with blankets, pillows and picnic baskets. Buffet lunches and dinners may also be bought inside the gate. The grounds alone, with their lovely formal gardens and cultivated orchards, are worth exploring.

For the first program in the shed Munch has selected Beethoven's Symphony No. 3 and Brahms' Symphony No. 1. Munch will conduct all Thursday evening and Sunday afternoon programs and Pierre Monteux will conduct Saturday evening programs. Tickets range from $2.50 to $6.50. Dress at Tanglewood is strictly informal—blue jeans, plaid shirts and peasant blouses.

* * *

SCHENECTADY, N. Y.
GAZETTE

Monteux to Conduct Music Program at Tanglewood

Pierre Monteux, conductor of the Boston Symphony from 1919 to 1924 will make his first appearance with the orchestra at Tanglewood, near Lenox in the Berkshire, Saturday evening. It will be the second program in the major Berkshire Festival series, which opens tonight under Charles Munch in the big Shed. The concerts will continue through Aug. 10 with programs every Thursday and Saturday evening and Sunday afternoon.

* * *

TONIGHT there will be an official welcome for the orchestra and for Mr. Munch by Berkshire county. The program, starting at 8.15 o'clock, will include the Beethoven "Symphony number 3 'Eroica'" and the Brahms "Symphony number 1 in C minor."

Monteux, who led the Boston orchestra as guest conductor last season and also on its recent European tour, will include Stravinsky's "The Rite of Spring" on the Saturday evening program. The "Rite" was booed when introduced in Paris 39 years ago by Monteux but cheered when presented last May in the same hall by the Boston Symphony. The Saturday program will open with the Cimarosa "Overture to The Secret Marriage"; and also include Schubert's "Symphony number 7 in C major." Mr. Monteux also will conduct an all-Wagner program on the evening of Aug 2.

* * *

THIS SUNDAY'S program, at 3 p.m. will be conducted by Mr. Munch and include the Franck, "Symphonic Piece from 'Redemption'"; Bizet, "Symphony in C major"; Dallapiccola, "Three Prisoners' Songs" with choruus conducted by Hugh Ross; and the Ravel "Daphnis and Chloe," suites 1 and 2 with chorus.

~~Sunday Globe~~ - July 27

Annual "Tanglewood on Parade" Next Friday; Festival Programs

Tanglewood will be on parade Friday. To celebrate its 10th season and to help the Berkshire Music Center for whose benefit the event is held each year, some of its most illustrious alumni will return to appear with the Boston Symphony Orchestra in the evening concert.

At 6 o'clock, as in previous benefits, the school will be on view, with a symphony concert in the shed, the chorus on the porch and chamber music in its own hall. "Alcottiano" by Singer will be given its first performance in the theatre. After time for a picnic on the lawn, James Aliferis will conduct the last movement of Lukas Foss' "The Prairie." Howard Shanet will conduct Chausson's "Poeme" with Jacob Krachmalnick, concertmaster of the Philadelphia Orchestra, as soloist, and Mr. Foss will conduct Mendelssohn's Piano Concerto in G minor with Seymour Lipkin, winner of the Rachmaninoff Award, as soloist.

In the second half Leonard Bernstein will take the podium for the last act of "Carmen" with the FestivalChorus and Mildred Miller, mezzo-soprano of the Metropolitan Opera Company; David Lloyd, tenor of the New York City Center Opera Company, and James Pease, baritone with the Hamburg Opera. The program will close with waltzing on the lawn.

For the holders of box and reserved seat tickets a special performance of Pergolesi's opera "Livietto and Tracolo" will be staged in the garden at 4 o'clock.

The programs of the Berkshire Festival concerts in the Music

This Clipping From
BOSTON, MASS.
POST

JUL 25 1952

SYMPHONY HAILED AT FESTIVAL

Plaque Is Presented to Mark Return of Orchestra

WARREN STOREY SMITH

PITTSFIELD, July 24 — The opening concert of the current Berkshire Festival at Tanglewood ~~this evening was not~~ merely one more festival opening, it was a very special occasion.

FIRST TIME

Tonight for the first time since its tour of Europe last May, the Boston Symphony Orchestra played together as a whole. Many of the men, but not all, took part in the June Pops. There was then a division of forces with some of the players functioning in the esplanade concerts and some participating in the preliminary small orchestra concerts of the festival.

To mark this event Mayor Robert T. Capeless, of Pittsfield made a public presentation to the orchestra, through its conductor, Charles Munch, of a plaque upon which are inscribed these words: "Welcome home to Tanglewood. The people of Berkshire county salute the Boston Symphony Orchestra on the occasion of its first concert after its triumphant tour of Europe. As friends and neighbors we shared with delight, though at a distance, the unparalleled adulation which greeted this peerless band of musicians in its first tour abroad.

Marked With Pride

"In the spring of 1952 we marked with pride that this orchestra was a chosen democratic instrument to sound the note of freedom in an embattled continent. We rejoice that this great ensemble returns to us at Tanglewood to enrich our lives and to glorify, in its majestic fashion, our beautiful Berkshire Hills."

This document, which bears the signatures of J. Joseph McCabe, John Henderson and John F. Shea, commissioners of Berkshire county, was read to the assembled audience of over 8000 people by Mayor Capeless, who had been introduced by Henry B. Cabot, president of the board of trustees of the Boston Symphony Orchestra.

In a short and graceful speech Mr. Cabot pointed out that the Boston Symphony now belongs to Berkshire county quite as much as it does to Boston itself, and he closed by saying that nowhere else in the world could be found such a combination of beautiful scenery and great music.

This ceremony accomplished, Messrs. Cabot, Capeless and Munch retired, and after a few moments the conductor returned to lead the orchestra through the first number on the program, Beethoven's "Eroica" Symphony. The only other piece, which came after intermission, was the First Symphony of Brahms. Now both Beethoven and Brahms are, first of all, symphonists. With them, orchestration was not a primary concern. There will be other times in the three weeks to come when the tone of the orchestra will be more resplendant than it was permitted to be last evening. What we did hear was orchestral playing in which every member of the orchestra participated to his fullest extent. Mr. Munch's approach to Beethoven is highly individual. He does not by any means let the composer speak for himself, but, according to his lights, helps him at every turn with careful molding of phrase and adjustment of dynamics.

PRESENT OPERA OF MOZART

Tanglewood Staging Warmly Hailed by Audience

BY WARREN STOREY SMITH

What were in all probability the first American performances of Mozart's final opera, "La Clemenza di Tito," were given by the opera department of the Berkshire Music Center at Tanglewood last night and the night before. The orchestra of the Center and the choral departments assisted and Boris Goldovsky again assumed the roles of producer, stage manager and conductor.

SERIOUS OPERA

Like the first American performance of "Idomeneo," Mozart's only other "serious" opera of any importance, this production was a feather in Tanglewood's cap and in Mr. Goldovsky's. "Titus," as it was called in these performances, sung in English, succeeded "Idomeneo" by 10 years, but instead of being a stronger work, as we might expect, it is a much weaker one. The reasons are not far to seek. "Titus" was a commissioned job for the coronation of Austria's Leopold II at Prague, as king of Bohemia. Mozart was given a month for the task and completed it in 18 days with some help from his pupil, Suessmayer, who wrote most of the harpischord-accompanied "dry" recitatives, replaced in Mr. Goldovsky's version by spoken dialogue. Mozart's health was not too good and he was engaged in the far more congenial occupation of completing "The Magic Flute," which folledw "Titus" to the stage less than a month later. Besides, by 1791, the species of musico-dramatic entertainment know as "opera seria" had become completely outmoded. Mozart's heart was not in the task, and the music, while polished and finshed, is at times almost perfunctory. There are some musical high spots and of these I will have more to say next Sunday.

Scenic Splendor

Aside from its relative lack of truly inspired music, "Titus" had Mr. Goldovsky at a disadvantage. The opera, which has not yet lost favor in Germany, calls for great voices, and there is opportunity for pomp and scenic splendor, things that the resources of Tanglewood do not permit. The use of lantern slides made possible a few fairly impressive stage pictures, one of them the burning of Rome at the end of Act I. There often should have been more people on the stage and the action had a certain intimate quality which comported ill with this somewhat fictionalized tale of the Roman emperor whose clemency knew no bounds.

Some of the principal parts were sung by different singers last evening. In Monday's performance Lloyd Oostenbrug was Titus, and not quite imperial enough for even so kindhearted an emperor. Irene Jordan gave a credible account of the plotting Vitellia, and Shirley Winston did very well as her co-conspirator, Sextus. Since Mozart designed this part and that of Sextus' friend, Annius, for sopranos, Mr. Goldovsky did the proper thing in giving them to Miss Winston and Jacqueline Langee, though there was a lack of illusion, especially in the case of the palpably feminine Annius. Richard Sharretts furnished a dignified Publius. Except for a few faults of intonation the orchestra did well but more might have been made of the choral portion. The audience, which filled the theatre-concert hall to overflowing, was exceedingly enthusiastic. The English translation and slight revision of the text was the work of Mr. Goldovsky and Sarah Caldwell.

TOLEDO, OHIO
TIMES

JUL 16 1952

Real Artistry Found In Music At Berkshire

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Munch, Ross Conduct

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SPRINGFIELD, MASS.
MORNING UNION

JUL 24 1952

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(with chorus, conducted by Hugh Ross)
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From George L. Geiger
Managing Editor

THE STANDARD

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—Will Plouffe Photo

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NEWS

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Buffalo Evening News Music Critic

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The plump little Frenchman conducted the Stravinsky, a Cimarosa overture ("The Secret Marriage") and Schubert's Seventh Symphony with the recreative power and very utter simplicity of manner and demeanor that are part and parcel of his personality.

Gives Arresting Score

Sunday afternoon's concert included an arresting score by Luigi Dallapiccola, distinguished Italian composer, a member of the composition department of the Berkshire Music Center this Summer.

Titled "Songs in Captivity," and composed for mixed voices, two harps, two pianos and percussion, their subjects are the Prayer of Mary Stuart, Invocation of Boethius and the Farewell of Girolamo Savonarola."

The texts have been set with extraordinary power of emotional suggestion and pictorial atmosphere. The score was presented very effectively by the Berkshire Festival Chorus, Lucas Foss and Ralph Berkowitz, pianists, and the orchestra. Hugh Ross conducted.

The chorus also assisted in a performance of both suites of Ravel's ballet, "Daphnis et Chloe," that was at once distinguished and surcharged with drama. Mr. Munch conducted the Ravel and also Franck's symphonic piece from "Redemption" and Bizet's enchanting "C Major Symphony."

HARTFORD, CONN.
TIMES

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EXPRESS
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Managing Editor

Aug 7

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Managing Editor

aug 7

THE STANDARD

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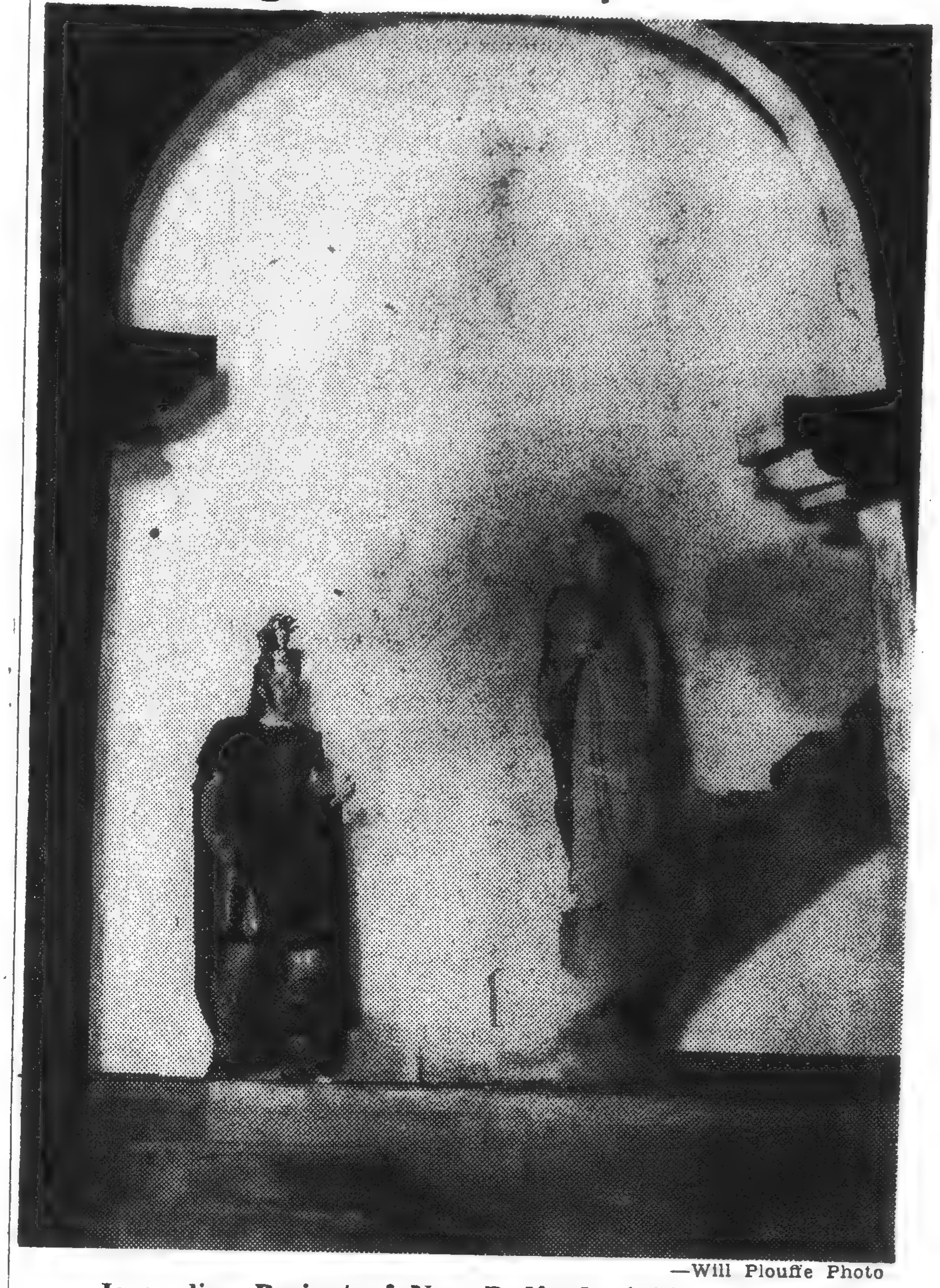

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UNION

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LENOX, July 25 (AP) — The Boston Symphony Orchestra has a framed testimony from Berkshire County claiming "the world's greatest orchestra as its own."

Pittsfield Mayor Robert T. Capeless presented the testimony to Conductor Charles Munch before 8250 persons last night at the opening of the 15th Tanglewood festival season.

"Berkshire as well as Boston claims the world's greatest orchestra as its own though it has not before expressed its appreciation officially," Capeless said.

The festival will continue every Thursday and Saturday night and Sunday afternoon through Aug. 10.

The Berkshire Evening Eagle, Tuesday, July 22, 1952

Plouffe

BERKSHIRE WOODWIND ENSEMBLE: Left to right, Harold Meek, James Pappoutakis, Louis Speyer, Pasquale Cardillo and Raymond Allard, who will play tomorrow night at the Berkshire Music Center through the generosity of the Elizabeth Sprague Coolidge Foundation in the Library of Congress for Friends of Mrs. Coolidge and the Berkshire Music Center.

Coolidge Concert Tomorrow Night At Tanglewood

TANGLEWOOD—For their program tomorrow night, under the auspices of the Elizabeth Sprague Coolidge Foundation in the Library of Congress, the Berkshire Woodwind Ensemble have chosen Berger's Quartet in C major, for flute, oboe, clarinet and bassoon; Divertissement, Op. 6 for Woodwind Quintet (Fine); Rapsodie, for English horn and piano (Debussy) and Sextet, for woodwind quintet and piano (Poulenc).

The concert will be the third of four weekly programs, to which friends of Mrs. Coolidge and Friends of the Berkshire Music Center are invited.

Members of the ensemble are: James Pappoutakis, flute; Louis Speyer, oboe and English horn; Pasquale Cardillo, clarinet; Raymond Allard, bassoon; Harold Meek, French horn and David Barnett, assisting artist, piano.

SPRINGFIELD, MASS.
MORNING UNION
JUL 25 1952

8250 Present at Opening Of Tanglewood Season

Dr. Munch Conducts Two Sure-Fire Favorites to Delight Patrons at 15th Annual Festival

By WILLARD M. CLARK

Tanglewood, July 24—Beethoven's Third Symphony, the "Eroica," and Brahms' Symphony No. 1 in C Minor were chosen by Dr. Charles Munch to open tonight the series of nine concerts of the Berkshire Music Festival given in the shed during the next three weeks. An estimated 8250 people reacted as was to be expected to the performances of these two sure-fire, favorite symphonies.

Here are two symphonies, each so great in its own right, that each can stand a variety of interpretations without losing, or failing to communicate, their inherent greatness. There have been as many interpretations of these two works as there have been conductors to interpret them. We have ceased to compare the various readings.

Dr. Munch brings to all his readings an intimacy, sensitivity and musicality which makes them intensely personal, whether or not they fully reveal the greatness of a work. So it was tonight. Both the "Eroica" and the Brahams symphony were done in an intensely personal manner but we have heard many interpretations which towered above them.

The orchestra, appearing together for the first time since their triumphs in Europe, was in first class condition, yet they are permitted to get away with technical irregularities, something which has never been the case before. It is a great orchestra, possibly the greatest, but only eternal vigilance will keep it that way.

The "Eroica" is all things to all conductors. The "Marche Funebre" has long been a controversial subject. Dr. Munch appeared to take the words for their face value. He read into it an anguish and dignity which were at times terrifying, in spite of the fact that we have seldom, if ever, heard it played so slowly. The scherzo was a marvel of rhythmic movement and grace, while portions of the finale were downright jocular. We were listening to an intensely individual interpretation by a fine scholar and musician.

Abrupt Changes

The performance of the Brahms symphony was forthright and honest. Dr. Munch often makes dynamic changes so abrupt as to startle one. There were thrilling sonorities and lyric moments which did full justice to the music. There was sheer grandeur in the upward sweep of the momentous opening phrases and deep feeling and expression was given the mediative andante.

There is keen anticipation here over the first appearance of the veteran French conductor Pierre Monteux, who makes his bow before this Berkshire audience Saturday night. He will offer a program which will include the overture to the "Secret Marriage" by Cimarosa; Schubert's "Symphony in C Major No. 7" and Stravinsky's "Rites of Spring." Anyone who has heard Monteux conduct this Stravinsky work will never forget it and Saturday night, with the great Boston Symphony Orchestra at his command, there should be a thrilling, definitive performance of this work. Mr. Monteux was conductor of the Boston orchestra from 1929 to 1934. He became conductor of the San Francisco Symphony orchestra in 1935. Remaining with that orchestra until retirement this year. He shared conducting duties with Dr. Munch during the Boston orchestra's tour of Europe. To have Mr. Monteux at Tanglewood this season is indeed a privilege.

BOSTON, MASS.
TRAVELER
JUL 25 1952

Plaques to Honor Two In Tanglewood Ceremony

LENOX — Two practice studios in the Little red House at Tanglewood will be dedicated to the late Anne M. Gannett of Protland, Me. and the late Robert W. Roberts of St. Petersburg, Fla. at ceremonies on the Berkshire Music Center grounds Aug. 1 at 2':30 P. M.

Mrs. Ada Holding Mliler of Providence, R. I., president of the National Federation of Music Club will officiate at the dedication, highlight of the all-day meeting of the New England District of the federation.

Mrs. Gannett was president of the federation when the project of rebuilding the Little Red House, former home of Nathaniel Hawthorne, was initaiated, and Little Red House chairman until her death last year. Mr. Roberts, husband of a member of the National board of directors, cleared off the last few thousand dollars of indebtedness on the property. In recognition of these contributions the two practice studios, providing space for 36 students each, will be marked with plaques bearing those names.

The dedication ceremony will be followed by a concert at the Red Barn featuring Claudette Sorel, the federation's 1951 Young Artist winof Mrs. Gannett, and a chamber music quintet of which John Cox, violinist, of Los Angeles, winner of an Anne M. Gannett scholarship, is a member.

ALBANY, N. Y.
TIMES-UNION

Tanglewood Has Auspicious Opening Despite a Less-than-Heroic 'Eroica'

Tanglewood is much the same [illegible] year.

The towering pines rise in their [illegible] over the velvety [illegible] spangle the [illegible] and young couples much in [illegible] the season, that is) stroll [illegible] as evening lowers and the [illegible] arrives for the concert to [illegible]

And so it was last night as the Boston Symphony opened its three weekend series of concerts in the shed.

It was a beautiful evening for a concert—clear, cool and quiet. And it was a beautiful concert—in part.

But Charles Munch couldn't be proud of the Eroica he conducted, an Eroica that was anything but heroic; an Eroica that was shallow; an Eroica that he seemed to choose to make romantic, when it should be solemn and glorious.

Yet because the Boston Symphony is a great symphony and because Mr. Munch is a great conductor, the audience that filled the shed and spread far out on the ground gave an ovation.

But as the people strolled out for the intermission their was none of the enthusiasm that is evident after an audience has heard great playing of great music.

Happily, the second half of the concert was most successful.

CHARLES MUNCH

As if to redeem himself, Mr. Munch conducted the Brahms Symphony No. 1 in the spirit called for by the great work and when the playing was completed the ovation that was given was sincere and deserved.

To Mr. Munch must go both the blame and the praise for the evening, for it was his restraint that ruined the Beethoven, his understanding that made the Brahms.

It was only a few weeks ago that the Boston Symphony returned from a truly triumphant European tour and to mark the occasion the people of Pittsfield and Bershire County last night presented the orchestra a plaque commemorating the event. The presentation was made by Pittsfield's Mayor Capeless in a nice little talk before the concert began.

The season that opened last night gives promise (despite the Eroica) of being most auspicious.

Tomorrow night Pierre Monteux will conduct the orchestra in the Overture to "The Secret Marriage" by Cimarosa, Schubert's Symphony No. 7, and Stravinsky's "The Rite of Spring."

Mr. Monteux conducted the Stravinsky in Paris during the orchestra's European tour.

At a concert at 3 p. m. Sunday the program calls for a selection from Cesar Franck's Redemption; Symphony in C by Bizet and, with a chorus conducted by Hugh Ross, "Three Prisoners' Songs" by Dallapiccola and Suites 1 and 2 from Ravel's "Daphnis and Chloe."

Tomorrow morning there will be the usual public rehearsal by the orchestra.

SPRINGFIELD, MASS.
NEWS

JUL 25 1952

Tanglewood's Shed Series Features Noted Musicians

Pierre Monteux Conducts 'Rite of Spring' Tomorrow Night; Elaborate Program Arranged for 'Tanglewood on Parade' Next Friday

PIERRE MONTEUX

Lenox, July 25—With an official welcome for the Boston Symphony Orchestra and Charles Munch, its conductor, by Berkshire County last night at their opening concert in the big shed, Tanglewood began its major Berkshire Festival. The concerts will continue through Aug. 10, with programs every Thursday and Saturday evening and Sunday afternoon.

Pierre Monteux arrived in Lenox Tuesday from Paris, to take the baton for the first two Saturday evening concerts as the first guest conductor not trained by the late Serge Koussevitzky. As Boston Sy[illegible]der from 1919 to 1924, and as guest conductor last season and on the European tour, Mr. Monteux is well acquainted with the orchestra. One of the highlights of Saturdays program this week end is Stravinsky's "The Rite of Spring," for which he was booed when he introduced it in Paris 39 years ago and cheered when he repeated it with the Boston Symphony last May in the same hall. His second concert Aug. 2 will be all-Wagner, with Margaret Harshaw, Howard Vandenburg and James Pease as soloists.

Sunday Program

On this Sunday's program will be "Three Songs in Captivity" by Luigi Dallapiccola, who will be in the audience. He has come from Italy for the second season to teach composition at the Berkshire Music Center. The piano soloists will be Ralph Berkowitz, dean of the school, and Lukas Foss, pianist, conductor and composer who is teaching at the Center. Hugh Ross will conduct, with the chorus.

For Thursday's program Mr. Munch has chosen Ravel's Piano Concerto, with Nicole Henriot as soloist, a role for which she is famous. It will conclude with Brahms' Fourth Symphony, for which orchestra and conductor recently received the highest award of the Academie du Disque Francais publicly proclaimed in the Paris National Assembly.

The concert Sunday, Aug. 3, will close with the "Danse des Morts" by Arthur Honegger, old friend of the conductor, who made his first visit to Lenox four years ago when illness curtailed the composer's engagement to teach at Tanglewood. It will be the first performance of the piece in the East and the second in America.

The week's events at the school, open to Friends of the Berkshire Music Center who contribute to its support, include chamber music, composers' forum and Tanglewood on Parade, the benefit to be held Aug. 1 to celebrate the school's tenth season. The orchestra will hold a public rehearsal each Saturday morning for its pension fund.

Tickets and program information may be obtained by mail addressed to Tanglewood, Lenox.

Events for Week

The complete program for the week starting tomorrow, follows:—

Saturday
10 a. m.
Boston Symphony Orchestra Public Rehearsal (Benefit, Pension Fund)
1 p. m.
Informal concert by Tanglewood Study Group
8.15 p. m.
Berkshire Festival Concert
Pierre Monteux conducting
Overture, "The Secret Marriage" .... Cimarosa
Symphony No. 7, in C major .... Schubert
"The Rite of Spring" .... Stravinsky

Sunday
10 a. m.
Chamber Music
3 p. m.
Berkshire Festival Concert
Charles Munch conducting
Symphonic Piece from "Redemption" .... Franck
Symphony in C major .... Bizet
"Three Prisoners' Songs" ... Dallapiccola
(with chorus, conducted by Hugh Ross)
"Daphnis and Chloe," Suites 1 and 2 .... Ravel
(with chorus)
8.15 p. m.
Composers' Forum

Wednesday
8.15 p. m.
Fine Arts Quartet, gift of Elizabeth Sprague Coolidge Foundation in the Library of Congress

Thursday
8.15 p. m.
Berkshire Festival Concert
Charles Munch conducting
Incidental Music for "Pelleas et Melisande" .... Faure
Ballade for Piano and Orchestra
Piano Concerto .... Ravel
(Nicole Henroit, soloist)
Symphony No. 4, in E minor ..... Brahms

Friday
Tenth celebration of Berkshire Music Center
"Tanglewood On Parade"
4 p. m.
Special performance for box and reserved seat holders, Pergolesi's opera, "Livietta e Tracolla" and Raymond Wilding-White's "The Tub."
6 p. m.
Fanfare, followed by simultaneous chamber music, symphony orchestra and Singer's opera, "Alcottiana."
7 p. m.
Choral concert on the porch of main house and time for a picnic on the lawn.
8.15 p. m.
Concert by Boston Symphony Orchestra, conducted by former Tanglewood students.
The Prairie (last movement) .... Foss
James Aliferis conducting
"Poeme" .... Chausson
Howard Shanet conducting
Soloist, Jacob Krachmalnick (Concertmaster of the Philadelphia Orchestra)
Piano Concerto in G minor .. Mendelssohn
Lukas Foss conducting
Soloist: Seymour Lipkin
(Winner of the Rachmaninoff Award)
Carmen (last act) .... Bizet
Leonard Bernstein conducting
Soloists: Mildred Miller (Metropolitan Opera Company)
David Lloyd (New York City Center Opera)
James Pease (Hamburg Opera)
Berkshire Festival Chorus
Lawn party, door prizes, waltzing on the lawn

Saturday
10 a. m.
Boston Symphony Orchestra Public Rehearsal (Benefit, Pension Fund)
4 p. m.
Composers' Forum
8.15 p. m.
Berkshire Festival Concert
Pierre Monteux conducting
Prelude and Love-death "Tristan und Isolde" .... Wagner
Wotan's Farewell and Fire Music, "Die Walkure"
Final Scene, "Siegfried"
Immolation Scene, "Gotterdammerung"
Soloists: Margaret Harshaw, Howard Vandenberg, James Pease

Sunday
10 a. m.
Chamber Music
3 p. m.
Berkshire Festival Concert
Charles Munch conducting
Overture to "Egmont" Symphony No. 8 .... Beethoven
"Iberia" .... Debussy
"Danse des Morts" .... Honegger
(with chorus)

NEW YORK, N. Y.
TIMES

JUL 27 1952

ON PARADE

"Tanglewood on Parade" is a many-ringed musical event that is given almost in circus fashion each year to benefit the Berkshire Music Center. This year's "parade" will be on Friday. To celebrate the tenth anniversary of the center, the leading participants will be former students who have made names for themselves since their student days.

Leonard Bernstein, James Aliferis, Howard Shanet and Lukas Foss will conduct the Boston Symphony. Jacob Krachmalnick will be the violin soloist in Chausson's "Poeme" and Mildred Miller, David Lloyd and James Pease will have the leads in the last act of "Carmen."

SPRINGFIELD, MASS.
NEWS

JUL 26 1952

TANGLEWOOD RECITAL

Lenox, July 26—An unscheduled lecture-recital of Dutch songs will be given at Tanglewood Tuesday afternoon at 4.30 by Arthur Schoep, baritone. A student in stage direction in the opera department of the Berkshire Music Center, Mr. Schoep collected the material for his performance while studying in Holland on a Fulbright grant by the United States Department of State. His piano accompanist will be Felix Wolfes of the faculty of the school. The recital, which will be held in the chamber music hall, will be open to friends of the Berkshire Music Center.

SPRINGFIELD, MASS.
REPUBLICAN

JUL 27 1952

'PRISONERS' SONGS' BY DALLAPICCOLA ON PROGRAM TODAY

Tanglewood On Parade' Benefit to Be Presented Thursday

Lenox, July 26—With an offical welcome for the Boston Symphony Orchestra and Charles Munch by Berkshire County Thursday night at their opening concert in the big shed, Tanglewood began its major Berkshire Festival. The concerts will continue through Aug. 10, with programs every Thursday and Saturday evening and Sunday afternoon.

Pierre Monteux has arrived in Lenox from Paris, to take the baton for the first two Saturday evening concerts as the first guest conductor not trained by the late Serge Koussevitzky. As Boston Symphony leader from 1919 to 1924, and as guest conductor last season and on the European tour, Mr. Monteux is well acquainted with the orchestra. His concert Aug. 2 will be all-Wagner, with Margaret Harshaw, Howard Vandenburg and James Pease as soloists.

NICOLE HENRIOT

On tomorrow's program will be "Three Songs in Captivity" by Luigi Dallapiccola, who will be in the audience, having come from Italy for the second season to teach composition at the Berkshire Music Center. The piano soloists will be Ralph Berkowitz, dean of the school, and Lukas Foss, pianist, conductor and composer who is teaching at the Center. Hugh Ross will conduct, with the chorus.

For Thursday's program Mr. Munch has chosen Ravel's piano concerto, with Nicole Henriot as soloist, a role for which she is famous. It will conclude with Brahms' fourth symphony, for which orchestra and conductor recently received the highest award of the Academie du Disque Francais publicly proclaimed in the Paris National Assembly.

The concert Sunday, Aug. 3 will close with the "Danse des Morts" by Arthur Honegger, old friend of the conductor, who made his first visit to Lenox four years ago when illness curtailed the composer's engagement to teach at Tanglewood. It will be the first performance of the piece in the East and the second in America.

The week's events at the school, open to Friends of the Berkshire Music Center who contribute to its support, include chamber music, composers' forum and Tanglewood on Parade, the benefit to be held Aug. 1 to celebrate the school's 10th season. The orchestra will hold a public rehearsal each Saturday morning for its pension fund.

Tickets and program information may be obtained by mail addressed to Tanglewood, Lenox.

BOSTON, MASS.
HERALD

JUL 26 1952

Tanglewood Concert To Be Broadcast

The sixth concert of the chamber orchestra of the Boston Symphony Orchestra at Tanglewood will be broadcast at 8:25 tonight over Radio Station WGBH.

Directed by Charles Munch, tonight's performance will be the first of four to be heard on successice Saturdays

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SPRINGFIELD, MASS.
FREE PR[illegible]
7/26/52

Tanglewood To Celebrate Its 10th Season

Tanglewood will be [illegible] Friday, Aug. 1 to cele[illegible] season and to help th[illegible] Music Center for whose [illegible] event is held each year. [illegible] its most illustrous alum[illegible] turn to appear with th[illegible] Symphony Orchestra in the evening concert.

At 6 o'clock, as in previous benefits, the school will be on view, with a symphony concert in the shed, the chorus on the porch and chamber music in its own hall. "Alcottiano" by Singer will be given its first performance in the theatre. After time for a picnic on the lawn, James Aliferis will conduct the last movement of Lukas Foss' "The Prairie," Howard Shanet will conduct Chausson's "Poeme" with Jacob Krachmalnick, concertmaster of the Philadelphia Orchestra as soloist, and Mr. Foss will conduct Mendelssohn's Piano Concerto in G minor with Seymour Lipkin, winner of the Rachmaninoff Award, as soloist. In the second half Leonard Bernstein will take the podium for the last act of "Carmen" with the Festival Chorus and Mildred Miller, mezzo-soprano of the Metropolitan Opera Company; David Lloyd, tenor of the New York City Center Opera Company and James Pease, baritone with the Hamburg Opera. The program will close with waltzing on the lawn.

For the holders of box and reserved seat tickets a special performance of Pergolesi's opera, "Livietta and Tracolo" will be staged in the garden at 4 o'clock.

In its 10 sessions, interrupted by the war, 3812 students have attended the school, where many have held scholarships. This year awards are automatic for those who play in the orchestra, sing leading roles or study composition. They have come from every state and 199 from 44 countries. In 21 major symphony orchestras are 120 former Tanglewood students, including players and conductors. The Cleveland Orchestra leads with 15. Many outstanding singers, choral conductors and composers have studied there. Charles Munch conductor of the Boston Symphony Orchestra, is director, succeeding the late Serge Koussevitzky, its founder.

Tickets are on sale at Tanglewood or through the committee, of which Mrs. Koussevitzky is chairman.

RALEIGH, N. C.
CAROLINIAN

JUL 2[illegible]

KNOWLES DUO WILL APPEAR

DURHAM, N. C. — Adriana Knowles, mezzo soprano, and P[illegible] Knowles, teno,r will appear [illegible] in North Carolina College's Duke Auditorium Wednesday night, July 23 at 8:15 in a Summer School recital.

Adriana Knowles, who is [illegible] distaff half of the Knowles [illegible] possesses a rich mezzo - sop[illegible] voice of wide range and [illegible] cultivation. When only seven [illegible] its possibilities were so apparent that she was awarded a scholarship to the Berkshire Music Festival where she met Paul Knowles, tenor, who was singing in the premiere in America of Benjamin Britten's opera, "Peter Brim[illegible]" They were married after a hecti[illegible] courtship carried on between [illegible] sons rehersals and public performances.

Mrs. Knowles has sung with such artists as Robert Merrill and Marguerite Piazza, both of the Metropolitan Opera, and has been soloist in many musical performances in Boston and New York.

Paul Knowles won the Metropolitan Opera Auditions of the A[illegible] and has been awarded a Fulbright scholarship for foreign study. He has made an enviable reputation as an oratorio and opera singer and has sung with the Philadelphia Orchestra, Boston Symphony, the Handel and Haydn Oratorio Society and the American Broadcasting Symphony, as well as three Town Hall performan[illegible] with the Little Orchestra Society of New York.

SPRINGFIELD, MASS.
REPUBLICAN

Two Heroic Symphonies Open Music Shed Series

Boston Symphony Orchestra and Charles Munch Officially Welcomed at Tanglewood; Haydn Symphonies and Schubert Mass Heard in Concert Hall

[illegible]

Beethoven and Brahms

[illegible] variations of the finale.

[illegible] the Brahms was [illegible] Brahms took [illegible] seriously and had the courage to wait until he was [illegible] secure and had something to say before he trod where others had [illegible]. The result was one of the great expressions of all time in [illegible] is how it sounded [illegible] concert. Mr. Munch and his men gave it an eloquent unfoldment [illegible] a finely balanced performance in [illegible] its monumental proportions and majestic breadth. The audience [illegible] that it had heard [illegible] authoritatively performed, [illegible] orchestra and its conductor [illegible] reception.

Concert Hall Final

[illegible]

NEW YORK, N. Y.
HERALD TRIBUNE

JUL 27 1952

The Musical Scene

A Slander That Ruined a Concert Tour; Study Group Studying Hard

By JAY S. HARRISON

It is a commonplace that the spawn of idle chatter is Mischief. But damage done verbally is often cast aside, as though the spoken word itself is open to question. Another matter entirely, however, is the printed statement, for an untruth in type manages, at least, to look somewhat authentic.

A recent demonstration of the insidious qualities lurking behind the printed lie points to the far-famed pianist Claudio Arrau. Mr. Arrau, having returned to the States from abroad, began preparations for a trip to South America, and here his purpose was twofold: to visit his ninety-two-year-old mother, Senora Lucrezia Arrau, in Santiago, Chile, and to play concerts in that city and Lima, Peru. For a while all went well—and then the blow fell.

To his amazement, District No. 3 of the Immigration and Naturalization Service refused to issue Mr. Arrau the re-entry permit needed by the pianist for his return to the United States after his South American voyage, and for this reason both trip and concert tour were immediately canceled. An investigation headed by the staff of the service, it became known, was under way to determine what connection, if any, Mr. Arrau had with certain South American organizations of questionable background. During this time the artist himself was unaware of the investigation or, at any rate, what it was that was being investigated. And then the hidden facts came to light.

Last February, a newspaper in Caracas, Venezuela, the "Tribuna Popular," known as a Communist-influenced periodical, printed a story which purported to quote Mr. Arrau as having said that he sorely regretted to leave Venezuela before performing a projected recital for the benefit of a leading Peace Committee. And it was this notice that had started the proceedings culminating in the retracted re-entry permit.

Straightway Mr. Arrau discovered the problem he proved beyond the thread of a doubt that (1) he did not appear in Caracas until one month following the announcement's publication, and (2) he had not been to Caracas for two years prior to its troublesome appearance. However, the brief article had come into the hands of the vigilant immigration service and, as such, an inquiry was made necessary.

The result of the inquiry, after the incontestable proofs were brought into the open, was a quick return to Mr. Arrau of his re-entry permit, together with the promise that at any time in the future a similar license would be granted the pianist at one day's notice. But it was too late. The mischief had already been done and the concerts canceled. Again a flagrant lie had caught up innocents in a web spun by the guilty.

* * *

Sturdy Study Group: The search for unfamiliar compositions is an unceasing one. The pianist who rifles through a thousand off-the-beaten-track pages to find a single acceptable sonata, the violinist whose fingers grow calloused in the playing of countless scores—these are familiar figures on the musical scene. And yet, for a city dweller, access to a work that may lighten and brighten the stark and standard Bach-Beethoven-Brahms recital diet is not hard to come by. Libraries are readily available for consultation and musicological nuggets covered with the dust of oblivion have a way of dropping from conservatory shelves into the unsuspecting arms of academicians. Then, too, composers, classically said to congregate in large towns, are never averse to answering the inquiries of artists bent on enlivening their repertoire.

But what of the suburbanite musician or the performer to whose home no highways lead? His potential resources are, to say the least, few and dreary. This is doubly the case with serious amateurs, music educators and others interested in community music, for these alone do not fall heir to the network of channels which distribute to the needy new new and new old music found or produced in our time.

A major step in the direction of alleviating this artistic bottleneck has been brought about by the foundation of the Tanglewood Study Group, a department of the Berkshire Music Center. Under the guidance of Ingolf Dahl, a member of the music staff of the University of California, a group of students including among others a doctor, a lawyer, an insurance broker, an army officer and an accountant is now dedicating from two to six weeks of its time to perusing and performing music of another day whose proper message and practice shall then return with the classmates to their own community. Thus one discovers that this summer the Study Group will try its hand at the music of Elizabethan England and Rennaisance Italy, together with glees and catches put together in the time of Charles II's merry reign. There will also be scenes from early Italian comic opera and chamber cantatas composed by contemporary composers especially for Mr. Dahl's participating members. In all, the curriculum represents a heady brew and one of ample substance. It speaks of careful preparation and trumpets well its future.

* * *

Incidentals: The duo-pianists Arthur Gold and Robert Fizdale, performing this afternoon at 5:30 on NBC-TV's "Television Recital Hall," have scheduled the premiere of Samuel Barber's new suite, "Souvenirs." The composer is also orchestrating the work for its presentation as a ballet to be choreographed by George Balanchine and danced by his New York City Ballet Company. . . . After resisting all offers for forty years, the eighty-five-year-old Jean Sibelius has finally permitted his music to be used in a motion picture. Excerpts from the great Finn's fourth, fifth and seventh symphonies are to become part of the background for a film, "The Answer," now being made in Finland by the director Viljo Lampela. . . . Owing to a highly successful audience response the Cincinnati Summer Opera Association is extending its season of opera at the Cincinnati Zoo by one week, during which time Robert Merrill and Salvatore Baccaloni will be heard in Rossini's "Barber of Seville." . . . The world premiere of Hamilton Forrest's new opera, "Don Fortuno," took place last Wednesday at the National Music Camp in Interlochen, Mich. Forrest, it will be remembered, rose to fame overnight when his first opera, "Camille," was performed in this country and abroad by the renowned soprano Mary Garden.

NEW YORK, N. Y.
TIMES

JUL 27 1952

TANGLEWOOD GUEST

Pierre Monteux, who will conduct his second Saturday night program in the Music Shed at the Berkshire Festival this week.

SPRINGFIELD, MASS.
REPUBLICAN

JUL 27 195

Memory of Dr. Serge Koussevitzky Honored at Tanglewood Program

Chamber Music Played at Lenox Library as Birthday Tribute; Gift Presented for Purchase of Books

(Special to The Republican)

Berkshire Hills, July 26—Dr. Serge Koussevitzky, the late beloved director of the Boston Symphony Orchestra, which for the past 15 years has staged the annual music festival at Tanglewood, Lenox, had his birthday honored today by the Koussevitzky Music Foundation with the latter arranging a musical program at the Lenox Library. The library also received a check for $2000 to be used to make additions to its collection of books on music, records and scores. Miss Irene M. Poirier, librarian, received a letter this week from Mrs. Koussevitzky, widow of the late director telling her of the action taken by the Foundation board recently when it voted to make the $2000 gift.

For the occasion this afternoon a chamber music program was arranged with members of the faculty at Berkshire Music Center providing the music. The program consisted of Beethoven-Cavatina from Quartet opus 130, presented by William Kroll, Joseph de Pasquale, Richard Burgin, and Jean Bedetti. Bruckner-Adagio from the Quintet for two violins, two violas and cello. The quartet was joined in this presentation by Eugene Lehner. As another feature, movie films of Tanglewood, and the "March of Time" were shown in Sedgwick Hall in the library.

Antique Shows

Antique shows, which have come into prominence during the last several years in the Berkshires, will feature three in the area with two of them currently underway and continuing until Aug. 9. The Berkshire Hills show will be in Lenox Town Hall, and the Pittsfield antique show will be held in Masonic Temple building in that city.

The third show will be the one sponsored by Old Parish Church in Sheffield, the oldest town in the county. It will be the fourth annual event this year, and will be held for three days in the church parlors, Thursday, Friday and Saturday, Aug. 14-16. The show will be open daily from 10 a. m., until 9 p. m., except on Saturday, the closing day, when it will close at 6. The Sheffield affair in its brief history has become recognized as the outstanding show of its kind in the extreme Southern Berkshire area. The committee in charge of the exhibit will also serve lunch and tea during the three-day showing.

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The Newman collection is an interesting one, and features bitters bottles used by 19th century teetotalers, who would look with disdain on liquors but who would take "bitters" usually of high-alcoholic brew, slightly flavored with another agent to disguise the strong alcoholic contents of the bottle—and which they claimed were taken solely for medicinal purposes. Also in the collection in an oil painting of early American bottles done by Rosetta G. Newman, Pittsfield artist, and mother of Mr. Newman, librarian at the Anthenaeum.

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Mrs. C. Torno Speyer, who is spending the summer at Mahkeenac Heights, Lenox, is exhibiting her paintings at the Carry-All, near Tanglewood. Mrs. Speyer has had exhibitions at Jordan Marsh Co., and Symphony Hall in Boston, and her works have received high praise from art critics. She has also exhibited paintings at the Brookline library and has been a member of the Brookline Art Association for the past several years. Her exhibit at the Carry-All may be viewed daily from 10.30 a. m. to 6 p. m.

[70]

SPRINGFIELD, MASS.
REPUBLICAN

JUL 27 1952

Two Heroic Symphonies Open Music Shed Series

Boston Symphony Orchestra and Charles Munch Officially Welcomed at Tanglewood; Haydn Symphonies and Schubert Mass Heard in Concert Hall

By VICTOR PRAHL

[illegible]

[illegible] orchestra an appreciative plaque.

Beethoven and Brahms

For this concert [illegible] two of the [illegible] symphonic literature, Beethoven's "Eroica" and Brahms' First," and it [illegible] great [illegible] festival performances in which one felt both conductor and performers were on their mettle [illegible] seemed to hear new beauties in these familiar works.

Charles Munch has already made himself known in previous interpretations of these two masterpieces and space does not allow a detailed analysis of his lofty conceptions but we must mention the serene beauty with which the simple opening theme of the "Eroica" soared forth, the dramatic clarity in the exposition of the development section, the sustained beauty of the magnificent funeral march, the terrific climax created in the scherzo, and the glorious, transcendent feeling felt in the marvelous variations of the finale.

In performance the Brahms was equally impressive. Brahms took the symphonic form seriously and had the courage to wait until he was completely secure and had something to say before he trod where others had rushed. The result was one of the great expressions of all time in this form, and that is how it sounded in this concert. Mr. Munch and his men gave it an eloquent unfoldment in a finely balanced performance in keeping with its monumental proportions and majestic breadth. The audience, realizing that it had heard great music, superlatively performed, gave the orchestra and its conductor a rapturous reception.

Concert Hall Final

We must not forget the last concert in the small shed last Sunday afternoon at which the members of the orchestra gave such delightful performances of two Haydn Symphonies the E flat, No. 99 and the D major No. 86. We have mentioned before the apparent sympathy Mr. Munch has for this type of music. Light, gay, lilting and so direct in the simplicity of their melodic statement, these two works created moments of true musical enchantment.

Although a youthful work, one heard the true voice of Franz Schubert in the six numbers from his Mass No. 2 in G major. The solos passages were handled in a professional manner by Sara Mae Endlich, soprano, Lloyd Ostenbrug, tenor, and Mac Morgan, bass. Once again Hugh Ross is to be congratulated on his worthy accomplishment with the chorus at the center this summer.

NEW YORK, N. Y.
HERALD TRIBUNE

JUL 27 1952

The Musical Scene

A Slander That Ruined a Concert Tour; Study Group Studying Hard

By JAY S. HARRISON

It is a commonplace that the spawn of idle chatter is Mischief. But damage done verbally is often cast aside, as though the spoken word itself is open to question. Another matter entirely, however, is the printed statement, for an untruth in type manages, at least, to look somewhat authentic.

A recent demonstration of the insidious qualities lurking behind the printed lie points to the far-famed pianist Claudio Arrau. Mr. Arrau, having returned to the States from abroad, began preparations for a trip to South America, and here his purpose was twofold: to visit his ninety-two-year-old mother, Senora Lucrezia Arrau, in Santiago, Chile, and to play concerts in that city and Lima, Peru. For a while all went well—and then the blow fell.

To his amazement, District No. 3 of the Immigration and Naturalization Service refused to issue Mr. Arrau the re-entry permit needed by the pianist for his return to the United States after his South American voyage, and for this reason both trip and concert tour were immediately canceled. An investigation headed by the staff of the service, it became known, was under way to determine what connection, if any, Mr. Arrau had with certain South American organizations of questionable background. During this time the artist himself was unaware of the investigation or, at any rate, what it was that was being investigated. And then the hidden facts came to light.

Last February, a newspaper in Caracas, Venezuela, the "Tribuna Popular," known as a Communist-influenced periodical, printed a story which purported to quote Mr. Arrau as having said that he sorely regretted to leave Venezuela before performing a projected recital for the benefit of a leading Peace Committee. And it was this notice that had started the proceedings culminating in the retracted re-entry permit.

Straightway Mr. Arrau discovered the problem he proved beyond the thread of a doubt that (1) he did not appear in Caracas until one month following the announcement's publication, and (2) he had not been to Caracas for two years prior to its troublesome appearance. However, the brief article had come into the hands of the vigilant immigration service and, as such, an inquiry was made necessary.

The result of the inquiry, after the incontestable proofs were brought into the open, was a quick return to Mr. Arrau of his re-entry permit, together with the promise that at any time in the future a similar license would be granted the pianist at one day's notice. But it was too late. The mischief had already been done and the concerts canceled. Again a flagrant lie had caught up innocents in a web spun by the guilty.

* * *

Sturdy Study Group: The search for unfamiliar compositions is an unceasing one. The pianist who rifles through a thousand off-the-beaten-track pages to find a single acceptable sonata, the violinist whose fingers grow calloused in the playing of countless scores—these are familiar figures on the musical scene. And yet, for a city dweller, access to a work that may lighten and brighten the stark and standard Bach-Beethoven-Brahms recital diet is not hard to come by. Libraries are readily available for consultation and musicological nuggets covered with the dust of oblivion have a way of dropping from conservatory shelves into the unsuspecting arms of academicians. Then, too, composers, classically said to congregate in large towns, are never averse to answering the inquiries of artists bent on enlivening their repertoire.

But what of the suburbanite musician or the performer to whose home no highways lead? His potential resources are, to say the least, few and dreary. This is doubly the case with serious amateurs, music educators and others interested in community music, for these alone do not fall heir to the network of channels which distribute to the needy new new and new old music found or produced in our time.

A major step in the direction of alleviating this artistic bottleneck has been brought about by the foundation of the Tanglewood Study Group, a department of the Berkshire Music Center. Under the guidance of Ingolf Dahl, a member of the music staff of the University of California, a group of students including among others a doctor, a lawyer, an insurance broker, an army officer and an accountant is now dedicating from two to six weeks of its time to perusing and performing music of another day whose proper message and practice shall then return with the classmates to their own community. Thus one discovers that this summer the Study Group will try its hand at the music of Elizabethan England and Renaissance Italy, together with glees and catches put together in the time of Charles II's merry reign. There will also be scenes from early Italian comic opera and chamber cantatas composed by contemporary composers especially for Mr. Dahl's participating members. In all, the curriculum represents a heady brew and one of ample substance. It speaks of careful preparation and trumpets well its future.

* * *

Incidentals: The duo-pianists Arthur Gold and Robert Fizdale, performing this afternoon at 5:30 on NBC-TV's "Television Recital Hall," have scheduled the premiere of Samuel Barber's new suite, "Souvenirs." The composer is also orchestrating the work for its presentation as a ballet to be choreographed by George Balanchine and danced by his New York City Ballet Company. . . . After resisting all offers for forty years, the eighty-five-year-old Jean Sibelius has finally permitted his music to be used in a motion picture. Excerpts from the great Finn's fourth, fifth and seventh symphonies are to become part of the background for a film, "The Answer," now being made in Finland by the director Viljo Lampela. . . . Owing to a highly successful audience response the Cincinnati Summer Opera Association is extending its season of opera at the Cincinnati Zoo by one week, during which time Robert Merrill and Salvatore Baccaloni will be heard in Rossini's "Barber of Seville." . . . The world premiere of Hamilton Forrest's new opera, "Don Fortuno," took place last Wednesday at the National Music Camp in Interlochen, Mich. Forrest, it will be remembered, rose to fame overnight when his first opera, "Camille," was performed in this country and abroad by the renowned soprano Mary Garden.

NEW YORK, N. Y.
TIMES

JUL 27 1952

TANGLEWOOD GUEST

Pierre Monteux, who will conduct his second Saturday night program in the Music Shed at the Berkshire Festival this week.

SPRINGFIELD, MASS.
REPUBLICAN

JUL 27 1952

Memory of Dr. Serge Koussevitzky Honored at Tanglewood Program

Chamber Music Played at Lenox Library as Birthday Tribute; Gift Presented for Purchase of Books

(Special to The Republican)

Berkshire Hills, July 26—Dr. Serge Koussevitzky, the late beloved director of the Boston Symphony Orchestra, which for the past 15 years has staged the annual music festival at Tanglewood, Lenox, had his birthday honored today by the Koussevitzky Music Foundation with the latter arranging a musical program at the Lenox Library. The library also received a check for $2000 to be used to make additions to its collection of books on music, records and scores. Miss Irene M. Poirier, librarian, received a letter this week from Mrs. Koussevitzky, widow of the late director telling her of the action taken by the Foundation board recently when it voted to make the $2000 gift.

For the occasion this afternoon a chamber music program was arranged with members of the faculty at Berkshire Music Center providing the music. The program consisted of Beethoven-Cavatina from Quartet opus 130, presented by William Kroll, Joseph de Pasquale, Richard Burgin, and Jean Bedetti. Bruckner-Adagio from the Quintet for two violins, two violas and cello. The quartet was joined in this presentation by Eugene Lehner. As another feature, movie films of Tanglewood, and the "March of Time" were shown in Sedgwick Hall in the library.

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UTICA, N. Y.
OBSERVER-DISPATCH
JUL 27 1952

STUDENTS AT TANGLEWOOD—Robert Renton, 1436 Herkimer Rd., who is studying orchestra conducting, and Miss Jerre Gibson, Cosby Manor Rd., who plays violin in the Tanglewood Study Group, relax between classes on the lawn of the big music center near Lenox, Mass. First of Sunday afternoon concerts by the Boston Symphony is scheduled there today. The orchestra will be heard in other concerts on Thursday and Saturday evenings and Sunday afternoons through Aug. 10.

TOLEDO, OHIO
BLADE
JUL 27 1952

TOLEDO BLADE: SU

Mostly About Music

Berkshire Festival Will Close With Berlioz' Furious 'Requiem'

By JULIAN SEAMAN
Blade Staff Writer

HECTOR BERLIOZ' "Grand Mass for the Dead," a furious masterpiece termed a "Requiem," will close the present Berkshire Music Festival in Tanglewood Sunday afternoon, Aug. 10. Charles Munch will conduct the Boston Symphony Orchestra and the Festival Chorus in the Shed. Andrew McKinely, tenor, will be the soloist.

The Berlioz Requiem, infrequently performed nowadays because of its ample requirements, has had a history of intrigue, frustration and, on at least one occasion, apparent sabotage. Albert E. Weir's note on Berlioz remarks: "His two great ritual works, Te Deum and Requiem, are, for sheer savagery and the suggestion of blood-curdling rities, unsurpassed. The music is scarcely human, much less Christian."

* * *

THE REQUIEM has the pale distinction of having been commissioned twice—first to celebrate the seventh anniversary of the Revolution of July 28, 1830; again, to honor the memory of General Damremont, who commanded victorious French forces in the taking of Constantine, Algeria and was killed in the assault. Here is the troubled tale:

The first commission came after long and jealous opposition, but the ministerial decree was signed by the end of March, 1837. He had been preparing for just this chance. From the Mass of 1825, he had saved and worked over the Resurrexit; "in Italy, under the impact of St. Peter's, he had gathered ideas for a Judgement Day Oratorio," says Jacques Barzun.

"At first," writes Berlioz, "my brains boiled over. I was dizzy. Today the eruption has been regulated. The lava has made its bed and God willing everything will go well."

This Requiem had to be contrived at breathless speed and actually was finished in three months. He also found time in this interval of 12 weeks to review concerts for the Revue Musicale and to write an article for an encyclopedia.

By May portions of the score were being copied "but the Ministry," writes Barzun, "which had not scrupled to delay for its own red tape, was now worried about rehearsals and begging for speed. But dint of exertion, Berlioz finished the last page by June 29. This left him less than a month in which to have the parts completed and proofread, and to rehearse a chorus and orchestra of 400.

* * *

"**THE VOICES** were going smoothly when without warning and indeed without notifying Berlioz, the 'bureaus' countermanded the entire ceremony. 'Ten thousand plagues on their heads!' wrote Berlioz. 'The devil must be in it . . . The scoundrels choose to stop me now! It's outrageous!' "

Berlioz raged and swore, spurned half-hearted efforts of bureaucrats to "indemnify" him, even to the Legion of Honor and a government appointment. Performance, performance, performance! That was all he wanted. So he started a campaign, relentless and defiant, that finally brought him victory.

"On Oct. 23, 1837," Barzun recalls in his monumental biography "the news of the taking of Constantine, in Algeria, was relayed by (visual) telegraph from the south of France and with it the intelligence that General Damremont, commanding, had been killed in the assault. The government would specially honor his memory, since the feat of arms lent needful prestige to the regime.

"At once the unpolitical but impolitic Berlioz asked Dumas to put in a word in his favor with the Duke of Orleans, to whom Dumas was secretary. The ceremony was soon set for December; a few more letters were exhanged, Berlioz had a cordial interview with General Bernard, the minister of war, and he finally received the second commission for his one Requiem."

All of artistic Paris heard the dress rehearsal at the Invalides, Dec. 4. An amateur musician wrote in his journal: "The music was beautiful and strange; wild, convulsed and dolorous . . ." The service took place next day, "before the royal family, the diplomatic corps and all the fashion, power and frivolity of Paris."

The incident of apparent sabotage has been recounted variously, and no two recollections seem to agree. Says Elizabeth C. Moore, in "An Almanac for Music-Lovers":

* * *

"**THE EXTENT** to which a conductor may make or mar a composition is illustrated in a story from Berlioz' autobiography, in which he laments what Habeneck did to his Requiem. There had long been bad blood between the two men, and when Habeneck insisted upon conducting the first performance of the Requiem, it was over Berlioz' protsets; and the composer stood at Habeneck's side throughout to keep an eye on things.

"This was just as well, as it turned out, for at the most critical point of the Tuba Mirum when, as Berlioz writes, 'the tempo slows and the wind instruments break in with their terrible flourish—at just the one bar indeed where careful conducting is absolutely indispensable.' Habeneck put down his baton, quietly took out his snuffbox and proceded to take a leisurely pinch of snuff. Berlioz instantly sprang forward and conducted the rest of the piece—and never forgave Habeneck for the deliberately spiteful attempt to ruin it."

And this was the same Habeneck who resurrected Schubert's C major symphony and discovered the "Unfinished."

Barzun, perhaps more exact and meticulous than Mrs. Moore, who seems to have repeated a twice-told tale, gives this account:

"Habeneck, who had been forced on Berlioz by the opposition, conducted more than [illegible] musicians [illegible] in the transept. During the first number, Requiem and Kyrie things went well in spite of the usual mistakes [illegible] former. Habeneck [illegible] relaxed so [illegible] spoiled the effect [illegible] in the ensuing [illegible] failing to cue [illegible] ensembles at the [illegible] the orchestra. According to his habit, after [illegible] he laid down his baton [illegible] tory to taking a pinch of snuff [illegible] as Berlioz tells in his Memoirs [illegible] and the composer [illegible] give the sig[illegible] ceeded without [illegible]

"Whether the [illegible] bored or moved [illegible] by Berlioz' music, [illegible] sible to say, since there [illegible] be no applause, but the [illegible] were with few exceptions fav[illegible] able. Nothing like the Requiem had ever been heard by human ears, and the impression of sustained power could not be gainsaid . . . The Requiem had been an artistic success. No one in Paris who was capable of exercising judgment could doubt that this new music was something to reckon with. The leaders of the Romantic generation

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ST. PAUL, MINN.
PIONEER PRESS
JUL 27 1952

U. Of M.'s James Aliferis Has Big Role At Berkshire Center

By JOHN H. HARVEY

WE STAY-AT-HOMES enduring the summer heat, the humidity and the Minnesota thunderstorms in our accustomed haunts often lose touch with present and former Twin Cities musicians who range far and wide this time of year.

News of them occasionally filters back, though, and we catch glimpses of their activities.

Here are a few reports which have come to this corner:

James Aliferis, the University of Minnesota's talented choral director, will participate Aug. 1 in a tenth anniversary celebration of the Berkshire Music center, Lenox, Mass. He will conduct the Boston Symphony orchestra and the music center's chorus in a movement from Lukas Foss's "The Prairie."

Harvey

On that same program will be a presentation of the last act of Bizet's "Carmen" under Leonard Bernstein's direction. In the principal roles will be Mildred Miller and David Lloyd, who appeared in the same roles in the St. Paul Civic Opera presentation of that opera several years ago.

* * *

SAMUEL FLOR, member of the Macalester college music faculty and of the Minneapolis Symphony orchestra, recently gave a violin recital at the summer session of St. Michael's college, Winooski Park, Vt., where his former teacher, Dr. Richard Stoehr, Viennese composer and musicologist, was professor until his recent retirement. He also will concertize in Colombia this summer.

Emilie Pray, pianist and Macalester faculty member, having spent a month in France and Belgium, now is in London about to begin study with Gina Bachauer, noted pianist.

Anton Winkler, Minneapolis Symphony orchestra flutist and member of the Hamline university faculty, will spend August in Hancock, Maine, studying conducting with Pierre Monteux.

Thomas Nee, former Hamline staff member, is back home in Albert Lea after a year's study in Vienna on a Fulbright scholarship. His teachers in conducting in Vienna were Hans Swarowsky and Hermann Scherchen.

Robert Erickson, composer and member of the St. Catherine college music faculty who has been on leave of absence for a year's work in New York City on a Ford Foundation fellowship, is spending July and August at Yaddo, famed colony for artists and composers at Saratoga Springs, N. Y. Both he and his wife, Lenore Erickson, painter, were lucky enough to be invited to Yaddo for the same time.

* * *

LEO KOPP AND RAY CUTTING, conductor and assistant conductor respectively of the St. Paul Civic Opera association, are working together in the North Shore Playhouse, an organization outside Chicago producing operetta and musical comedy.

Joseph Wagner, conductor of the St. Paul Pop concerts four seasons ago, has been re-engaged for the third season of eight months by the National Symphony orchestra of Costa Rica. He is the first native-born conductor from the United States to become permanent director of a Latin American orchestra.

BOSTON, MASS.
HERALD
JUL 27 1952

Programs This Week At Berkshire Festival

The third and final concert in Series A of the shed concert of the Berkshire Festival at Tanglewood, Lenox, Mass., will take place this afternoon. Series B will start Thursday evening and will continue through Sunday, Aug. 3. Nicole Henriot will be soloist at the Saturday evening concert which will be conducted by Pierre Monteux:

The programs for the remaining concerts are as follows:

This afternoon:

Franck	Symphonic Piece, "Redemption"
Bizet	Symphony in C major
Dallapiccola	"Three Prisoners' Songs"
Ravel	"Daphnis and Chloe," Suited 1, 2 (with chorus)
SERIES B	
Thursday evening	
Faure	Incidental Music for "Pelleas and Melisande"
Faure	Ballade for Piano and orchestra
Ravel	Piano Concerto
Brahms	Symphony No. 4 in E minor
Solist: Nicole Henriot	
Saturday evening (Conducted by Pierre Monteux)	
Wagner	Prelude and Love-death from "Tristan and Isolde"
Wagner	Finale, "Die Walkuere"
Wagner	Final Scene, "Siegfried"
Wagner	Final Scene "Goterdaemerung"
Sunday afternoon, Aug. 3	
Beethoven	Overture to "Egmont"
Beethoven	Symphony No. 8
Debussy	"Iberia"
Honegger	"Danse des Mortes" (with chorus)
SERIES C	
Thursday evening, Aug. 7	
Schumann	Symphony No. 1 ("Spring")
Swanson	Short Symphony
Tchaikovsky	Symphony No. 4
Saturday evening, Aug. 9 The Koussevitsky Memorial Concert Conducted by Leonard Bernstein	
C.P.E. Bach	Andante from Concerto in D major
Copland	Symphony No. 3
Sibelius	Symphony No. 5
Sunday afternoon, Aug. 10	
Berlioz	Requiem (with chorus)

SPRINGFIELD, MASS.
REPUBLICAN
JUL 27 1952

STUDIOS AT LENOX TO BE DEDICATED

Reminiscent of the July day in 1948 when the Little Red House at Tanglewood, Lenox, was presented to the Berkshire Music Center, will be the ceremonies on the Music Center grounds Friday when the two practice studios in the building are dedicated respectively to the late Anne M. Gannett of Portland, Me., and the late Robert W. Roberts of St. Petersburg, Fla.

Mrs. Ada Holding Miller of Providence, R. I., who is president of the National Federation of Music Clubs, will officiate at the dedication, which is an interlude in an all-day meeting of the New England District of the National Federation of Music Clubs at Lenox, which large delegations from all the New England states will attend. Mrs. Roger C. Williams of Portland and Mrs. Robert W. Roberts will be guests.

Mrs. Gannett is being honored in this way because she was president of the National Federation of Music Clubs when the project of rebuilding the Little Red House, former home of Nathaniel Hawthorne, was initiated, and because she remained Little Red House chairman for the Federation until her death in May, 1951. Mr. Roberts, husband of a member of the National Board of Directors, cleared off the last few thousand dollars of indebtedness on the property.

In recognition of these contributions the two practice studios, providing space for 36 students each, will be marked with handsome plaques bearing these names. Mrs. Willis J. Lyman of Stamford, Conn., president of the New England district, is arranging the meeting of which the dedication is a part.

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orchestra, Ray Green, with a rhapsody based on Appalachian folk tunes, and Walter Hendl with a concertino for harp and orchestra." They will be introduced next season . . . My friend Herbert F. Peyser, once of the New York Telegram and foreign music editor of the New York Times, now program annotator for the Philharmonic, has written a biographical booklet on Richard Strauss, to be scattered among radio members of the Philharmonic-Symphony Society . . . Leonard Bernstein will conduct his latest one-act opera, "Trouble in Tahiti," at Tanglewood Aug. 8.

MIL[illegible]
SENTINEL
[illegible]

CONDUCTOR—Thor Johnson, guest conductor of the "Music Under the Stars" Symphony Orchestra Tuesday night, keeps well stocked with batons. They break easily, he said.

Sentinel photo.

Maestro Here Lauds Gains Of Symphony

BY EDWARD P. HALLINE

Thor Johnson, born in Wisconsin Rapids, and now one of the ing young American conductors, is outspoken about the ked improvement in the sic Under the Stars" Symphony Orchestra in a year's time.

Johnson, regular conductor of Cincinnati Symphony Orchestra, was a guest conductor at hington Park last summer he directs the orchestra n Tuesday night.

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UTICA, N. Y.
OBSERVER-DISPATCH
JUL 27 1952

STUDENTS AT TANGLEWOOD—Robert Renton, 1436 Herkimer Rd., who is studying orchestra conducting, and Miss Jerre Gibson, Cosby Manor Rd., who plays violin in the Tanglewood Study Group, relax between classes on the lawn of the big music center near Lenox, Mass. First of Sunday afternoon concerts by the Boston Symphony is scheduled there today. The orchestra will be heard in other concerts on Thursday and Saturday evenings and Sunday afternoons through Aug. 10.

TOLEDO, OHIO
BLADE
JUL 27 1952

Mostly About Music

TOLEDO BLADE: SU

Berkshire Festival Will Close With Berlioz' Furious 'Requiem'

By JULIAN SEAMAN
Blade Staff Writer

HECTOR BERLIOZ' "Grand Mass for the Dead," a furious masterpiece termed a "Requiem," will close the present Berkshire Music Festival in Tanglewood Sunday afternoon, Aug. 10. Charles Munch will conduct the Boston Symphony Orchestra and the Festival Chorus in the Shed. Andrew McKinely, tenor, will be the soloist.

The Berlioz Requiem, infrequently performed nowadays because of its ample requirements, has had a history of intrigue, frustration and, on at least one occasion, apparent sabotage. Albert E. Weir's note on Berlioz remarks: "His two great ritual works, Te Deum and Requiem, are, for sheer savagery and the suggestion of blood-curdling rities, unsurpassed. The music is scarcely human, much less Christian."

* * *

THE REQUIEM has the pale distinction of having been commissioned twice—first to celebrate the seventh anniversary of the Revolution of July 28, 1830; again, to honor the memory of General Damremont, who commanded victorious French forces in the taking of C tine, Algeria and was k the assault. Here is th bled tale:

The first commission after long and jealous tion, but the ministerial was signed by the end of 1837. He had been prepar just this chance. From th of 1825, he had save worked over the Resurre Italy, under the impact Peter's, he had gathere for a Judgement Day Oratorio," says Jacques Barzun.

"At first," writes Berlioz, "my brains boiled over. I was dizzy. Today the eruption has been regulated. The lava has made its bed and God willing everything will go well."

This Requiem had to be contrived at breathless speed and actually was finished in three months. He also found time in this interval of 12 weeks to review concerts for the Revue Musicale and to write an article for an encyclopedia.

By May portions of the score were being copied "but the Ministry," writes Barzun, "which had not scrupled to delay for its own red tape, was now worried about rehearsals and begging for speed. But dint of exertion, Berlioz finished the last page by June 29. This left him less than a month in which to have the parts completed and proofread, and to rehearse a chorus and orchestra of 400.

* * *

"**THE VOICES** were going smoothly when without warning and indeed without notifying Berlioz, the 'bureaus' countermanded the entire ceremony.

their devil drels It's

wore, ts of him, and Per- per- he cam fiant, that finally brought him victory.

"On Oct. 23, 1837," Barzun recalls in his monumental biography "the news of the taking of Constantine, in Algeria, was relayed by (visual) telegraph from the south of France and with it the intelligence that General Damremont, commanding had been killed in the assault. The government would specially honor his memory, since the feat of arms lent needful prestige to the regime.

"At once the unpolitical but impolitic Berlioz asked Dumas to put in a word in his favor with the Duke of Orleans, to whom Dumas was secretary. The ceremony was soon set for December; a few more letters were exhanged, Berlioz had a cordial interview with General Bernard, the minister of war, and he finally received the second commission for his one Requiem."

All of artistic Paris heard the dress rehearsal at the Invalides, Dec. 4. An amateur musician wrote in his journal: "The music was beautiful and strange; wild, convulsed and dolorous . . ." The service took place next day "before the royal family, the diplomatic corps and all the fashion, power and frivolity of Paris."

The incident of apparent sabotage has been recounted variously, and no two recollections seem to agree. Says Elizabeth C. Moore, in "An Almanac for Music-Lovers":

* * *

"**THE EXTENT** to which a conductor may make or mar a composition is illustrated in a story from Berlioz' autobiography, in which he laments wha Habeneck did to his Requiem There had long been bad bloo between the two men, and whe Habeneck insisted upon conducting the first performance o the Requiem, it was over Berlioz' protsets; and the compose stood at Habeneck's side throughout to keep an eye on things.

"This was just as well, as i turned out, for at the most critical point of the Tuba Mirum when, as Berlioz writes, 'the tempo slows and the wind instruments break in with their terrible flourish—at just the one bar indeed where careful conducting is absolutely indispensable,' Habeneck put down his baton, quietly took out his snuffbox and proceded to take a leisurely pinch of snuff. Berlioz instantly sprang forward and conducted the rest of the piece—and never forgave Habeneck for the deliberately spiteful attempt to ruin it."

And this was the same Habeneck who resurrected Schubert's C major symphony and discovered the "Unfinished."

Barzun, perhaps more exact and meticulous than Mrs. Moore, who seems to have repeated a twice-told tale, gives this account:

"Habeneck, who had been forced on Berli by the oppos tion, conducted more than 300 musicians [illegible] in the transept. During the first number, Requ and K things went [illegible] usual mistakes by nervous performers. Hab [illegible] relaxed [illegible] spoiled the eff [illegible] in the ensuing [illegible] failing to [illegible] ensembles at [illegible] the orchestra. [illegible] habit, after set [illegible] he laid down his baton preparatory to taking a pinch of snuff— as Berlioz tells in his Mem and the composer hims [illegible] give the [illegible] ceeded without [illegible]

"Whether [illegible] bored or moved [illegible] by Berlioz' music, [illegible] sible to say, since there [illegible] be no applause, but the c [illegible] were with few exceptions f able. Nothing like the Requ had ever been heard by human ears, and the impression of sustained power could not be gainsaid . . . The Requiem had been an artistic success. No one in Paris who was capable of exercising judgment could doubt that this new music was something to reckon with. The leaders of the Romantic generation

never forgot it and, 35 year later, after Berlioz' death, Liszt was still pondering the powerful, inscrutable score. Berlioz himself said, two years before his death, that if all his works were to be ordered burned, he would ask grace for the Requiem."

RANDOM LINES: The Music Performance Trust Fund of the Recording Industry has commissioned three works for harp —Ernst Krenek, says the New York Times, "has come through with a concerto for harp and orchestra, Ray Green, with a rhapsody based on Appalachian folk tunes, and Walter Hendl with a concertino for harp and orchestra." They will be introduced next season . . . My friend Herbert F. Peyser, once of the New York Telegram and foreign music editor of the New York Times, now program annotator for the Philharmonic, has written a biographical booklet on Richard Strauss, to be scattered among radio members of the Philharmonic-Symphony Society . . . Leonard Bernstein will conduct his latest one-act opera, "Trouble in Tahiti," at Tanglewood Aug. 8.

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UR ONLY REAL SECU

ST. PAUL, MINN.
PIONEER PRESS
JUL 27 1952

U. Of M.'s James Aliferis Has Big Role At Berkshire Center

By JOHN H. HARVEY

WE STAY-AT-HOMES enduring the summer heat, the humidity and the Minnesota thunderstorms in our accustomed haunts often lose touch with present and former Twin Cities musicians who range far and wide this time of year.

News of them occasionally filters back, though, and we catch glimpses of their activities.

Here are a few reports which have come to this corner:

Harvey

James Aliferis, the University of Minnesota's talented choral director, will participate Aug. 1 in a tenth anniversary celebration of the Berkshire Music center, Lenox, Mass. He will conduct the Boston Symphony orchestra and the music center's chorus in a movement from Lukas Foss's "The Prairie."

On that same program will be a presentation of the last act of Bizet's "Carmen" under Leonard Bernstein's direction. In the principal roles will be Mildred Miller and David Lloyd, who appeared in the same roles in the St. Paul Civic Opera presentation of that opera several years ago.

* * *

SAMUEL FLOR, member of the Macalester college music faculty and of the Minneapolis Symphony orchestra, recently gave a violin recital at the summer session of St. Michael's college, Winooski Park, Vt., where his former teacher, Dr. Richard Stoehr, Viennese composer and musicologist, was professor until his recent retirement. He also will concertize in Colombia this summer.

Emilie Pray, pianist and Macalester faculty member, having spent a month in France and Belgium, now is in London about to begin study with Gina Bachauer, noted pianist.

Anton Winkler, Minneapolis Symphony orchestra flutist and member of the Hamline university faculty, will spend August in Hancock, Maine, studying conducting with Pierre Monteux.

Thomas Nee, former Hamline staff member, is back home in Albert Lea after a year's study in Vienna on a Fulbright scholarship. His teachers in conducting in Vienna were Hans Swarowsky and Hermann Scherchen.

Robert Erickson, composer and member of the St. Catherine college music faculty who has been on leave of absence for a year's work in New York City on a Ford Foundation fellowship, is spending July and August at Yaddo, famed colony for artists and composers at Saratoga Springs, N. Y. Both he and his wife, Lenore Erikson, painter, were lucky enough to be invited to Yaddo for the same time.

* * *

LEO KOPP AND RAY CUTTING, conductor and assistant conductor respectively of the St. Paul Civic Opera association, are working together in the North Shore Playhouse, an organization outside Chicago producing operetta and musical comedy.

Joseph Wagner, conductor of the St. Paul Pop concerts four seasons ago, has been re-engaged for the third season of eight months by the National Symphony orchestra of Costa Rica. He is the first native-born conductor from the United States to become permanent director of a Latin American orchestra.

BOSTON, MASS.
HERALD
JUL 27 1952

Programs This Week At Berkshire Festival

The third and final concert in Series A of the shed concert of the Berkshire Festival at Tanglewood, Lenox, Mass., will take place this afternoon. Series B will start Thursday evening and will continue through Sunday, Aug. 3. Nicole Henriot will be soloist at the Saturday evening concert which will be conducted by Pierre Monteux:

The programs for the remaining concerts are as follows:

This afternoon:

Franck Symphonic Piece, "Redemption"
Bizet . . . . Symphony in C major
Dallapiccola . . . . . "Three Prisoners' Songs"
Ravel "Daphnis and Chloe," Suited 1, 2 (with chorus)

SERIES B

Thursday evening
Faure Incidental Music for "Pelleas and Melisande"
Faure Ballade for Piano and orchestra
Ravel Piano Concerto
Brahms Symphony No. 4 in E minor
Solist: Nicole Henriot

Saturday evening
(Conducted by Pierre Monteux)
Wagner Prelude and Love-death from "Tristan and Isolde"
Wagner Finale, "Die Walkuere"
Wagner Final Scene, "Siegfried"
Wagner Final Scene "Goterdaemerung"

Sunday afternoon, Aug. 3
Beethoven Overture to "Egmont"
Beethoven Symphony No. 8
Debussy "Iberia"
Honegger "Danse des Mortes" (with chorus)

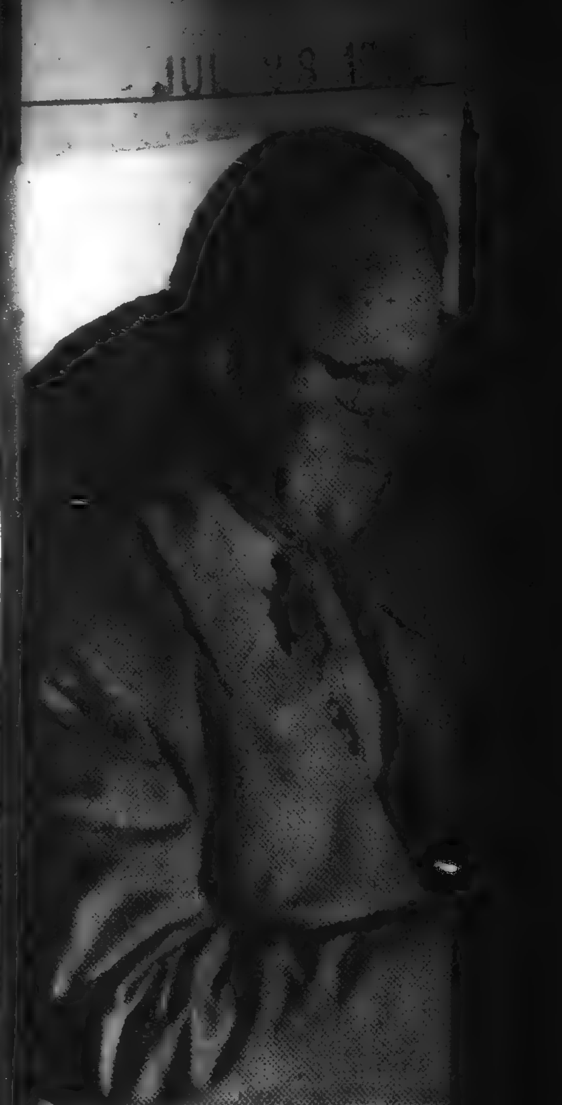
SERIES C

Thursday evening, Aug. 7
Schumann Symphony No. 1 ("Spring")
Swanson Short Symphony
Tchaikovsky Symphony No. 4

Saturday evening, Aug. 9
The Koussevitsky Memorial Concert
Conducted by Leonard Bernstein
C.P.E. Bach Andante from Concerto in D major
Copland Symphony No. 3
Sibelius Symphony No. 5

Sunday afternoon, Aug. 10
Berlioz Requiem (with chorus)

[71]



CONDUCTOR—Thor Johnson, guest conductor of the "Music Under the Stars" Symphony Orchestra Tuesday night, keeps well stocked with batons. They break easily, he said.

Sentinel photo.

Maestro Here Lauds Gains Of Symphony

By EDWARD P. HALLINE

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MILWAUKEE, WIS.
SENTINEL

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Sentinel photo.

Maestro Here Lauds Gains Of Symphony

BY EDWARD P. HALLINE

Thor Johnson, born in Wisconsin Rapids, and now one of the leading young American conductors, is outspoken about the marked improvement in the "Music Under the Stars" Symphony Orchestra in a year's time.

Johnson, regular conductor of the Cincinnati Symphony Orchestra, was a guest conductor at Washington Park last summer and he directs the orchestra again Tuesday night.

He got to Milwaukee in time to hear the program last Tuesday under another guest, Assistant Conductor George Schick of the Chicago Symphony. And he already has rehearsed the orchestra.

'A NEW SPIRIT'

"I was greatly impressed by the way they have improved," he said at the Pfister Hotel Sunday. "They worked very hard when I was here a year ago, but this time I notice a new spirit, an esprit de corps. It isn't just the new people who have been added. I see it in the whole orchestra."

And added Johnson, it's too bad that after the final summer concert these musicians "disperse." Said Johnson

Certainly the state of Wisconsin should have one major professional symphony orchestra. The state of Texas has half a dozen I believe. The orchestra [illegible] have here could easily be [illegible] into a permanent symphony orchestra.

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CONDUCTS AT CHICAGO

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NEW YORK, N. Y.
WORLD-TELEGRAM & SUN
JUL 28 1952

Music

Tanglewood Charmed by New Music

By ROBERT BAGAR.

LENOX, Mass., July 28.—Some old-new music by Igor Stravinsky Saturday evening and some much newer music by Luigi Dallapiccola yesterday afternoon proved the highlights of the two concerts at Tanglewood which closed the first series of the Berkshire Symphonic Festival.

Mr. Dallapiccola is a member of the Berkshire Music Center faculty for the second straight summer. His work is a sort of triptych entitled "Songs in Captivity," which is written for chorus, two harps, two pianos and percussion.

Sung in Latin.

The texts, sung in Latin, are concerned respectively with the "Prayer of Mary Stuart," the "Invocation of Boethius," and the "Farewell of Girolamo Savanarola." The pianists were Lukas Foss and Ralph Berkowitz and the conductor was Hugh Ross, who had prepared the work.

This was not the first performance of the Dallapiccola item, since it was introduced to this country by the International Society for Contemporary Music in 1951 though it dates from 1941.

While it is not a piece for the great outdoors, because of the intimate nature of the score, the rendering was superb. It was a pleasure to listen to voices enunciating the texts clearly, but even a greater one to observe their accurate work in polylinear and dissonant music that is by no means easy.

Graceful and Fresh.

Happily it is music that comes to the ear with grace and freshness. A mood is established in each of the three songs and quite beautifully maintained throughout. The arrangements for the pianos, harps and percussion are imaginative and studded with bright dramatic surprises. All in all, Mr. Dallapiccola has succeeded in communicating interesting ideas through music that is at once individual in quality and most expressive.

The remainder of yesterday's program was conducted by Charles Munch who, much more sensitive than he had been on Thursday evening, brought forward some absorbing and often exciting versions of familiar pieces.

Almost Ethereal.

Especially pleasing was his delicately balanced account of the Bizet Symphony in C. The lightness of the Boston Symphony's strings frequently became something almost ethereal. And the engaging youthful music, through whose tuneful measures one hears the promise of the later Bizet, obtained a performance fascinating for its quiet gayety and unfailing charm.

Mr. Munch's other offerings were the Franck Symphonic Piece from "Redemption," and Ravel's "Daphnis and Chloe," (both suites) which he was the sympathetic and efficient ministrator.

[72]

SPRINGFIELD, MASS.
MORNING UNION
JUL 28 1952

Tanglewood Is Assembly Of World's Musical Gentry

Major Leaders of Art Mingle With Students, Youth; Unity of Appreciation Is Displayed

By A STAFF REPORTER

Tanglewood, July 27—Many roads, passing through the hilly green that is Western Massachusetts, lead to the Berkshire Music Center on a Sunday afternoon like today's.

Tanglewood stands for music, of course—and it brings men and women of music by the hundreds from almost anywhere in the world.

Favorite Picnic Place

But for men, women and children by the thousands who drive to the Berkshire Festival concerts, Tanglewood's spacious lawns and spreading trees form a favorite picnic place during the hours before music time.

Sometimes a stroll makes the center seem many things to many people.

It's a place where the gentry of the musical world comes to talk over and study counterpoint, composition and conducting.

Aaron Copland, Hugh Ross, Charles Munch are major names in music. They're leaders here. And of course the mark and memory of Serge Koussevitzky are strong.

Yet it's a place where, like today during intermission, a little boy and a little girl wanting autographs go up to Lukas Foss, one of America's outstanding young concert pianists, and get a friendly greeting.

"How old are you?" Foss asked as he wrote his name. Then a kindly pat on the head and they were gone.

Tanglewood is a place where lively discussions about musical technics are carried on in French, Italian, Spanish and other languages. Seventeen countries—including Argentina and Israel—are represented among this summer's 400 students. This is the widest geographical distribution ever.

Some Superficial

But the center also is a place where people listen casually and speak what seems to be superficial judgments or comments.

As today when a chorus and accompanists concluded the presentation of "Three Songs in Captivity" by Luigi Dallapiccola:

"Gosh, that was good."

"Gee, they must be exhausted."

Tanglewood is the place of the tidily dressed-in-white men of the Boston Symphony Orchestra sitting alertly on the stage of the Music Shed and of informally clad people reclining and relaxing on blankets thrown down in some shady or sunny spot (according to preference) within earshot of the shed.

It's a place of Bach fugues and ham sandwiches, Beethoven symphonies and orangeade; the excitement of evaluating a new trend in music and the inactivity of a Sunday rest in the country.

Professional and unprofessional, formal and informal, the learned and the untutored.

Tanglewood is many things to many people, perhaps, but the sound of music is above all—a unifying influence.

Tanglewood Notes

The center's reputation for starting on time has been honestly earned, judging by this afternoon. Dr. Munch walked on stage at 15 seconds to three and raised his baton right on the hour.

* * *

Thunder grumbled during the Bizet symphony and the Dallapiccola choral number and a dark cloud let a few raindrops fall during intermission. But the people listening under the sky were not upset.

* * *

As a precaution, however, the benches just outside the shed were slid under the protection of the colonnade. "That's what it's there for," a Tanglewood functionary explained.

* * *

Pierre Monteux, for many years director of the San Francisco Symphony, is here after accompanying the Boston Orchestra on its European tour. He conducted Saturday night's concert and won the admiration of the men backstage.

Red Henry, assistant stage manager, said the words "a sweet old man" are the best description. Monteux doesn't fidget while he is waiting for a concert, he has a friendly nod for people and a sincere "How are you?" Nothing ruffles his good nature.

Rod, by the way, is an American International College graduate (1950).

SPRINGFIELD, MASS.
MORNING UNION
JUL 28 1952

Boston Orchestra's Playing Is Admirable

Tanglewood Audience Responds Warmly to Program; Festival Chorus Does Well in Difficult Work

By WILLARD CLARK

Tanglewood, July 27—The first of the three series of concerts by the Boston Symphony Orchestra in the huge shed at Tanglewood ended this afternoon in a blaze of glory, deafening applause and an amazing demonstration that people show what they like. There were 8250 persons on hand in spite of the threatening weather. The total attendance for the three concerts has been 26,550 against 24,400 for the same period last season.

Brass Passages Effective

Charles Munch chose a program of works to which he is particularly akin. The orchestra, marvelous as ever, responded to every demand. The result was admirable. The program opened with the interlude to Caesar Franck's oratorio "Redemption." We find Dr. Munch particularly persuading in those works of high spiritual quality. In the interlude, Franck undertakes to express the "joy of the world in Christ." The exultant brass passages are immeasurably effective. There is a magnificent strength and firmness of belief in the credo.

Bizet's "Symphony in C Major," written when he was 17 years of age, lay unnoticed in the archives of the Paris Conservatoire for nearly 80 years. It has now gone the rounds of the orchestras in this country and Europe and while it is a pleasant musical expression, one which āppealss to an average audience, it says little and might just as well be retired. This personal opinion did not seem shared by the auidence, which waxed enthusiastic over the brisk, Mendelssohn-like finale.

In sharp contrast were the "Three Songs in Captivity" for chorus with two harps, two pianos and percussion. Lukas Foss and Ralph Berkowity were the pianists in this work of the Italian composer Luigi Dallapiccola, who is here for the second season as teacher of composition. The now excellent Berkshire Festival chorus was at its best in these highly demanding songs. The tessitura is cruel, but there are some soaring sopranos, which bids well for the success of the Berlioz "Requiem" which will close the festival. The three songs are entitled, "Prayer of Mary Stuart," "Invocation of Boethius" and "Farewell of Gerolamo Savonarola." In spite of melodic dissonance and strange harmonies, there is a warm and personal feeling in each song.

The composer was on hand to congratulate Dr. Munch and the orchestra and to receive the plaudits of the audience.

Chorus Beautiful

The program concluded with a rich sounding performance of Ravel's "Daphe et Chloe" Suites No. 1 and 2. The chorus again sang the wordless passages allocated to it beautifully. The Boston Symphony players bring to this music a richness of tonal color we have heard from no other orchestra. The climatic "Danse Genegwle" sent the audience into another burst of almost hysterical approbation.

The second series of concerts opens Thursday night when Charles Munch will ofer a program consisting of the incidental music to "Pelleas et Melisande" by Faure; the same composer's "Ballade for piano and Orchestra" and Ravel's "Piano Concerto," with Nicole Herriot as soloist, and Brahm's "Symphony No. 4 in E Minor."

SCHENECTADY, N. Y.
GAZETTE
JUL 28 1952

Tanglewood Symphony Magnificent

By D. E. RITZ

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MILWAUKEE, WIS.
SENTINEL

1952

CONDUCTOR—Thor Johnson, guest conductor of the "Music Under the Stars" Symphony Orchestra Tuesday night, keeps well stocked with batons. They break easily, he said.

Sentinel photo.

Maestro Here Lauds Gains Of Symphony

BY EDWARD P. HALLINE

Thor Johnson, born in Wisconsin Rapids, and now one of the leading young American conductors, is outspoken about the marked improvement in the "Music Under the Stars" Symphony Orchestra in a year's time.

Johnson, regular conductor of the Cincinnati Symphony Orchestra, was a guest conductor at Washington Park last summer and he directs the orchestra again Tuesday night.

He got to Milwaukee in time to hear the program last Tuesday under another guest, Assistant Conductor George Schick of the Chicago Symphony. And he already has rehearsed the orchestra.

'A NEW SPIRIT'

"I was greatly impressed by the way they have improved," he said at the Pfister Hotel Sunday. "They worked very hard when I was here a year ago, but this time I notice a new spirit, an esprit de corps. It isn't just the new people who have been added. I see it in the whole orchestra."

And, added Johnson, it's too bad that after the final summer concert these musicians "disperse." Said Johnson:

"Certainly the state of Wisconsin should have one major professional symphony orchestra. The state of Texas has half a dozen, I believe. The orchestra you have here could easily be built into a permanent symphony orchestra.

MOVED TO SOUTH

Johnson is really more of a North Carolinian than a Badger, because his father, a minister, moved to that Southern state from Wisconsin Rapids when Thor was about 4. His grandfather a Great Lakes skipper, came first to Green Bay from Norway and then moved to Sturgeon Bay.

Johnson's own bent for music came from his mother, a pianist, and the opportunity was provided by North Carolina's fine school music program.

CONDUCTS AT CHICAGO

Johnson, much in demand as a guest conductor during the off-season months, conducts at Grant Park in Chicago late this week, playing Chicago Composer Vittorio Rieti's two piano concerto. "The greatest contemporary work of its sort," he said.

Then he goes to the Tanglewood Festival established by the late Serge Koussevitzky, to direct the Boston Symphony Orchestra in another great contemporary work, Bela Bartok's Concerto for Orchestra, a stunning piece of music which Chicago Symphony audiences heard last season.

NEW YORK, N. Y.
WORLD-TELEGRAM & SUN

JUL 28 1952

Music

Tanglewood Charmed by New Music

By ROBERT BAGAR.

LENOX, Mass., July 28.—Some old-new music by Igor Stravinsky Saturday evening and some much newer music by Luigi Dallapiccola yesterday afternoon proved the highlights of the two concerts at Tanglewood which closed the first series of the Berkshire Symphonic Festival.

Mr. Dallapiccola is a member of the Berkshire Music Center faculty for the second straight summer. His work is a sort of triptych entitled "Songs in Captivity," which is written for chorus, two harps, two pianos and percussion.

Sung in Latin.

The texts, sung in Latin, are concerned respectively with the "Prayer of Mary Stuart," the "Invocation of Boethius," and the "Farewell of Girolamo Savanarola." The pianists were Lukas Foss and Ralph Berkowitz and the conductor was Hugh Ross, who had prepared the work.

This was not the first performance of the Dallapiccola item, since it was introduced to this country by the International Society for Contemporary Music in 1951 though it dates from 1941.

While it is not a piece for the great outdoors, because of the intimate nature of the score, the rendering was superb. It was a pleasure to listen to voices enunciating the texts clearly, but even a greater one to observe their accurate work in polylinear and dissonant music that is by no means easy.

Graceful and Fresh.

Happily it is music that comes to the ear with grace and freshness. A mood is established in each of the three songs and quite beautifully maintained throughout. The arrangements for the pianos, harps and percussion are imaginative and studded with bright dramatic surprises. All in all, Mr. Dallapiccola has succeeded in communicating interesting ideas through music that is at once individual in quality and most expressive.

The remainder of yesterday's program was conducted by Charles Munch who, much more sensitive than he had been on Thursday evening, brought forward some absorbing and often exciting versions of familiar pieces.

Almost Ethereal.

Especially pleasing was his delicately balanced account of the Bizet Symphony in C. The lightness of the Boston Symphony's strings frequently became something almost ethereal. And the engaging youthful music, through whose tuneful measures one hears the promise of the later Bizet, obtained a performance fascinating for its quiet gayety and unfailing charm.

Mr. Munch's other offerings were the Franck Symphonic Piece from "Redemption," and Ravel's "Daphnis and Chloe," (both suites) which he was the sympathetic and efficient ministrator.

[72]

SPRINGFIELD, MASS.
MORNING UNION
JUL 28 1952

Tanglewood Is Assembly Of World's Musical Gentry

Major Leaders of Art Mingle With Students, Youth; Unity of Appreciation Is Displayed

By A STAFF REPORTER

Tanglewood, July 27—Many roads, passing through the hilly green that is Western Massachusetts, lead to the Berkshire Music Center on a Sunday afternoon like today's.

Tanglewood stands for music, of course—and it brings men and women of music by the hundreds from almost anywhere in the world.

Favorite Picnic Place

But for men, women ana children by the thousands who drive to the Berkshire Festival concerts, Tanglewood's spacious lawns and spreading trees form a favorite picnic place during the hours before music time.

Sometimes a stroll makes the center seem many things to many people.

It's a place where the gentry of the musical world comes to talk over and study counterpoint, composition and conducting.

Aaron Copland, Hugh Ross, Charles Munch are major names in music. They're leaders here. And of course the mark and memory of Serge Koussevitzky are strong.

Yet it's a place where, like today during intermission, a little boy and a little girl wanting autographs go up to Lukas Foss, one of America's outstanding young concert pianists, and get a friendly greeting.

"How old are you?" Foss asked as he wrote his name. Then a kindly pat on the head and they were gone.

Tanglewood is a place where lively discussions about musical technics are carried on in French, Italian, Spanish and other languages. Seventeen countries—including Argentina and Israel—are represented among this summer's 400 students. This is the widest geographical distribution ever.

Some Superficial

But the center also is a place where people listen casually and speak what seems to be superficial judgments or comments.

As today when a chorus and accompanists concluded the presentation of "Three Songs in Captivity" by Luigi Dallapiccola:

"Gosh, that was good."

"Gee, they must be exhausted."

Tanglewood is the place of the tidily dressed-in-white men of the Boston Symphony Orchestra sitting alertly on the stage of the Music Shed and of informally clad people reclining and relaxing on blankets thrown down in some shady or sunny spot (according to preference) within earshot of the shed.

It's a place of Bach fugues and ham sandwiches, Beethoven symphonies and orangeade; the excitement of evaluating a new trend in music and the inactivity of a Sunday rest in the country.

Professional and unprofessional, formal and informal, the learned and the untutored.

Tanglewood is many things to many people, perhaps, but the sound of music is above all—a unifying influence.

Tanglewood Notes

The center's reputation for starting on time has been honestly earned, judging by this afternoon. Dr. Munch walked on stage at 15 seconds to three and raised his baton right on the hour.

* * *

Thunder grumbled during the Bizet symphony and the Dallapiccola choral number and a dark cloud let a few raindrops fall during intermission. But the people listening under the sky were not upset.

* * *

As a precaution, however, the benches just outside the shed were slid under the protection of the colonnade. "That's what it's there for," a Tanglewood functionary explained.

* * *

Pierre Monteux, for many years director of the San Francisco Symphony, is here after accompanying the Boston Orchestra on its European tour. He conducted Saturday night's concert and won the admiration of the men backstage.

Red Henry, assistant stage manager, said the words "a sweet old man" are the best description. Monteux doesn't fidget while he is waiting for a concert, he has a friendly nod for people and a sincere "How are you?" Nothing ruffles his good nature.

Rod, by the way, is an American International College graduate (1950).

SPRINGFIELD, MASS.
MORNING UNION

JUL 28 1952

Boston Orchestra's Playing Is Admirable

Tanglewood Audience Responds Warmly to Program; Festival Chorus Does Well in Difficult Work

By WILLARD CLARK

Tanglewood, July 27—The first of the three series of concerts by the Boston Symphony Orchestra in the huge shed at Tanglewood ended this afternoon in a blaze of glory, deafening applause and an amazing demonstration that people show what they like. There were 8250 persons on hand in spite of the threatening weather. The total attendance for the three concerts has been 26,550 against 24,400 for the same period last season.

Brass Passages Effective

Charles Munch chose a program of works to which he is particularly akin. The orchestra, marvelous as ever, responded to every demand. The result was admirable. The program opened with the interlude to Caesar Franck's oratorio "Redemption." We find Dr. Munch particularly persuading in those works of high spiritual quality. In the interlude, Franck undertakes to express the "joy of the world in Christ." The exultant brass passages are immeasurably effective. There is a magnificent strength and firmness of belief in the credo.

Bizet's "Symphony in C Major," written when he was 17 years of age, lay unnoticed in the archives of the Paris Conservatoire for nearly 80 years. It has now gone the rounds of the orchestras in this country and Europe and while it is a pleasant musical expression, one which appealss to an average audience, it says little and might just as well be retired. This personal opinion did not seem shared by the auidence, which waxed enthusiastic over the brisk, Mendelssohn-like finale.

In sharp contrast were the "Three Songs in Captivity" for chorus with two harps, two pianos and percussion. Lukas Foss and Ralph Berkowity were the pianists in this work of the Italian composer Luigi Dallapiccola, who is here for the second season as teacher of composition. The now excellent Berkshire Festival chorus was at its best in these highly demanding songs. The tessitura is cruel, but there are some soaring sopranos, which bids well for the success of the Berlioz "Requiem" which will close the festival. The three songs are entitled, "Prayer of Mary Stuart," "Invocation of Boethius" and "Farewell of Gerolamo Savonarola." In spite of melodic dissonance and strange harmonies, there is a warm and personal feeling in each song.

The composer was on hand to congratulate Dr. Munch and the orchestra and to receive the plaudits of the audience.

Chorus Beautiful

The program concluded with a rich sounding performance of Ravel's "Daphe et Chloe" Suites No. 1 and 2. The chorus again sang the wordless passages allocated to it beautifully. The Boston Symphony players bring to this music a richness of tonal color we have heard from no other orchestra. The climatic "Danse Genegwle" sent the audience into another burst of almost hysterical approbation.

The second series of concerts opens Thursday night when Charles Munch will ofer a program consisting of the incidental music to "Pelleas et Melisande" by Faure; the same composer's "Ballade for piano and Orchestra" and Ravel's "Piano Concerto," with Nicole Herriot as soloist, and Brahm's "Symphony No. 4 in E Minor."

SCHENECTADY, N. Y.
GAZETTE

JUL 28 1952

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This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
JUL 29 1952

Tanglewood

The Berkshire Festival

* * *

Happy Week End

By Arthur Berger

LENOX, Mass., July 27.—The rewarding first week end of the Berkshire Festival concerts here in the Tanglewood shed has offered, as special points of distinction, Pierre Monteux's astonishingly lucid and perceptive reading of Stravinsky's "Rites of Spring" on Saturday night and a relatively unfamiliar work by Luigi Dallapiccola, "Songs in Captivity," Sunday afternoon.

A few months ago, this same orchestra, The Boston Symphony, under its venerated guest conductor, Mr. Monteux, had been wildly acclaimed by a Paris audience that was making amends for the boos and hisses heaped on the Stravinsky work and the conductor of its premiere, the very same Mr. Monteux, almost forty years earlier in that city.. With the recent occasion fresh in memory and after so compelling a hearing of a powerful work, an imposing segment of Saturday night's 10,000 auditors lingered for a five-minute ovation.

There was scarcely a single lost motion in Mr. Monteux's conducting, and it was his unruffled monitoring that was precisely the needed buffer for the highly charged rhythmic and dynamic content of the score. Under his sagacious guidance, it became altogether clear what the composer meant when he remarked not long ago that he had not been in 1913 the musical revolutionary he had been accused then of being. Saturday night the disciplined mentality of a sober artisan, oriented already in 1913 in a potentially classic direction, was fully respected in a reading that phenomenally controlled almost every complex detail. The Bostonians followed their guest conductor through the labyrinth of the abruptly changing meters with the ease of players beating out a simple waltz.

Dallapiccola, who is here from Italy for his second consecutive season as visiting composer on the faculty of Tanglewood's Berkshire Music Center, wrote his "Songs of Captivity" between 1938 and 1941, when growing racial oppression was the discouraging order of the day all around him. By setting Latin texts of three famous personalities who had been prisoners in their times, he found a covert means of expressing protest that it would have been suicide in his milieu to voice openly. His set of choral pieces embody fragile, obviously suppressed sentiments, indeed, in their lovely quiet and tender frame. It is the protest of a man, overcome by pathos, who dares not raise his voice. Most of the orchestra cleared the stage, leaving two harps, two pianos and a few percussionists to provide a delicately luminous background of sonority for the mixed chorus. But through it all he has remained, and has continued to remain, an intuitive composer of sympathetic human feeling and Italianite temperament. The choral writing is essentially modal and through mildly twelve-tone constructive devices, the traditional "dies irae" sounds its ominous note. Rhymically, the music is a bit unyielding and static. But it is obvious that Dallapiccola is capable of a truly creative experience, that his ear is sensitive and his craftsmanship secure.

Dallapiccola's three poems are from the pens of Mary Stuart Boethius and Savonarola.

Hugh Ross conducted the new work with authority, and his chorus, assembled from students of the Berkshire Music Center, was trained by him to sing with admirable style, tone and accuracy. Charles Munch, the Boston Symphony's musical director, seemed content to let others share the spotlight this week end. For Sunday afternoon he gave Franck's "Redemption" and Bizet's symphony, and he ended the program with both of the suites from Ravel's "Daphnis and Chloe," with the choral parts. The Ravel, one of the chief pieces in his repertory, brought him a rousing audience response. Mr. Monteux devoted most of the first half of Saturday's program to Schubert's broad symphony in C major, which was cautious, sober and solid at the expense of some of its inherent exuberance. The orchestral timber was clean, and the transitions all well manipulated.

SCHENECTADY, N. Y.
GAZETTE
JUL 29 1952

Tanglewood Conductors Chat

Charles Munch, Pierre Monteux and Leonard Bernstein, left to right, chat in the conductors' room in the Shed at Tanglewood. The three men are sharing the conducting honors of the Boston Symphony orchestra in this year's Berkshire Festival at Tanglewood. Munch, regular conductor of the orchestra, is conducting the Thursday evening and Sunday afternoon programs; Monteux conducted the first Saturday and will conduct next Saturday evening's program; and Bernstein will conduct a Koussevitzky memorial concert on Aug. 9. The festival will run through Aug. 10.

NEW HAVEN, CONN.
REGISTER
JUL 29 1952

— Society —

Berkshire Music Festival Attracts Residents Of Area To Tanglewood

Many area people were among those who were present last weekend for the opening series of the Berkshire Music Festival which is to continue this week at the music shed at Tanglewood between Stockbridge and Lenox, Mass. The first series included concerts by the Boston Symphony last Thursday and on Sunday, with Charles Munch conducting, and last Saturday with Pierre Monteux as conductor.

Mr. and Mrs. Edwin R. Meiss of Ford Road, Woodbridge, and their daughters, Sally and Harriet, and the Misses Patty Vestuti of Mt. Carmel and Gina Terrazas, who is Miss Sally Meiss' roommate in New York City, were among those who attended Sunday's concert. They were guests at the Red Lion in Stockbridge of Mrs. Meiss' aunt, Mrs. Robert Kuhn of Cincinnati, Ohio, who is spending the Summer there.

Mr. and Mrs. Meiss and their daughters spent the first three weeks in July in Wellfleet, Mass., on Cape Cod.

Mr. and Mrs. Frederick W. Hilles of 33 Edgehill Terrace and their daughter, Susan, and son, Teddy Jr., attended the first series.

Miss Florence Morrison of 106 Sheffield Avenue was also present at the festival.

Messrs. Thomas and Marshall Osborn, sons of Mr. and Mrs. James M. Osborn of 77 Edgehill Road, who are attending the Norfolk Music School, were also at Tanglewood.

Mr. and Mrs. Robbins Miller of Old Orchard Road, North Haven, and their sons, Barton and Tim, who have a Summer home in Stockbridge, also attended the series.

Mrs. Arthur J. Connolly of 175 Toneneke Drive, North Haven, and Mrs. C. S. Hitchins of 599 Whitney Avenue were weekend festival guests.

HARTFORD, CONN.
TIMES

'Tanglewood on Parade' Slated Friday Afternoon

Special to The Hartford Times

Tanglewood, Lenox, Mass.—Plans are complete for "Tanglewood on Parade," the annual benefit for the Berkshire Music Center, to be held Friday. The celebration this year will mark the tenth session of the Boston Symphony Orchestra's Summer school.

Opening at 5:45 with "Fanfare for Bima", according to tradition, and a welcome by Boris Goldovsky, the program will include, in addition to simultaneous performances of the symphony orchestra and chamber music group at 6, the premier of an opera, "Alcottiana" by Andrew Singer, by the Tanglewood Opera Associates. Set in Concord in the last century, the opera is based on actual conversations, recorded at the time, of boys in Bronson Alcott's school.

* * *

MILDRED MILLER, who will sing in the last act of "Carmen" with the Boston Symphony Orchestra, conducted by Leonard Bernstein, in the evening concert, was at Tanglewood two seasons. A native of Cleveland and graduate of the New England Conservatory, she sang in the New England Opera Company and was invited to the Metropolitan when the manager, Rudolph Bing, heard her sing in Munich.

Jacob Krachmalnick, violin soloist in Chausson's "Poem", was assistant concertmaster of the Cleveland Orchestra before joining the Philadelphia Orchestra was concertmaster. He spent one Summer at Tanglewood.

* * *

HOWARD SHANET, who will conduct the Chausson, is conductor of the Huntington, (W.-Va.) Orchestra. He assisted the late Serge Koussevitzky when he conducted in Israel in 1950, and studied under him at Tanglewood. Seymour Lipkin, soloist for Mendelssohn's Piano Concerto in G minor winner of the Rachmaninoff award, concertizes in the Winter season. He was one of the outstanding piano students at Tanglewood for several seasons.

In addition to the performance of Pergolesi' "Livietta e Tracollo" in the formal garden, Jacques Ibert's "Angelique" will be given at 4 p. m. for holders of reserved seat and box tickets.

All seats in the front section of the shed will be reserved. General admission tickets, on sale now, will entitle the holders to seat in the rear section, to the capacity of the shed. Ticket and program information is available at the box office, Tanglewood

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NEW YORK,
JOURNAL-AM
AUG 1 - 19

French-Ger

By MILES KASTEN
TANGLEWOOD,
Mass., Aug. 1.—
Munch chose a
German program
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An interesting co
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for Piano and Orche

GFIELD, MASS.
NEWS
1 - 1952

shire Music Goes Into

Bernstein to Have Koussevitzky Memo enting New Opera

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shire Festival, by the
phony Orchestra, Charles
will open Thurs-
Schumann's Symphony
ring"), Swanson's Short
nd Brahms' Second Pi-
, in which Artur Rubin-
nake his first appear-
glewood in the solopart.
Bernstein, successor to
erge Koussevitzky as
onducting and his pupil

RET MARSHAW

hire Music Center, the
ummer school, will oc-
u for the Koussevitzky
ncert next Saturday
rogram will be C. P. E.
te from Concerto in D
Copland's Third Sym-
belius' Fifth, one of Dr.
s favorites. Mr. Munch
Festival Sunday after-
Berlioz "Requiem," in
w McKinley will sing

rrent week end, Pierre
take the baton for the
at Tanglewood to con-
Wagner program Satur-
r. Munch has chosen
afternoon Beethoven's
"Egmont" and Eighth
Debussy's "Iberia" and
s Morts" by his friend,
gger. In the last, the
us, prepared by Hu

BOSTON, MASS.
HERALD
JUL 27 1952

ATTENDING BERKSHIRE FESTIVAL at Tanglewood in Lenox are, front row, Mrs. Michael T. Kelleher, Mrs. Edward A. Taft and Miss Lutie Goldstein; second row, Fire Commissioner Kelleher, Mrs. Allen Forbes and Pierre Monteux, and, standing, Mayor Robert T. Capeless of Pittsfield, Edward A. Taft, and Todd Perry.

TIGHT BINDING

NEW YORK, N. Y.
JOURNAL-AMERICAN

-German Program at Tanglewood

[illegible]

the bright, smart modernism of Ravel's piano concerto. The romantic vein ran richly through interpretations of Faure, it encountered difficulties of adjustment in the jazz influence of Ravel.

Miss Henriot is endowed with wonderfully skillful fingers. She plays both fast and clean. When it comes to style and meaning, however, this mechanical mastery does not always prove a means to an end.

The Faure went better than the Ravel, but still it had a matter-of-factness not wholly conducive to the atmosphere of the piece. She missed "the blues" element of the Ravel, coming through best in the final movement her "drive" gave this a certain brilliance.

Munch presented a very human and quite dramatic Brahms. Here again the romantic nature of the music prompted his interpretation. The classic aspect of Brahms became obscured in his personalized treatment of the second movement and the heroic manner in which he approached the third.

All this emotional surge is quite stirring when heightened by the superb playing of the orchestra. Still it raises the question of artistic balance no matter how exciting the drama and the sonorities.

Rain in the late afternoon held down the attendance to 6,850 people. Some music lovers may not have been attracted by the program, for not all the seats in the music shed were occupied.

ARTFORD, CONN.
TIMES
UL 30 1952

ewood on
' Slated
Afternoon

The Hartford Times
ood, Lenox, Mass.
are complete for
od on Parade,"
benefit for the
Music Center, to
day. The celebration
will mark the tenth
he Boston Symphony
Summer school.
t 5:45 with "Fanfare
according to tradi-
welcome by Boris
he program will in-
ddition to simultan-
mances of the sym-
estra and chamber
o at 8, the premier
ra, "Alcottiana" by
ger, by the Tangle-
Associates. Set in
the last century, the
ed on actual conver-
orded at the time, of
nson Alcott's school.

* * *

MILLER, who will
last act of "Carmen"
ston Symphony Or-
nducted by Leonard
in the evening con-
at Tanglewood two
native of Cleveland
te of the New Eng-
rvatory, she sang in
ngland, Opera Com-
was invited to the
when the manager,
ing, heard her sing

Krachmalnick, violin
Chausson's "Poem".
nt concertmaster of
nd Orchestra before
Philadelphia Orches-
certmaster. He spent
r at Tanglewood.

* * *

SHANET, who will
Chausson, is con-
the Huntington, (W.-
tra. He assisted the
oussevitzky when he
in Israel in 1950, and
der him at Tangle-
mour Lipkin, soloist
lssohn's Piano Con-
minor winner of the
award, concer-
Winter season. He
he outstanding piano
Tanglewood for sev-

on to the perform-
ergolesi' "Livietta e
the formal garden.
rt's "Angelique" will
p. m. for holders of
and box tickets.
in the front section
d will be reserved.
mission tickets, on
ll entitle the holders
the rear section, to
of the shed. Ticket
am information is
the box office

SPRINGFIELD, MASS.
NEWS
AUG 1 - 1952

rkshire Music Festival Goes Into Its Final Week

ard Bernstein to Have Prominent Part, Conducting Koussevitzky Memorial Concert the 9th, and Presenting New Opera the 8th

r Aug. 1—The final week end
Berkshire Festival, by the
Symphony Orchestra, Charles
conducting, will open Thurs
ith Schumann's Symphony
("Spring"), Swanson's Short
ony and Brahms' Second Pi
ncerto, in which Artur Rubin-
will make his first appear-
t Tanglewood in the solopart.
ard Bernstein, successor to
te Serge Koussevitzky as
of conducting and his pupil

ARGARET HARSHAW

Berkshire Music Cente[illegible]
's summer school [illegible]
podium for the Ko[illegible]
concert next Satu[illegible]
he program will be [illegible]
Andante [illegible]
Aaron Copland's [illegible]
nd Sib[illegible]'s Fifth [illegible]
[illegible]
the Festival Sunday [illegible]
th the Berlioz "Requiem" [illegible]
Andrew McKinley will sing
r solo.

he current week end, Pierre
will take the baton for the
time at Tanglewood to con-
an-Wagner program Satu[illegible]
ht. Mr. Munch has chosen
day afternoon Beethoven's
to 'Egmont' and Eighth
ny, Debussy's "Iberia" and
nse des Morts" by his friend
Honegger. In the last [illegible]

Ross, will sing, with Richard Sharretts, baritone; Irene Jordan, soprano; Betty Lou Allen, contralto; and Arnold Moss, narrator.

"Trouble in Tahiti"

A few changes have been made in next week's Berkshire Music Center calendar. "Trouble in Tahiti," which Leonard Bernstein, the composer, describes as "a little opera in seven scenes," will be given two performances next Friday—at 8.15 and 9.45. The symphony concert by the school orchestra, originally scheduled for Friday night, will be given Saturday at 2.30, led by student conductors and Thor Johnson, Cincinnati Orchestra leader, and a former Tanglewood student. At 4.30 the small choir will sing. The schedule otherwise remains as announced, with the theater filled three weeks in advance for the performances of Mozart's "Titus" Monday and Tuesday nights, by Friends of the Berkshire Music Center who donated early to its support.

Program and ticket information will be mailed on request to Tanglewood, Lenox, Mass. General admission for listening from the lawn is on sale the days of the concerts. The complete program follows:—

Saturday
4 p. m.
Composer's Forum
8.15 p. m.
Berkshire Festival Concert
Pierre Monteux conducting
[illegible] Farewell and Fire Music
from "Die Walkure"........ Wagner
James Pease, soloist
[illegible] Scene from "Siegfried"
[illegible] from "Gotterdammerung"
Siegfried's Rhine Journey
Siegfried's Death
Immolation Scene
Soloists: Margaret Harshaw, soprano
Howard Vandenburg, tenor
Sunday
10 a. m.
Chamber Music
3 p. m.
Berkshire Festival Concert
Charles Munch conducting
Overture to "Egmont" .... Beethoven
Symphony No. 8 .... Beethoven
[illegible] .... Debussy
"Danse des Morts" .... Honegger
(with chorus)
Monday
4.30 p. m.
Song Recital
8.15 p. m.
Opera
"Titus" .... Mozart
Tuesday
8.15 p. m.
Opera
"Titus" .... Mozart
Thursday
8.15 p. m.
Berkshire Festival Concert
Charles Munch conducting
Symphony No. 1 ("Spring") .... Schumann
[illegible] Symphony .... Swanson
Piano Concerto No. 2 in B-flat .... Brahms
Soloist: Artur Rubinstein
Friday
8.15 and 9.45 p. m.
Opera
"Trouble in Tahiti" .... Bernstein
(two performances)
(Applications for tickets must be made in advance)
Saturday
10 a. m.
Boston Symphony Orchestra
Public Rehearsal
(Benefit, Pension Fund)
2.30 p. m.
Symphony Concert
Berkshire Music Center Orchestra
4.30 p. m.
Concert by the small choir
8.15 p. m.
Berkshire Festival Concert
Leonard Bernstein conducting
(The Koussevitzky Memorial Concert)
[illegible] from Concerto in
D major .... C. P. E. Bach
Symphony No. [illegible] .... Copeland
Symphony No. 5 .... Sibelius
Sunday
10 a. m.
Chamber Music
3 p. m.
Berkshire Festival Concert
Charles Munch conducting
Requiem (with Chorus) .... Berlioz
Soloist: Andrew McKinley, tenor

HARTFORD, CONN.
COURANT
JUL 31 1952

Annual 'Parade' Scheduled Friday At Tanglewood

The annual program of the Berkshire Music Festival, Tanglewood-on-Parade, will be held Friday afternoon and evening, at Lenox, Mass.

The event will be for the benefit of the Berkshire Music Center, now in its tenth year. During that time, more than 3,800 students have attended the school, of which Charles Munch is director, and where members of the Boston Symphony Orchestra instruct.

The program will begin at 4 o'clock, with a special performance of Pergolesi's opera, "Livietta e Tracolla," and Raymond Winding-White's "The Tub," for box and reserved seat holders.

At 6 o'clock, there will be simultaneous performances by the school's departments of chamber music, orchestral playing and opera.

Seven o'clock will bring a choral concert on the porch of the main house, and time for picknicking.

At 8 o'clock, the Boston Symphony will be conducted by former Tanglewood students, in a series of symphonic, concerto and operatic works.

PAGE 12

But, Oh, the Traffic—

Fine Place For Music

By HENRY BUTLER
Times Staff Writer

LENOX, Mass., July 30—Tanglewood becomes Tanglefender as soon as a concert is over.

The otherwise incomparable spot for hearing music has one of the worst parking-congestion problems I ever have seen.

Nothing short of a major project in engineering, including some highway widening and re-routing, is likely to open the present bottlenecks.

Meanwhile, bumpers clank, fenders scratch and tempers clash in the mass exodus of cars.

I had an impression tempers were made more edgy than usual by Stravinsky's "Rite of Spring," which concluded the program. The great essay in modern music makes strenuous demands on listeners, and possibly even frays some nerves.

Pierre Monteux, who conducted, had conducted the 1913 world premiere of the Stravinsky "Sacre du printemps" in Paris. He also had introduced the composition to this country with the Boston Symphony in 1924.

Hisses Turn to Cheers

Last May he had a second chance to conduct the "Sacre" in Paris with the Boston orchestra, winning an ovation in place of the hisses accorded the 1913 premiere.

His triumph here drew one of the biggest receptions I've yet seen a conductor get. I lost count of curtain calls. There must have been about 10, and the bravos kept getting louder. The square-shouldered, stocky little man with a walrus mustaché half concealing a benign Gallic smile looked pleased.

He had earned the ovation. He had earned it, as he would be first to admit, with superb assistance from the Boston Symphony. Greatly augmented in all the noisier departments of wind instruments and percussion, the orchestra handled the immense technical difficulties of Stravinsky's score as if they were not much more trouble than Sousa. (I hasten to add they are, including some wild off-beat, cross-rhythm stuff, shot through with dissonant brass blasts, that makes the noblest effort of Stan Kenton sound like the seventh grade band from Tanktown).

Now in his mid-70s, Mr. Monteux puts many a younger conductor to shame with his memory and his skill. Using no score, he described in gesture a clear pattern of the shifting meters and fiendish syncopation Stravinsky wrote.

Also on the program were the "Secret Marriage" Overture of Cimarosa, a kind of blended, but not aged in the woodwinds, version of Mozart's style, and Schubert's C major Symphony, No. 7.

The Schubert Symphony, starting with beautiful bell-like tones from the Boston horn section (if possible, it's better than ever), was a good prelude to the Stravinsky.

But maybe Mr. Monteux chose the Schubert because it does get long-winded enough to make even a conservative crave some rugged modern music.

SYRACUSE, N. Y.
HERALD-JOURNAL
JUL 31 1952

Mozart's Opera 'Titus' Aug. 4-5 In 'Tanglewood'

INFORMATIVE letters from "Tanglewood," Lenox, Mass., tell of the Mozart opera "Titus" to be given by Berkshire Music Center students Aug. 4-5, performances which well may be the first production of this master work in the United States. The opera was commissioned to be performed at the coronation of Joseph II as King of Bohemia in the 18th century. In the last year of his life, Mozart was busy composing "The Magic Flute" when that work was interrupted by the commission for "Titus." Within a space of six weeks, "Titus" was composed, rehearsed and performed. Mozart's favorite student, Sussmayer, helped the master who was ill and under considerable pressure.

FOR THE FORTHCOMING production in "Tanglewood," Boris Goldoosky and Sarah Caldwell have revised and translated the text of the opera. Spoken dialogue will be substituted for certain recitatives, but the Mozart music is left intact. Leo Van Witzen designed costumes; Goldoosky will stage and conduct the opera. The cast will include Charles Matheson, Lloyd Oostenbrug, Irene Jordan, Jacqueline Bazinet, Sarah Fleming, Arlene Stone, Shirley Winston, Jacqueline Langee and Richard Sharretts. Spoken roles added to this 1952 version will be portrayed by Arthur Schoep and Robert Mesrobian.

NEW YORK, N. Y.
WORLD-TELEGRAM & SUN
AUG 1 - 1952

Music

French Works Heard at Tanglewood

By ROBERT BAGAR.

LENOX, Mass., Aug. 1.—Rain during the day and the threat of rain in the evening held down the attendance at the beginning of the second series of Tanglewood Shed concerts yesterday. There was compensation in the fact, however, that the evening was really cool, and, as it turned out, just the kind to while away listening to the music of the Boston Symphony Orchestra, under Charles Munch.

Music of France occupied three-quarters of the program this trip. There was the incidental music written by Gabriel Faure for Maeterlinck's drama "Pelleas et Melisande"; then, again Faure, the ballade for piano and orchestra, in F sharp major, Op. 19; following that the Ravel piano concerto, and the Brahms Fourth Symphony to close.

Good, Clean Playing.

Anyway you look at it, a nice piece of programming. The homage to Faure with his two scheduled works is a deserved one. For this composer gets far from enough performances on the symphonic circuit.

Soloist of the evening was the young French pianist Nicole Henriot who is no stranger to American audiences. She was heard in the Faure Ballade and in the Ravel concerto. There was some good, clean playing in both pieces, Miss Henriot being the kind of artist whose especial forte is to do just that.

World of Challenge.

Whether she captured fully the spirit of the Ravel, I can't say. Certainly its fascinating surprises (even in this day), its typical lyricism, its compelling rhythms and colors offer the interpreter a whole world of challenge and opportunity. I did feel, however, that the jazzy part of the presto, its last movement, lacked the vitality, the true feeling of jazz. Ravel, if you ask me, surely felt it. It is not the good fortune of all his interpreters to do so, which is not to say that Miss Henriot failed to approach that particular section with at least—shall we say—an academic idea of it.

Insofar as the orchestral contribution is concerned, one could find no flaw in the musicians' faithful account of their part. And I thought that Mr. Munch, though a bit stern in the same presto, did get close to the spirit of the music.

Charming Suite.

Virtually everybody knows that DeBussy composed an opera called "Pelleas et Melisande." But not everybody knows, strange as it seems, that Faure wrote music incidental to the play, and that it was performed (together with the drama) four years before the DeBussy masterpiece.

This suite of Faure's based on that incidental music is quite charming, quite in the mood of the Maeterlinck work, I should say. (There is a section in the suite which was added later, and that is the Sicilienne. Yet in every respect it matches the others in mood and style.)

The Brahms Fourth, about whose tempos last night one could get controversial, had the benefit of extraordinary refinement in the playing and a wealth of expressiveness. It is remarkable how much expressiveness Mr. Munch can get out of the piece, considering the rather slow progress of his tempos. All I can say to that is—it's his version, if he were not a fine musician, he could not make the work come off as interestingly as it does.

SPRINGFIELD, MASS.
MORNING UNION

AUG 1 - 1952

MUSIC CENTER PLANS TO GIVE MOZART'S 'TITUS'

Berkshire Presentation of Great Work Scheduled For Aug. 4, 5

Pittsfield, July 31—The Tanglewood performance of Mozart's Titus ("La Clemenza di Tito"), to be given by Berkshire Music Center students next Monday and Tuesday, may well be the first production of this great master work to be given in the United States. The opera was commissioned to be performed at the coronation of Joseph II as King of Bohemia. The original text by Metastasio was revised for Mozart by Mazzola.

In the last year of his life Mozart was busy composing "The Magic Flute" when his work was interrupted by the commission for Titus. Titus was composed, rehearsed and performed within a space of six weeks. Mozart, ill and under considerable pressure, took with him his favorite student, Sussmayer, to help him. To Sussmayer the Secco recitatives are credited.

For the Tanglewood production the text of the opera has been revised and translated into English by Boris Goldovsky and Sarah Caldwell. Spoken dialogue will be substituted for the Secco recitatives. Mozart's music has been left intact and in its original order. The only change occurs when Chorus No. 15 is performed as a part of the last scene.

The opera is concerned with a conspiracy against the life and throne of the Roman emperor, Titus. The scenery for this production was designed by Charles Elson and makes use of a new light projection machine designed by Paul Planner. It makes possible a number of unusual scenic effects, the most remarkable of which is probably the burning of Rome which climaxes the end of the first act.

The costumes are designed by Leo Van Witsen. The production will be staged and conducted by Mr. Goldovsky. The cast will include: Titus, Monday night, Charles Matheson; Tuesday, Lloyd Oostenbrug; Vitella, Monday, Irene Jordan; Tuesday, Jacqueline Bazinet; Servillia, Monday, Sarah Fleming; Tuesday, Arlene Stone; Sectus, Shirley Winston; Annius, Jacqueline Langee; Publius, Richard Sharretts. The spoken roles of Lentulus and Caius Marius which have been added in this version will be portrayed by Arthur Schoep and Robert Mesrobian.

So keen is the interest in the production that three weeks in advance all seats were reserved by Friends of the Berkshire Music Center who were invited to the production as to all school performances.

NEW YORK, N. Y.
WORLD-TELEGRAM & SUN

AUG 2 - 1952

Mozart's Opera Nears Premier

By ROBERT BAGAR.

LENOX, Mass., Saturday, Aug. 2. Surrounded by many orchestral activities and, in some instances, excitements, with symphonies and chamber concerts and instruction and what-not going on all about him, Boris Goldovsky has been working industriously at Tanglewood on his production of Mozart's "La Clemenza di Tito." This was Mozart's last opera to be composed (it is said that he finished it in eighteen days), though not the last to be produced, that particular destiny befalling "The Magic Flute," its immediate predecessor.

"La Clemenza di Tito," which in Mr. Goldovsky's and Sarah Caldwell's English version goes by the title "Titus," was expressly written for the coronation of Leopold II as King of Bohemia, at Prague, Sept. 6, 1791.

When Mozart received the commission from Prague, a city that had never failed to treat him well, he looked about for a suitable libretto. In order to get something that would be in keeping with the regal ceremonies, he hit upon Metastasio's "La Clemenza di Tito," a book that had already obtained more than the musical setting. Further, the libretto underwent editing by Caterino Mazzola.

Of all the reports that I have examined, concerning this libretto, I find none that seems genuinely favorable to it. At least, all agree as to its dated type, which Eric Blom describes as "stiff, lifeless . . . Italian opera seria."

Blom goes on to say that Mozart was not "interested in the commission" [apart from its financial return], nor, one fancies, in Roman history, and Metastasio's frigid libretto made no appeal to him, whether he considered Mazzola's altered version an improvement or not.

"His craftsmanship functions beautifully as ever; the manufacture of concerted numbers is wonderful, but it is a masterpiece in cold marble, not in the living flesh and blood he knew so well how to set in action on the stage."

To complete an opera and rehearse it in 18 days is hardly common practice. (Some other sources say that the period was six weeks—even so, a fantastically brief time.) But we must remember that here there was a Mozart with great genius, in this his last year of life, still flowing from every pore.

Whatever the merits of the libretto employed by Mozart, the joint offering of Mr. Goldovsky and Miss Caldwell—one speaks from experience—is not likely to perpetuate dullness or lifelessness. All the "dry" recitatives will be replaced by spoken dialogue, which is good, indeed.

Mr. Goldovsky assures us that Mozart's music has been left intact and in its original order, excepting one minor change—when chorus No. 15, is made a part of the last scene.

The opera, which will obtain its American premiere on Monday evening—and be repeated on the following night—has to do with the Roman Emperor Titus and a conspiracy against his life and throne. The scenery was designed by Charles Kelson. A new light projection machine by Paul Planner is capable of all kinds of scenic effects—not excluding the burning of Rome at the end of the first act.

Leo Witsen designed the costumes. Mr. Goldovsky has staged and will conduct the production, which is a student project of the Bershire Music Center.

NEW YORK, N. Y.
HERALD TRIBUNE

AUG 1 - 1952

Tanglewood

The Berkshire Festival

* * *

Tanglewood's Second Week

LENOX, Mass., July 31. — A threatening leaden sky, coming in the wake of vigorous afternoon thunder showers, looked down upon Tanglewood-in-the-Berkshires last night as the Boston Symphony Orchestra, under the direction of Charles Munch, began the second week of its major orchestral series in the festival ground's capacious shed.

For the event, Mr. Munch had chosen a well balanced program from French and German masters. The evening began with Gabriel Faure's incidental music for Maurice Maeterlinck's play "Pelleas et Melisande" and continued with the same composer's Balade for Piano and Orchestra in F sharp major, Op. 19, with the French pianist Nicole Henriot as soloist. Miss Henriot then returned to the stage for a performance of Maurice Ravel's Piano Concerto in G major.

This was followed after the intermission, by Johannes Brahms' Symphony No. 4, in E minor, Op. 98, the same work which, in a Victor recording by Mr. Munch and his orchestra, has recently been honored with the highest award of the Academie du Disque Francais.

Tomorrow's program features the festival's "Tanglewood on Parade," a seven-hour panorama of Tanglewood's student and professional skills. During the course of the day, the following events are scheduled to take place: A presentation of two one-act operas, "Livietta and Tracollo" by Pergolesi, and "Angelique" by Jacques Ibert, and a concert of music by Foss, Chausson, Mendelssohn and Bizet with the conductors James Aliferis, Howard Shanet, Lukas Foss and Leonard Bernstein apportioning the directing honors between them. Also promised is waltzing on the lawn, door prizes and a picnic supper. In short, general revelry is the order of the hour.

J. S. H.

SPRINGFIELD, MASS.
MORNING UNION

AUG 2 1952

TANGLEWOOD'S ANNIVERSARY IS NOTABLE DAY

Opera Premiere, Famous Personalities Make Program Exhilarating

By WILLARD M. CLARK

Tanglewood, Aug. 1—What a day. In the memory of the many "Tanglewood On Parade" celebrations, we remember no more beautiful day. This is the 10th anniversary of the Berkshire Music Center and it was appropriate that many former students who had made good should be invited back to take part in this very special celebration. In addition, there was the world premiere of "Alcottiana," a [illegible] cantata by Andre Singer, and what may be a first performance in this country of an opera buffa by Pergolesi, "Livietta and Tracollo" as well as a portion of Jacques Ibert's opera "Angelique."

Festive Evening

The evening concert brought forth many of Tanglewood's famous personalities. D[illegible] Aaron Copland was on hand to welcome guests and Lukas Foss appeared [illegible] as composer and conductor. Seymour Lipkin, pianist, was present to give a superb performance of Mendelssohn's "Piano Concerto in G Minor" under the direction of Lukas Foss, while Leonard Bernstein appeared in a new role, that of operatic conductor of the final act of "Carmen" with Mildred Miller, David Lloyd and James Pease, as principal soloists, all veterans of the music center.

First things first. The Pergolesi and Ibert operas, both broad comedies with rather [illegible] plots, were sung in the garden against what Boris Goldovsky called the most beautiful backdrop in the world, the famed Stockbridge bowl.

The orchestral concert was an exciting affair. Mr. Copland noted that the center has 404 students representing some 16 countries. Lukas Foss, one of the finest of the younger group of musicians, was introduced as a composer when the last movement of "The Prairie" was sung by the [illegible] under the direction of James Aliferis, a center alumnus. The work was written by Mr. Foss when he was [illegible] years of age and completed when he was 19. It was based on [illegible] berg's poem and the music [illegible] text expertly. The medium [illegible] but Mr. Foss has written [illegible] the voice and although much of the tessitura is high, the [illegible] came through well. Mr. Aliferis conducted easily and revealed himself as an experienced choral conductor. He prepares the chorus for the Minneapolis Symphony Orchestra [illegible] tions.

Chausson's "Poeme" [illegible] orchestra was [illegible] Krachmalnick, con[illegible] Philadelphia Symphony [illegible] and only partisan [illegible] was not a [illegible] "Poeme" is one of the [illegible] works in the [illegible] warmth and sen[illegible] over. These chara[illegible] st had a[illegible] beautifully [illegible] orchestra under [illegible] and Shanet a [illegible] exquisite collaboration.

The first portion of the [illegible] ended in a blaze of [illegible] as Seymour Lipkin and Lukas Foss [illegible] bravura performance of Mendelssohn's "Piano Concerto in G Minor." Here was good [illegible] written to exploit the [illegible] and to entertain [illegible]

It was [illegible] and make-shift [illegible] Mr. Goldovsky [illegible] operas a[illegible] held over him [illegible] operas were s[illegible] simplicity, cos[illegible] But, as is usual [illegible] ductions, the [illegible] and enunciation [illegible] guage superb. [illegible] the Pergolesi opera [illegible] ing. The Ibert [illegible] declamatory [illegible] might [illegible] way through the [illegible]

While the [illegible] one part [illegible] music on [illegible] theater [illegible] cantata [illegible] tions w[illegible] of the [illegible] the 1830's [illegible] Alcott in Bo[illegible] sented the [illegible] cott in charge [illegible] affair rather un[illegible] ticipants were me[illegible] associates, a [illegible] enced singers than those [illegible] department.

Except for the [illegible] ence of David Rae Smith [illegible] Mr. Alcott, the singers [illegible] too good, and there [illegible] sical experience [illegible] citing action and [illegible] tion put many a passage [illegible] Singer's score sounded [illegible] ficult and the young singers [illegible] excellent musicianship [illegible] their way through it.

Tonight both aims were aptly accomplished. Mr. Lipkin is a superb pianist, and Mr. Foss revealed himself as a talented conductor.

We have seen Leonard Bernstein in many musical mediums, in all of which he has proven magnificent. Tonight as conductor of the final act of "Carmen" he conquered again. We have seldom heard the Bizet score so fully revealed. The chorus was in great form and sang the familiar choruses with great elan. Miss Miller, Mr. Lloyd and Mr. Pease were in excellent voice and their tones filled the huge shed. It was an exciting and brilliant performance and a fitting close to a day which had had its full of excitement and musical adventure.

We were told that 6000 people were on hand today. That was not enough, but it is possible that the change of date to Aug. 1, and the fact that no "great" names were listed caused the relatively small audience. Anyway, it was a great day.

MORNING UNIO

AUG 1 -

ICOLE HENRI SHARES HONO AT TANGLEW

anist Featured as B ymphony Presents F Compo

By WILLARD M. CLA

anglewood, July nch and petite golde ole Henriot shared hon t with the Boston Sy hestra in a program de music of Faure, Rav hms. It was in the Fau " and the Ravel "Conc no and Orchestra" that nch musicians stirred th to rapturous applaus in perfect accord and ned to performances of rank.

Faure Neglected

he program opened with ve performance of Faur al music to Masterlinc et Melisande." This m tten four years before te his opera. Faure and have been too long y recently have his s begun to come into the incidental music " are his only large wo all frequently. The lleas et Milisande" ngth and melodic co n the music Debuss ely as is that music. r. Munch is justly fa erpretation of this m h the superb Boston chestra to respond to nd the result was a pe st we have ever hear sic.

The "Ballade" for piano estra, by Faure, was fir piano. A subsequent angement has served original. This is quie tive music, for the utiful as to melody ythmically.

Only seldom does it degree of forcefulness ot and Dr. Munch kept ll within its relat mework. She plays chnique, absolute assur tyle and she has rhythm ano phrases complete ood of the ballade.

Buoyant Concer

Quite a different stor uoyant, uninhibited, c avel. This is a virtuos ll concerned and it w irtuoso performance. T pening movement, night be called "symp hythms, went off with nd brilliance that th ould not restrain its he close. In the second cantabile, almost a pianist has everything h or most of the time. revealed a wide dynamic oloration, and feeling fo c line. The final mo brilliant in the extreme pianist was off the stool than on it, and she pla ceptional brilliance and which never failed to the orchestra. The enti ance was one of those one hears rarely.

I have just heard portioned and cogent pe the fourth symphony We are told that this which Dr. Munch has p fection and he and the phony Orchestra receiv ward from the French industry for a recordin Munch seldom dramati The music usually flo speaking for itself, th derful second moveme with a listening experie ish. Listening to this one wondered just wh nese people wanted or Johannes Brahms for an incomparable streng to finish, as well as a lodic beauty and supe ship.

"Tanglewood on Par ing the 10th annivers Berkshire Music Center tomorrow and a huge pected to be on han and view the many activities. There will the garden at 4 p. m. scenes from several theater-shed, and the cert will bring forth ties as Yukas Foss, co delssohn's "Piano Minor" with Seymour ist; Lukas Foss as c the finale of "The Pr for chorus and orche and Leonard Bernst the final scene of turing Mildred Mil James Pease, bariton Lloyd, tenor.

The audience was only 6850, due of co variable weather Berksh

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-The Berkshire Evening Eagle, Saturday, Aug. 2, 1952

Boris Goldovsky Is Narrator For Records

Boris Goldovsky, whose national reputation as an opera authority has been doubly confirmed in this neighborhood because of his position for many years as head of the opera department in the Berkshire Music Center at Tanglewood, this week appears in a new role and one for which he is incomparably well-fitted, as narrator on records for the newly formed recording company called Boston Records. The company plans to issue what they call "Companions to Opera" for the more popular works now being played in various opera houses and their first issue is devoted to Bizet's "Carmen."

Goldovsky's informative and witty interpretive narrative is as crisp and clear as when he talks preceding the operas he produces at Tanglewood. He also does the piano playing on the disc, a long-playing double-sider, and this matches his narration in all its character. The singing is on the level a man like Goldovsky would demand and in the capable hands, or voices, of Eunice Alberts, contralto, as Carmen; David Lloyd, tenor, as Don Jose; Margo Stagliano, soprano, as Micaela, and Paul Tibbetts, baritone, as Escamillo.

The main arias are expertly and vividly put forth, and the story is held together by Goldovsky's excellently chosen bridges. This is a new project and one that will acquaint opera lovers with the essence of the music and of the story as quickly and in as attractive a manner as can be thought of at this minute.

—J.C.R.

NORTH ADAMS, MASS.
TRANSCRIPT

3rd

AUG 2 1952

Tanglewood's 10th Annual Parade Draws 6,000 Music-Lovers

The 10th annual "Tanglewood on Parade" celebration, for the benefit of the Berkshire Music center, drew 6,000 music-lovers yesterday, with a program that ranged from opera to choral singing being presented.

The long program began at 4 o'clock in the afternoon, when two operas, Pergolesi's "Livietta and Trascollo," and "Angelique" by Ibert, were presented in the garden, directed by Boris Goldovsky. At the same time, Berkshire Music center students gave examples of choral singing and the world premiere of the opera, "Alcottian," was given in the theater shed.

The evening concert found Leonard Bernstein conducting the Boston Symphony orchestra in the final act of Bizet's "Carmen," with Mildred Miller, David Lloyd, and James Pease as soloists. Also heard were Mendelssohn's "Piano Concerto in G Minor, "The Prairie," by Lukas Foss, and Chausson's 'Poeme."

MONTREAL, CANADA
GAZETTE

AUG 2 - 1952

Tanglewood to Offer Rare Mozart Opera

The Tanglewood performance of Mozart's Titus (La Clemenza di Tito), to be given by Berkshire Music Centre students on Aug. 4 and 5 may be the first production of the work to be given in the United States. The opera was commissioned to be performed at the coronation of Joseph II as King of Bohemia. The original text by Metastasio was revised for Mozart by Massola.

In the last year of his life Mozart was busy composing The Magic Flute when his work was interrupted by the commission for Titus. Titus was composed, rehearsed and performed within a space of six weeks. Mozart, ill and under considerable pressure, took with him his favorite student, Sussmayer, to help him. To Sussmayer the recitatives are credited.

For the Tanglewood production the text of the opera has been revised and translated into English by Boris Goldovsky and Sarah Caldwell. Spoken dialogue will be substitued for the recitatives. Mozart's music has been left intact and in its original order. The only change occurs when a chorus is performed as a part of the last scene.

MASS.
UNION
1952

LEWOOD'S IVERSARY IS NOTABLE DAY

Premiere, Famous nalities Make Pro- am Exhilarating

WILLARD M. CLARK

wood, Aug. 1—What a day. mory of the many "Tangle Parade" celebrations, w no more beautiful day. he 10th anniversary of the Music Center and it was ~~that~~ many former stu- had made good should back to take part in this al celebration. In addition, the world premiere of a," a scenic cantata by nger, and what may be a formance in this country pera buffa by Pergolesi, and Trascollo" as well as a of Jacques Ibert's opera ne.

Festive Evening

evening concert brought al of Tanglewood's famous ties. Director Aaron Cop- on hand to welcome the d Lukas Foss appeared both ser and conductor. Seymour ianist, was present to give performance of Mendels- Piano Concerto in G Minor" direction of Lukas Foss, onard Bernstein, appeared role, that of operatic con- the final act of "Carmen," dred Miller, David Lloyd Pease, as principal solo- eterans of the music cen-

ings first. The Pergolesi and ras, both broad comedies, er ridiculous plots, were the garden, against what ldovsky called the most backdrop in the world, the ckbridge bowl.

hestra concert was an ex- r. Mr. Copland noted that has 404 students repre- ome 16 countries. Lukas of the finest of the young- of musicians was first in- s a composer, when the ment of "The Prairie" was he chorus under the di- James Aliferis, also a mnus. The work was writ- . Foss when he was 17 e and completed when he was based on Carl Sand- n and the music fits the ly. The medium is modern, oss has written well for nd although much of the high, the words came ll. Mr. Aliferis conducted revealed what an ex- horal conductor he is. He e chorus for the Minneap- hony Orchestra produc-

's "Poeme" for violin and was played by Jacob ck, concertmaster of the Symphony Orchestra, participant tonight who center alumnus. The one of the most effective e repertory and demands and sensitivity to put it characteristics the violin- enty. His tone was full, controlled, and the or- er the direction of How- a center alumnus, gave llaboration.

portion of the concert laze of glory as Seymour Lukas Foss put over a rformance of Mendels- o Concerto in G Minor." ood old fashioned music exploit the instrument- ain.

in the sun, very hot. ift hats were the rule. ky, accompanying both piano, had an umbrella to shade his eyes. The staged with the greatest stumes were negligible. ral with Goldovsky pro- action was excellent on of the English lan- . Musically we found opera the most reward- t opera was filled with passages and it took musicians to find their the intricate score.

was choral singing on the grounds, chamber ther, we went to the to hear the singer from actual conversa- down during a session progressive school of rated by A. Bronson ton. The scene repre- ool room with Mr. Al- . We found the entire uninteresting. The par- members of the opera group of less expert- han those of the opera

e fine voice and pres- Rae Smith, who sang other voices were not here was lack of mu- , but again, the ex- nd clear cut enunc a passage across. [illegible] unded extremely dif- ing singers revealed [illegible] ship in finding

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SPRINGFIELD, MASS.
MORNING UNION

AUG [illegible] 1952

NICOLE HENRIOT SHARES HONORS AT TANGLEWOOD

Pianist Featured as Boston Symphony Presents French Composers

By WILLARD M. CLARK

Tanglewood, July 31—Charles Munch and petite golden-haired Nicole Henriot shared honors tonight with the Boston Symphony Orchestra in a program devoted to the music of Faure, Ravel and Brahms. It was in the Faure "Ballade" and the Ravel "Concerto for Piano and Orchestra" that the two French musicians stirred their audience to rapturous applause. They were in perfect accord and thus one listened to performances of the very first rank.

Faure Neglected

The program opened with a superlative performance of Faure's incidental music to Maeterlinck's "Pelleas et Melisande." This music was written four years before Debussy wrote his opera. Faure and his music have been too long neglected. Only recently have his exquisite songs begun to come into their own and the incidental music and "Ballade" are his only large works heard at all frequently. The music to "Pelleas et Millsande" has more strength and melodic consistency than the music Debussy wrote, lovely as is that music.

Dr. Munch is justly famed for his [illegible] of this music and [illegible] Boston Symphony [illegible] to every de- [illegible] was a performance [illegible] have ever heard of this music.

The "Ballade" for piano and orchestra [illegible] Faure, was first written [illegible] A subsequent orchestral [illegible] has served to enrich [illegible] This is quiet, contem- [illegible] for the most part, [illegible] to melody and restful [illegible]

[illegible] does it declaim with [illegible] forcefulness. Miss Henriot [illegible] Dr. Munch kept the music within its relatively small [illegible]. She plays with sure technique, absolute assurance as to [illegible] and she has rhythm. The opening phrases completely set the mood of the ballade.

Buoyant Concerto

Quite a different story was the buoyant uninhibited, concerto of Ravel. This is a virtuoso piece for all concerned and it was given a virtuoso performance. The brilliant opening movement, with what might be called "symphonic jazz" rhythms, went off with such dash and brilliance that the audience could not restrain its applause at the close. In the second movement, a cantabile, almost a lullaby, the pianist has everything her own way for most of the time. Miss Henriot revealed a wide dynamic range, fine coloration, and feeling for the melodic line. The final movement was brilliant in the extreme. The little pianist was off the stool, more often than on it, and she played with exceptional brilliance and with a tone which never failed to cut through the orchestra. The entire performance was one of those kind which one hears rarely.

We have just heard a freely-proportioned and cogent performance of the fourth symphony of Brahms. We are told that this is a work for which Dr. Munch has particular affection and he and the Boston Symphony Orchestra received high reviews from the French phonograph industry for a recording of it. Mr. Munch seldom dramatizes a work. The music usually flows naturally, speaking for itself, thus the wonderful second movement andante with a listening experience to cherish. Listening to this performance, one wondered just what the Viennese people wanted or expected for Johannes Brahms for surely it has an incomparable strength from start to finish, as well as a deal of melodic beauty and superb craftsmanship.

"Tanglewood on Parade" celebrating the 10th anniversary of the Berkshire Music Center will be held tomorrow and a huge crowd is expected to be on hand to listen [illegible] view the many department [illegible] vities. There will be opera i [illegible] garden at 4 p. m. There will b [illegible] from several operas in the theater-shed and the evening con [illegible] will bring forth such celebri [illegible] as Yukas Foss, conducting Mendelssohn's "Piano concerto in G Minor" with Seymour Lipkin, soloist; Lukas Foss as composer, when the finale of "The Prairie," a work for chorus and orchestra, is given; and Leonard Bernstein conduction the final scene of "Carmen," featuring Mildred Miller, contralto; James Pease, baritone and David Lloyd, tenor.

The audience was small tonight, only 6850, due of course, to extremely variable weather today through- [illegible] Berkshires and Hampden

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Federation Members Attend Concert

Lenox, July 31—Heavy skies following the late afternoon storm kept the audience at Tanglewood down to 6500 tonight as the second series of the main Berkshire Music Festival Concerts opened in the shed with Charles Munch conducting the French-German program which included works of Faure, Ravel, and Brahms. An interested member of the throng of concert-goers was the noted conductor Pierre Monteux who will lead the Boston Symphony in Saturday night's concert which will be an exclusive Wagner program.

Also in attendance tonight were members of the New England District of the National Federation of Music Clubs. Heading this delegation were Miss Mabel Parkes Friswell, president of the Massachusetts unit; Mrs. William Lyman, head of the New England district; and Mrs. Ada Holding Miller, president of the national federation. Tomorrow this organization will have its 11th annual convention here in Lenox and in the afternoon dedicate the restored little red house where Hawthorne once wrote during his visits to Tanglewood of old. The house will be formally accepted from the federation by the Berkshire Music Center.

Following the dedication exercises the women will join with the faculty and student body of the center in opening the annual Tanglewood-on-parade program which will have such distinguished alumni as Lukas Foss, Jacob Krachmalnick, Howard Shanet, Seymour Lipkin, Mildred Miller, David Lloyd, James Pease and Leonard Bernstein.

BOSTON, MASS.
Christian Science Monitor

AUG 2 - 1952

Will Plouffe

Three first-chair men of the ~~Boston Symphony~~ Orchestra have a chat with their conductor, Charles Munch, during the intermission of a rehearsal at Tanglewood in the Massachusetts Berkshires. They are, from the left, James Stagliano, French horn; Mr. Munch: Georges Laurent, flute, and Roger Voisin, trumpet. The Berkshire Music Festival will continue through Aug. 10.

Nicole Henriot, French pianist, is a featured soloist with the Boston Symphony at the Tanglewood concerts this week.

Minot Beale

Pierre Monteux is making his first appearance this summer at Tanglewood as guest conductor of the Boston Symphony Orchestra.

MONTREAL, CANADA
STAR

AUG 2 - 1952

Tanglewood Study Group

Special to The Star and N. Y. Herald Tribune

THE search for unfamiliar compositions is an unceasing one. The pianist who rifles through a thousand off - the - beaten - track pages to find a single acceptable sonata, the violinist whose fingers grow calloused in the playing of countless scores—these are familiar figures on the musical scene. And yet, for a city dweller, access to a work that may lighten and brighten the stark and standard Bach - Beethoven - Brahms recital diet is not hard to come by. Libraries are readily available for consultation and musicological nuggets covered with the dust of oblivion have a way of dropping from conservatory shelves into the unsuspecting arms of academicians. Then, too, composers, classically said to congregate in large towns, are never averse to answering the inquiries of artists bent on enlivening their repertoire.

But what of the suburbanite musician or the performer to whose home no highways lead? His potential resources are, to say the least, few and dreary. This is doubly the case with serious amateurs, music educators and others interested in community music, for these alone do not fall heir to the network of channels which distribute to the needy new and old music found or produced in our time.

A MAJOR step in the direction of alleviating this artistic bottleneck has been bought about by the foundation of the Tanglewood Study Group, a department of the Berkshire Music Center. Under the ~~guidance~~ of Ingoll Dahl, a member of the music staff of the University of California, a group of students including among others a doctor, a lawyer, an insurance broker, an army officer and an accountant is now dedicating from two to six weeks of its time to perusing and performing music of another day whose proper message and practice shall then return with the classmates to their own community. Thus one discovers that this summer the Study Group will try its hand at the music of Elizabethan England and Rennaissance Italy, together with glees and catches put together in the time of Charles II's merry reign. There will also be scenes from early Italian comic opéra and chamber cantatas composed by contemporary composers especially for Mr. Dahl's participating members. In all, the curriculum represents a heady brew and one of ample substance. It speaks of careful preparation and trumpets well its future.

NEW YORK, N. Y.
HERALD TRIBUNE

AUG 2 - 1952

Tanglewood

The Berkshire Festival

* * *

Tenth Birthday

LENOX, Mass., Aug. 1.—The Berkshire Music Center is having a tenth birthday party, called "Tanglewood on Parade." The entire staff and student body of Tanglewood is on the alert to provide whatever species of musical entertainment its audience requires.

At 4 this afternoon, in the property's formal gardens, two one-act operas were presented, Pergolesi's "Livietta and Tracollo" and Jacques Ibert's "Angelique." At six, normally the hour of rest and refreshment, no less than four departments of the Tanglewood Music School unfolded their talents.

In the Theater-Concert Hall the school's opera department mounted Andre Singer's scenic cantata "Alcottiana," based on a work by Bronson Alcott, father of Louisa Mae, of "Little Women" fame. Simultaneously, the conducting, chamber and choral departments unleashed a barrage of works played in a variety of locales. And the Tanglewood Study Group, not to be outdone, offered, in the barn, splendors of its own.

Last night's concert of the Boston Symphony Orchestra, under the direction of Charles Munch, featured the remarkable talents of Nicole Henriot in performances of Faure's "Ballade" and Ravel's Piano Concerto in G major. Also represented on the program was the incidental music from Faure's "Pelleas and Melisande" and Brahms' Fourth Symphony. Rumor has it that the past few weeks have not seen the Boston orchestra in its top form, but last night its playing was that of an ensemble deserving of the praise bestowed upon it during its recent European tour. The opening Fauré, the "Pelleas" suite, was suave, rich and as moving as the prayer of a child. As music devoted to tenderness, Mr. Munch provided, in his reading, a cotton-soft rendition whose poignancy was in no measure disturbed by untoward rhythmic grimaces and melodic sobs, and in the suite's "Spinning Song" what a supple treadle the orchestra and its leader pressed.

As Miss Henroit began her "Ballade" it was obvious that the evening was to be hers and hers alone. The work is really no more than an extended solo, with an orchestra called upon to preen itself at climactic moments. It is idyllic, improvisitory and a shade precious and over-long, but Miss Henriot's tonal grace and technical prowess enabled her to embroider a musical sampler of no little color and wisdom. At every dynamic level the piano rang clearly, and the work's endless figurations were sent forth as though played on a string of crystal bells. In Miss Henriot's hands, the "Ballade" became an essay in the delicate; and that, one surmises, is what it is meant to be.

In view of what had gone before, it is sad to report that the Ravel concerto, for all its perfection of performance, somehow missed its mark. It is a busy, breezy piece and both soloist and conductor seemed rather cheerless in their approach to music whose laughter—though not Jovian—is certainly a major ingredient in its success. Sober and unsmiling was this Ravel—and its clicking, clapping, moaning orchestral effects fell hollow on the ears. Miss Henroit herself played all the notes and played them right at that, but the tongue-in-cheek drollerie of the concerto was nowhere to be found.

Mr. Munch's Brahms' Fourth is recorded and well known. It is a plump and vigorous interpretation, observant of the better Brahmsian amenities. It sings when it should, roars when the music demands, and though its eccentricities are many, they only serve to indicate that the conductor is the master of the orthodox and no servant of tradition.

J. S. H.

ALBANY, N. Y.
TIMES-UNION

AUG 3 - 1952

Music Notes:

Symphony in Final Program On Weekend

By EDGAR S. VAN OLINDA

The final week-end of the Berkshire Festival, by the Boston Symphony Orchestra, Charles Munch conducting, will open Thursday with Schumann's Symphony No. 1 "Spring", Swanson's Short Symphony and Brahms' Second Piano Concerto, in which Artur Rubinstein will make his first appearance at Tanglewood in the solo part.

Leonard Bernstein, successor to the late Serge Koussevitzky as teacher of conducting and his pupil at the Berkshire Music Center, the orchestra's summer school, will occupy the podium for the Koussevitzky memorial concert Saturday night. The program will be C. P. E. Bach's Andante from Concerto in D major, Aaron Copland's Third Symphony and Sibelius' Fifth, one of Dr. Kouseevitzky's favorites. Mr. Munch will close the festival Sunday afternoon with the Berlioz "Requiem," in which Andrew McKinley will sing the tenor solo.

TODAY'S PROGRAM

Mr. Munch has chosen for this afternoon, Beethoven's Overture to "Egmont" and "Eighth" Symphony; Debussy's "Iberia" and the "Danse des Morts" by Arthur Honegger. In the latter, the festival chorus, prepared by Hugh Ross, will sing, with Richard Sharretts, baritone; Irene Jordan, soprano; Betty Lou Allen, contralto, and Arnold Moss, narrator.

A few changes have been made in next week's Berkshire Music Center calendar. "Trouble in Tahiti," which Leonard Bernstein, the composer, describes as "a little opera in seven scenes," will be given two performances Friday (August 8) at 8:15 and 9:45. The symphony concert by the school orchestra, originally scheduled for Friday night, will be given Saturday at 2:30 led by student conductors and Thor Johnson, Cincinnati orchestra leader, and a former Tanglewood student. At [illegible]:30 the small concert will sing.

NEW YORK, N. Y.
TIMES

AUG 2 - 1952

TANGLEWOOD PUTS ITSELF ON DISPLAY

Annual 'Parade' at Berkshire Festival Features Programs by All Forces of the Center

By HOWARD TAUBMAN

Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 1—The Berkshire Music Center, an integral part of the Berkshire festival development, is in its tenth year this summer, and the annual "Tanglewood on Parade," which is a long, informal show put on by and for the forces of the center, had the character of a retrospect today.

Like the "Tanglewood on Parade" of seasons gone by, it was as varied as a four-ring circus, and it lasted longer. From about 4 P. M. until close to midnight there was music going on somewhere on the grandly rolling acres of Tanglewood, lovely estate high in the Berkshire Hills. Most of it was made by students or alumni of the Berkshire Music Center, with the Boston Symphony Orchestra adding its sumptuous services.

Perhaps for an hour or so between 7:30 and 8:30 P. M. the voices and instruments fell silent, and Tanglewood became a vast picnic ground. The hundreds of students at the center, the members of the Boston Symphony, and the thousands of the audience sat and lolled on the lawn and ate their suppers. The picnic parties were gay, and the spirit of Tanglewood was gay today.

Young People Show Wares

Underneath the gaiety there was the high purpose that invests the manifold activities here. For the young people who come to spend six weeks of concentrated work in their chosen field, whether it be composition, orchestral playing, choral singing, opera, staging or whatnot, were intent on showing the public what they had accomplished in the first five weeks of their residence.

To judge by what went on today, they had acomplished a great deal. Let us take each element of the program to show the scope not only of "Tanglewood on Parade" but of Tanglewood and the Berkshire Music Center.

At about 4 P. M. the opera department led off with performances in the formal garden. There, under a hot, blue sky, its young people produced Pergolesi's little opera, "Livietta and Tracollo," and scenes from Jacques Ibert's "Angelique." It was so warm in the sun that some in the audience raised parasols for protection, and the pianist used an umbrella to keep the rays out of his eyes. But the performances had life and pace.

At 5:45 P. M., on time as announced, there was a fanfare by a choir of brasses. Boris Goldovsky, head of the Berkshire Center's opera department, mounted a rostrum and welcomed the gathering audience, inviting it to choose whatever phase of music pleased it and tell it of all that would be going on in the next hour or so.

No one person, of course, could catch up with more than a fragment of each event presented by the proud representatives of the Berkshire Music Center.

Chamber Music Offered

In the Chamber Music Hall—a fancy name for a charming, converted barn—the departments of chamber music, choral music and composition collaborated on a varied program that included pieces by Yehoshua Lakner, a young man from Israel, and Leonard Rosenman, both studying here this summer.

In the recently enlarged barn—this barn, if you please, wears no pretentious name, though its facilities are good for rehearsals and performances—the members of the Tanglewood study group played and sang music by Caldara, Purcell, Binchois, J. C. Bach, Handel and J. S. Bach.

The study group is made up of sixty men and women—most of them young—who have no aspirations to professional careers in music but who spend anywhere from two to six weeks enrolled as students here, working passionately at it. In an age when people are content to let a few professionals make their music for them, their work was worthy of special respect.

After the other groups had gone to their well-earned picnic suppers, the choral department massed on the porch of the main house, the very house where Nathaniel Hawthorne's hosts had lived more than a century ago, and sang a long program of old and new music.

Orchestra Donates Services

Then at 8:30 P. M., just as if no music had yet been heard, the principal concert of the day took place in the music shed. Here the orchestra was the Boston Symphony, donating its services like everyone else today for the benefit of the center's scholarship fund. The conductors and soloists were all alumni of the center, and the distinction of this group as well as the calibre of its performances was the measure of the services that this institution had performed since it was founded by the late Serge Koussevitzky.

James Aliferis conducted the last movement of "The Prairie," a work for chorus and orchestra by Lukas Foss, one of Tanglewood's brightest young products, with the center chorus helping out with the choral sections.

Howard Shanet directed Chausson's "Poeme," with Jacob Krach-Malnick, now concertmaster of the Philadelphia Orchestra, as the violin soloist.

Mr. Foss was the conductor for the Mendelssohn G Minor Piano Concerto in which Seymour Lipkin, gifted winner of the Rachmaninoff prize of some years ago, was the soloist.

Finally, there was a performance of the last act of "Carmen," conducted by Leonard Bernstein, probably the most eminent Tanglewood alumnus. His singers were Mildred Miller, now of the Metropolitan; David Lloyd, James Pease, Francis Barnard, Margo Stagliano and Nacqueline Bazinet. Again the center's festival chorus chipped in.

And to end the evening on a cheerful note, there was dancing on the lawn, with music provided by the center's forces and with the waltzing supplied by anyone in the center or audience young enough in body and spirit to take a turn on the green.

NEW YORK, N. Y.
JOURNAL-AMERICAN

AUG 2 - 1952

Gala Celebration at Tanglewood

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., Aug. 2.—Ten sessions of the Berkshire Music Center turned the annual "Tanglewood on Parade" into a gala celebration yesterday.

It culminated in an unusual program by the Boston Symphony Orchestra in which the conductors, soloists, and one composer were all alumni of the Music Center. The event attracted a crowd of 6,000.

Four exhibition concerts held simultaneously opened the "parade." the opera department presented Andre Singer's provocative scenic cantata "Alcottiana," staged by Boris Goldovsky. The orchestra department and the Tanglewood study group each offered an hour-long program. The chamber music, choral music, and composition departments combined for the fourth event.

Later during the picnic hour on the lawn the chorus gave its concert. As a prelude to this "musical circus" Pergolesi's "Livietta and Tracollo" and Ibert's "Angelique," on act operas somewhat abridged, were given in the formal gardens in the late afternoon.

The B. S. O.'s concert opened with the lost movement of Lukas Foss' "The Prairie" conducted by James Aliferis. Jacob Krachmalnick, now concertmaster of the Philadelphia Orchestra, was the violin soloist in Chausson's "Poeme" conducted by Howard Shanet.

Seymour Lipkin played the Mendelssohn Piano Concerto in G Minor with Foss conducting. The program closed with the last act of Bizet's "Carmen" conducted by Leonard Bernstein.

The principals were Mildred Miller, who had sung Carmen earlier this Summer at Lewisohn Stadium, David Lloyd (Don Jose), James Pease (Escamillo), and Francis Barnard (Zuniga).

Aaron Copland welcomed the audience, paying tribute to the late Serge Koussevitzky for his vision in founding the Music Center in 1940. He pointed out that the idea of combining a school with a music festival was still unique and that the benefits derived from having practical experience in conjunction with practicing musicians uncalculable.

In its 10 sessions interrupted by the war, the Berkshire Music Center has schooled over 3,800 students. They have come from every state in this country and 44 other countries. A large number now occupy prominent places in the musical life of the country.

HARTFORD, CONN..
COURANT

AUG 2 - 1952

'Tanglewood-On-Parade' Given To Benefit School

TANGLEWOOD, LENOX, Mass., Aug. 1 (Special)—In the midst of golden weather, the Berkshire Music Center offered the public its annual student grab-bag, "Tanglewood-On-Parade."

The event, a benefit, as always marked the tenth year of the center's school, which has been attended by more than 3,800 pupils and has tided over as teachers a large number of Boston Symphony Orchestra players, during summer's otherwise slim pickings.

The program had more simultaneous events than the Olympics at Helsinki. It opened at 4 o'clock with two performances by the opera department, especially for holders of box seats and reserved tickets, and it ended up nearly at midnight, with waltzing on the lawn under a copper moon, unquote.

Sandwich Fare

In between, there was a fanfare for brass, followed by a welcome to the picnic-packing, camera-lugging public, given by Boris Goldovsky, opera department head; at 6:30 short symphonic works by the student orchestra in the big shed; more opera in the concert hall; chamber music by and for its devotees; a choral program to take the place of Muzak while you ate; and the main fandango at 8:30 o'clock, with the usual assortment of speeches summing up the past and prphesying the future, followed by a concert by the Boston Symphony Orchestra, for which the assorted conductors and soloists were all alumni of the Berkshire Music Center.

Not being of a snoopy nature, this reporter doesn't know where you went, but he spent much of his time listening to operas, all three of them. There were Pergolesi's "Livietta E Tracollo," Ibert's "Angelique," or what Mr. Goldovsky called the best three quarters of it, and "Alcottiana," by Andre Singer.

All were excellently performed. The Pergolesi was the usual pert and pretty polyphony, full of the old eighteenth century theater nonsense. The Ibert was wonderful fooling about a wife for sale, a little skimpy on the music side but delightful satire what there was of it, and long on theater. The cast was tremendously good at singing and acting, among them Betty Lou Allen of Hartford and Paris, this department's candidate for the gal most likely to succeed by talent and charm.

New Work Introduced

The performances were in the fomal garden of Tanglewood, with a handsome view toward the skipping Berkshire Hills in all directions. The afternoon sun blazed down, making the experience a little like ordeal by fire for cast and audience. The latter made themselves paper bonnets out of the programs, and looked like some strange cult come to worship music, which in part they were. Mr. Goldovsky like an Eastern potentate, sat beneath an umbrella held by some willing slave, while he played the piano scores for both performances. Privilege, that's what it was.

Naturally enough, the ubiquitous Mr. Goldovsky turned up again for the premiere of "Alcottiana." In introducing the new work, he pointed out that its libretto is based on actual conversations of boys attending Bronson Alcott's School in Concord, Mass., a century ago. He said that it would be hard to imagine more unlikely material. This department, recalling a cantata made from Plato's dialogues given once by the friends and enemies of modern music at the Wadsworth Atheneum, and remembering Virgil Thomson's (stop me if I'm wrong) settings for excerpts from the American Mercury, was tempted to demur, but let it pass.

In any event, that's what it was. Mr. Singer's "Scenic Cantata," a kind of compromise between theater and oratorio outwardly, has been exceedingly well put together formally, for all operatic purposes. In musical style, it is temporarily and shyly modern. In spirit, it is tender and deeply sincere, as it discourses on "Appetites and Passions," "Fishing," and "Recovery Through Faith." Its heart and outlook well catch up the feeling of children. Unfortunately, sheerly as music, it is not very imaginative. While "Alcottiana" is charming, one is confronted with the fact that its charms are entirely conventional musically, neat, winsome but hardly striking. The performance again was top rate.

Copeland In New Welcome

Aaron Copland, assistant director and head of the composition department, led off the main event of the evening in the music shed, by welcoming the populace all over again, and recounting the ten years history of the Berkshire music center.

Thereafter there was Lukas Foss' "The Prairie" (last movement, for chorus and orchestra) conducted by James Aliferis, Chausson's Poeme, with Howard Shanet as conductor and Jacob Krachmalnick as [illegible], the Mendelssohn G Minor Concerto, with Seymour Lipkin at the keyboard and Mr. Foss [illegible] the podium; and finally, [illegible] act of "Carmen", [illegible] Leonard Bernstein. Soloists [illegible] Mildred Miller in the title [illegible] David Lloyd as Don Jose, [illegible] Pease as Escamillo, Francis [illegible] and as Zuniga, Margo S[illegible] as Frasquita, and [illegible] Bazinet as Mercedes. The orchestra was [illegible] the [illegible] Symphony [illegible] choral [illegible] were [illegible] Berkshire Festival Chorus.

It is [illegible] to have [illegible] part in [illegible] Center [illegible] showing [illegible] neither [illegible] Mr Lipkin [illegible] performances [illegible] Poeme or the Third M[illegible] Concerto.

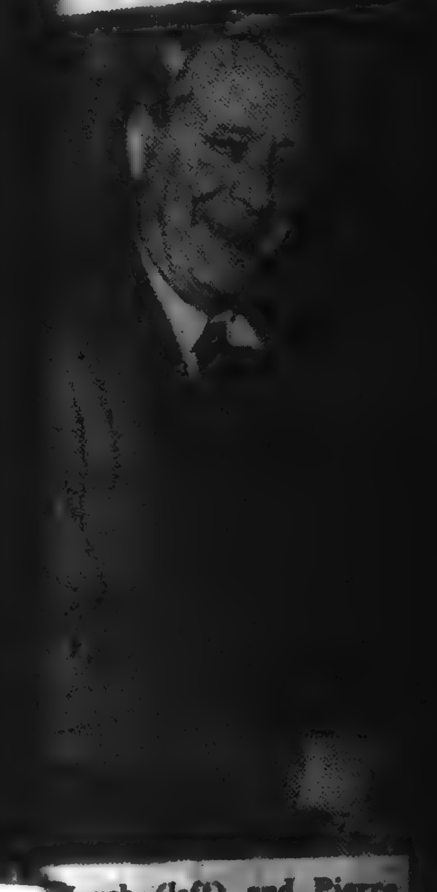
Reports of the [illegible] ance were enthusiastic [illegible] reporter [illegible] He was busy with a performance of his own, in the press [illegible] Having never heard the [illegible] of "Carmen", and having little regard for the Bizet work anyhow, he could see no special reason for breaking the precedent at this point.

T. H. P.

RINGFIELD, MASS.
REPUBLICAN

UG 3 - 1952

Smiles at T



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44 other countries. A large
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SPRINGFIELD, MASS.
REPUBLICAN

AUG 3 - 1952

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NEW YORK, N. Y.
HERALD TRIBUNE

AUG 3 - 1952

Tanglewood
The Berkshire Festival

* * *

By Jay S. Harrison

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The intermission over, Miss Harshaw returned to sing the Immolation Scene from Wagner's "Goetterdaemmerung," and this was preceded by two familiar orchestral excerpts from the same opera, Siegfried's Rhine Journey and the Death of Siegfried.

The final event at last night's panoramic celebration, "Tanglewood on Parade," following a 6 o'clock talent display by the Berkshire Music Center's several student departments, was a concert of music performed by alumni of the Tanglewood school who have quickly traveled the road to fame. The program, introduced by Aaron Copland, who paid tribute to the foresight and organizational skills of the Berkshire Music Center's late founder and director, Dr. Serge Koussevitzky, listed a movement from Lukas Foss' "The Prairie," conducted by James Aliferis; Chausson's "Poeme," with Jacob Krachmalnick as violinist and Howard Shanet as conductor; the Concerto in G Minor of Mendelssohn, featuring the pianist Seymour Lipkin and Mr. Foss as conductor, and the last act of Bizet's opera "Carmen," with Leonard Bernstein as conductor and Mildred Miller, mezzo-soprano, David Lloyd, tenor, and Mr. Pease as soloists.

At this concert, intensity was the keynote of the hour. Youth must be served, and served it was in an evening of nervous, energetic music-making the likes of which we shall wait long again to hear. Mr. Aliferis, the chorus and Boston Symphony Orchestra provided a tense and brash reading of Mr. Foss' raw, square-jawed "Prairie," and Mr. Krachmalnick's "Poeme," though not always precise in pitch, flickered brightly and soared with the wings of a stratocruiser.

Another example of the supercharged and high-powered was found in the Lipkin-Foss rendition of the Mendelssohn Concerto, though here the streamlining clashed head on with the music's inherent serenity and warmth. Technically, it was a performance to match any other, but its express-train sentiment was far afield of the gentle romanee with which the composer has touched his melodic lines.

The concert was brought to an end by Mr. Bernstein in the unfamiliar characterization of opera conductor, and it is a role which suits him well. Lacking the majestic panoply of a stage production, Bizet's "Carmen" was nonetheless filled with drama and illumined by orchestral high lights that often pass unnoticed in the opera house. And the singing of the principals echoed, in its vast vigor, those elements of the dynamic with which the evening had begun and which had brought it to its close.

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REPUBLICAN

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TOLEDO, OHIO
BLADE

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SEC. 2

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INDIANAPOLIS, IND.
TIMES

AUG 3 - 1952

Stage and Music—
Hypnotic Ravel

By HENRY BUTLER
Times Staff Writer

LENOX, Mass., Aug. 2—The Berkshire Festival in nearby Tanglewood has a dreamlike quality no description can convey.

Big crowds, traffic congestion, chow lines at refreshment stands—all the usual accompaniments of summer music here seem unreal.

Even the discomfort of sitting too close to thousands of other perspiring listeners in this record-breaking hot summer air is unimportant. The music alone has meaning.

The huge fan-shaped Shed, successor to the old tent where cloudbursts sometimes used to blitz the Boston Symphony into silence, has rare acoustic properties. From the great stage and shell, the music penetrates far beyond the Shed's borders.

And it's music the like of which you'll hear nowhere else this summer. In an earlier piece, I spoke of Stravinsky's "Rite of Spring," given a tremendous send-off Saturday night by Pierre Monteux and the orchestra.

Sunday afternoon, I heard the most sensational performance imaginable of Ravel's two "Daphnis and Chloe" Suites. Charles Munch (some readers will remember his appearance at Indiana University several seasons ago with the French Orchestre National before he came to the Boston Symphony) conducted.

* * *

MR. MUNCH deliberately emphasized the hypnotic qualities of Ravel's score. Using the often neglected choral part, which was sung by a well trained choir of Tanglewood music students, he built both suites into huge climaxes.

The conclusion of the "Danse Generals" of the second suite reached an intensity I've never heard before. It won an ovation for Mr. Munch, the orchestra and Georges Laurent, first flutist, who had the most important solo passages. Mr. Munch himself joined in applauding Mr. Laurent.

Earlier in the program were the symphonic interlude from Cesar Franck's "Redemption," an excellent performance of Bizet's sprightly and only symphony, written in his youth, and a remarkably interesting new choral work by Luigi Dallapiccola.

The novelty was "Three Songs in Captivity," consisting of imaginary prayers by Mary Stuart, Bothius and Savonarola. The Tanglewood Chorus, ably directed by Hugh Ross, was accompanied by two pianos (Lukas Foss and Ralph Berkowitz), two harps and percussion.

* * *

THAT LAST term sounds innocent enough, but when you have tympani, bass drum, Chinese gongs, xylophone, snare drum, chimes and, believe it or not, vibraharp taking part, you have some extraordinary tonal possibilities. Mr. Dallapiccola missed none of those possibilities in his polytonal, contrapuntal and cross-rhythmic variations on the famous "Dies Irae" theme.

The work has great lugubrious power. As always when I hear something new like this, I wonder how the composer can even begin to imagine beforehand the sound effects he ultimately will attain. Such complete distortion of 19th-century musical patterns strikes me as a superhuman accomplishment.

And though Mr. Dallopiccola's work is much smaller and less forceful, of course, than Stravinsky's "Sacre du printemps," it contains some even more out-of-this-world effects. Marvelous feat, and I'm glad the composer himself was there Sunday for applause.

Add the grounds, the trees, the views, the air, the whole region, like a super-size, really well-watered Brown County, and you have some idea of this Berkshire Festival.

Great stuff, and certainly worth a trip before you die.

[78]

SPRINGFIELD, MASS.
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The intermission over, Miss Harshaw returned to sing the Immolation Scene from Wagner's "Goetterdaemmerung," and this was preceded by two familiar orchestral excerpts from the same opera, Siegfried's Rhine Journey and the Death of Siegfried.

The final event at last night's panoramic celebration, "Tanglewood on Parade," following a 6 o'clock talent display by the Berkshire Music Center's several student departments, was a concert of music performed by alumni of the Tanglewood school who have quickly traveled the road to fame. The program, introduced by Aaron Copland, who paid tribute to the foresight and organizational skills of the Berkshire Music Center's late founder and director, Dr. Serge Koussevitzky, listed a movement from Lukas Foss' "The Prairie," conducted by James Aliferis; Chausson's "Poeme," with Jacob Krachmalnick as violinist and Howard Shanet as conductor; the Concerto in G Minor of Mendelssohn, featuring the pianist Seymour Lipkin and Mr. Foss as conductor, and the last act of Bizet's opera "Carmen," with Leonard Bernstein as conductor and Mildred Miller, mezzo-soprano, David Lloyd, tenor, and Mr. Pease as soloists.

At this concert, intensity was the keynote of the hour. Youth must be served, and served it was in an evening of nervous, energetic music-making the likes of which we shall wait long again to hear. Mr. Aliferis, the chorus and Boston Symphony Orchestra provided a tense and brash reading of Mr. Foss' raw, square-jawed "Prairie," and Mr. Krachmalnick's "Poeme," though not always precise in pitch, flickered brightly and soared with the wings of a stratocruiser.

Another example of the supercharged and high-powered was found in the Lipkin-Foss rendition of the Mendelssohn Concerto, though here the streamlining clashed head on with the music's inherent serenity and warmth. Technically, it was a performance to match any other, but its express-train sentiment was far afield of the gentle romanee with which the composer has touched his melodic lines.

The concert was brought to an end by Mr. Bernstein in the unfamiliar characterization of opera conductor, and it is a role which suits him well. Lacking the majestic panoply of a stage production, Bizet's "Carmen" was nonetheless filled with drama and illumined by orchestral high lights that often pass unnoticed in the opera house. And the singing of the principals echoed, in its vast vigor, those elements of the dynamic with which the evening had begun and which had brought it to its close.

INDIANAPOLIS, IND.
TIMES
AUG 3 - 1952

Stage and Music—

Hypnotic Ravel

By HENRY BUTLER
Times Staff Writer

LENOX, Mass., Aug. 2—The Berkshire Festival in nearby Tanglewood has a dreamlike quality no description can convey.

Big crowds, traffic congestion, chow lines at refreshment stands—all the usual accompaniments of summer music here seem unreal.

Even the discomfort of sitting too close to thousands of other perspiring listeners in this record-breaking hot summer air is unimportant. The music alone has meaning.

The huge fan-shaped Shed, successor to the old tent where cloudbursts sometimes used to blitz the Boston Symphony into silence, has rare acoustic properties. From the great stage and shell, the music penetrates far beyond the Shed's borders.

And it's music the like of which you'll hear nowhere else this summer. In an earlier piece, I spoke of Stravinsky's "Rite of Spring," given a tremendous send-off Saturday night by Pierre Monteux and the orchestra.

Sunday afternoon, I heard the most sensational performance imaginable of Ravel's two "Daphnis and Chloe" Suites. Charles Munch (some readers will remember his appearance at Indiana University several seasons ago with the French Orchestre National before he came to the Boston Symphony) conducted.

* * *

MR. MUNCH deliberately emphasized the hypnotic qualities of Ravel's score. Using the often neglected choral part, which was sung by a well trained choir of Tanglewood music students, he built both suites into huge climaxes.

The conclusion of the "Danse Generals" of the second suite reached an intensity I've never heard before. It won an ovation for Mr. Munch, the orchestra and Georges Laurent, first flutist, who had the most important solo passages. Mr. Munch himself joined in applauding Mr. Laurent.

Earlier in the program were the symphonic interlude from Cesar Franck's "Redemption," an excellent performance of Bizet's sprightly and only symphony, written in his youth, and a remarkably interesting new choral work by Luigi Dallapiccola.

The novelty was "Three Songs in Captivity," consisting of imaginary prayers by Mary Stuart, Bothius and Savonarola. The Tanglewood Chorus, ably directed by Hugh Ross, was accompanied by two pianos (Lukas Foss and Ralph Berkowitz), two harps and percussion.

* * *

THAT LAST term sounds innocent enough, but when you have tympani, bass drum, Chinese gongs, xylophone, snare drum, chimes and, believe it or not, vibraharp taking part, you have some extraordinary tonal possibilities. Mr. Dallapiccola missed none of those possibilities in his polytonal, contrapuntal and cross-rhythmic variations on the famous "Dies Irae" theme.

The work has great lugubrious power. As always when I hear something new like this, I wonder how the composer can even begin to imagine beforehand the sound effects he ultimately will attain. Such complete distortion of 19th-century musical patterns strikes me as a superhuman accomplishment.

And though Mr. Dallopiccola's work is much smaller and less forceful, of course, than Stravinsky's "Sacre du printemps," it contains some even more out-of-this-world effects. Marvelous feat, and I'm glad the composer himself was there Sunday for applause.

Add the grounds, the trees, the views, the air, the whole region, like a super-size, really well-watered Brown County, and you have some idea of this Berkshire Festival.

Great stuff, and certainly worth a trip before you die.

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BOSTON, MASS.
HERALD

AUG 3 - 1952

European Music on Air: Another Go at It

By RUDOLPH ELIE

The resumption of this musical piece in the middle of the summer always gives me what is known as pause for the main and simple reason, as Penrod always put it, that there is remarkably little to write about save the various "festivals" of the season.

The principal festival in these parts, of course, is the Berkshire Music Festival now in midstream, but this offers little room for more than passing notice as its programs are inexpressibly routine. Indeed, of the entire program of the main series, only Honegger's "Danse des Morts" arouses any real interest at all for the serious music lover though not, of course, for the tourist. Since it is the tourist with his interest in the conventional repertoire of Brahms, Beethoven, Ravel, Franck, etc., who supports Tanglewood, there is no question of any criticism of this policy; it merely makes the affair of little real importance to the serious musical world at large.

The weekly events at Castle Hill are generally more interesting musically, and Mr. Barlow in his capacity as director of them has by his very winning personality and his faultless musical taste given them authority and charm. The scene of the concerts themselves, in the extraordinarily fine sunken gardens of the Crane estate with its new John Alden Carpenter memorial stage, is of the greatest beauty, and the programs so far have been highly musical. The events at the Plymouth Rock Center of Music and Drama in Duxbury, too, have been interesting and have gone off, according to all reports, exceptionally well considering the youth of this re-organized project. I hope, in due course, to look on both of these nearby musical affairs.

EUROPEAN RADIO

In the meantime, there is one musical matter that might bear a little further discussion, and that is the quality of European broadcasts of classical music. During my recent visit to Europe with the Boston Symphony, I took along a portable radio for the purpose of monitoring European radio in this connection, as I had always assumed that its classical musical programs were far and away ahead of our own. Although I had listened often to European programs in previous trips, gaining what seemed to me the sketchy and, therefore, faulty opinion that these programs weren't much good, the possession of my own radio proved to me beyond a question that they really aren't. I consequently devoted a column to the subject during the series concluded some weeks ago.

There presently arrived a hot letter rushing to the defense of European radio. The author accused me of not having the capacity to recognize artistic integrity if I fell over it I admit having fallen headlong over many instances of artistic integrity, but when it comes to knowing good programming from bad programming, good music from bad, and good musical commentary (if any) from bad, I was brought up in the hard school of listening to the author's own radio station, and am as capable of recognizing lack of taste as any one.

Be that as it may, it was my experience to listen many hours to radio stations from Paris to Berlin and from Amsterdam to Bordeaux, including the U. S. stations serving American GIs of the occupation forces (I do not count these, as they very largely offer the homely chit-chat of American disc jockeys playing, "Cry".)

These programs, as I pointed out at the time, offer talk and music. The talk is more often than not a lecture or a reading by one person on a topic of the most improbable nature, and seldom if ever contemporary in the news sense. Sometimes the talks are conversations between A and B, in which B, the station announcer, merely feeds A, who may be anybody, questions. They are interviews, but interviews entirely lacking in personality or conflict of either opinion or point of view.

It may be argued that our own shows are often cheap and vulgar, and I am first to admit that. But European radio is absolutely the last word in remoteness from the people; there is nothing to help bring the people together, to give them any sense of comradeship, of community of interest, of oneness as a people or a culture. It may also be argued, as my correspondent did argue, that they are too adult to need such radio instruction or inspiration, but any one who has ever observed the appalling disregard of the other fellow's feelings, as represented by French "individualism" and German arrogance to those in inferior station cannot call it adult. On the contrary, despite two catastrophic wars, the European people, as a whole, still have not learned the first syllable of co-operation—and European radio is doing nothing whatever to help.

HUB'S STATIONS BETTER

And the music! As I stated at the time, whole symphony programs are given, and marvelous programs, too. As often as not, however, a whole concert is broadcast without any announcement whatever. The individual numbers are seldom announced, and silence between number may go on for minutes; long enough, indeed, to persuade the listener the station has gone off the air. If the music is recorded music, a symphony movement may be preceded and followed, not by jazz or popular music, but by the European equivalent of hill billy music. Symphonies are chopped off in the middle, good jazz is sandwiched between solos upon the harpsichord, and solos upon the harpsichord are sandwiched between female choruses singing the sentimental pieces for that form by Brahms.

This may be pretty much of a generalization, but it comes pretty close to hitting the mark. I admit exceptions (though I've never happened to hear any), but the willy-nilly musical programming that goes on in Europe — and I except the BBC which, in all its three series is absolutely first class — simply would not be accepted here. Our first all-classical long wave station failed to be sure, but not for reasons of programming. Our present FM wave stations offering daily programs of classical music, namely WGBH, WXHR, WCRB and WBUR, which may be said to aim for the "European" standard, far exceed, in programmatic integrity and advancement of cultural aim, any European radio station I ever heard.

DAYTON, OHIO
NEWS

AUG 3 - 1952

DAYTONIANS AT BERKSHIRE CENTER

Two young Dayton musicians are studying at the Berkshire Music Center (the summer school of the Boston Symphony orchestra) at Tanglewood in Massachusetts this summer. They are Roland Small, bassoonist, 237 W. Norman av., and Myrian Baker, violinist, 37 Pinehurst av. Here they are chatting with Richard Burgin, concertmaster of the Boston Symphony.

BUFFALO, N. Y.
COURIER-EXPRESS

AUG 3 - 1952

In the Realm of Music

By Kenne

Berkshire Festival's Titus Is Sold

The final weekend of the Berkshire Festival by the Boston Symphony Orchestra, Charles Munch conducting, will open Thursday with Schumann's Symphony No. 1, Swanson's Short Symphony and Brahms' Second Piano Concerto, in which Artur Rubinstein will make his first appearance at Tanglewood in the solo part.

A. Rubinstein

Leonard Bernstein will occupy the podium for the Serge Koussevitzky memorial concert on Saturday night. The program will be C. P. E. Bach's Andante from Concerto in D Major, Aaron Copland's Third Symphony and Sibelius' Fifth, one of Dr. Koussevitzky's favorites. Munch will close the festival next Sunday afternoon with the Berlioz Requiem, in which Andrew McKinley will sing the tenor solo.

A few changes have been made in next week's Berkshire Music Center calendar. Trouble in Tahiti, which Bernstein, the composer, describes as "a little opera in seven scenes," will be given two performances Friday evening. The symphony concert by the school orchestra, originally scheduled for Friday night, will be given Saturday afternoon, led by student conductors and Thor Johnson, Cincinnati orchestra leader, and former Tanglewood student.

The schedule otherwise remains as announced, with the theater sold out three weeks in advance for performances of Mozart's Titus Monday and Tuesday nights.

The Tanglewood performance of this opera may be its first production in the United States. The opera was commissioned to be performed at the coronation of Joseph II as King of Bohemia.

In the last year of his life Mozart was busy composing The Magic Flute when his work was interrupted by the commission for Titus which was composed, rehearsed and performed within six weeks. Mozart, ill and under considerable pressure, was aided by his favorite student, Sussmayer.

For the Tanglewood production, the text of the opera has been revised and translated into English by Boris Goldovsky and Sarah Caldwell. Spoken dialogue will be substituted for recitatives. Mozart's music has been left intact and in its original order.

The opera concerns a conspiracy against the life and throne of a Roman emperor. The scenery was designed by Charles Elson and makes use of a new light projection machine designed by Paul Planner. It mak possible a number of unusual sc effects, the most remarkable of which is the burning of Rome, climaxi the first act.

Pops Guests

Marylee Myers, soprano, and H bert Beattie, bass-baritone, will guest soloists at Tuesday's Pop cert at Kleinhans Music Hall, Buffalo Philharmonic Orchestra sents An Evening of Rodgers, K and Berlin Music. D'Artega will rect the orchestra in his own arran ments from such operettas as Ann Get Your Gun, Showboat, South P cific, Carousel and Oklahoma.

Miss Myers makes her secon pearance with the Buffalo Orchest having also appeared as guest solo with the Rochester Civic Orchestr and the Minneapolis Symphony. Bea tie's appearance also is a repeat. former member of the Syracuse U versity music department, he has with the New York Philharmo Orchestra.

In addition to solo selections the programmed operettas, they appear in duets from Showbo Roberta.

Park Series

Conductor Jan Wolanek and Buffalo Civic Orchestra will in Schiller Park at 9 o'clock this e ning in another of the city park c certs, Under the Stars. A vari composers are programmed, in ing Offenbach, Kalman, Kreisler and Anderson.

Lillian Bruce, soprano, heard in Romberg's One K Herbert's Romany Life, while Gibson, baritone, will sing Ol River from Showboat and Tramp, Tramp from Naughty M etta.

On Wednesday evening at the starting time, Under the Stars appear in Cazenovia Park. Concerts are followed by an hour of dancing to the music of Louis Pod gorski's orchestra.

MIAMI, FLA.
HERALD

AUG 3 - 1952

Tanglewood Welcome Set

When Charles Munch conducts the Boston Symphony Orchestra for the first time since its triumphal tour of Europe, Berkshire County, Mass., will give the players both an official and an unofficial welcome.

The occasion will be the opening of the major Berkshire Festival in the Tanglewood music shed Thursday evening, when county officials will be present to hear Beethoven's Third and Brahms' First symphonies and to witness the presentation of a resolution of appreciation to the conductor by the mayor of Pittsfield, the city nearest to Tanglewood.

The concert will be the first of nine in the shed on Thursday and Saturday nights and Sunday afternoons. Other conductors beside Munch will be Pierre Monteux and Leonard Bernstein.

PRINGFIELD, MASS.
REPUBLICAN
[illegible] 1952

Contrasting Piano Styles Played by Nicole Henriot

Subtlety of Faure Ballade and Directness of Ravel Concerto Brought Out by French Pianist at Tanglewood; 'Songs of Captivity' Impressive

By VICTOR PRAHL

Nicole Henriot, [illegible] French pianist, was the soloist with the Boston Symphony [illegible] Charles Munch [illegible] Tanglewood at the Thurs[illegible] Ballade by Gabriel [illegible] concerto by [illegible] Henriot is not [illegible], having appeared [illegible] the Community [illegible] those who [illegible] New York Philharmonic [illegible] her fine performance [illegible]-flat Concerto [illegible]. Her appearance [illegible] was equally successful.

Faure and Ravel

The Faure [illegible] difficult piece, although [illegible] its virtuosity neither [illegible]. However, Miss [illegible] all that illusive [illegible] pervades the music of [illegible] the Ravel was [illegible] external. In [illegible] 20 years ago [illegible] composer experiments with the "blues" in the first movement and with jazz in the last, but it is in the extended cantilena of the slow movement played first by the piano, then by the orchestra with embellishment from the solo instrument, that we found its greatest beauty.

With real tonal depth and a fine sense of lyricism, Miss Henriot, sustained beautifully its poetic mood. After the tricky syncopations of its "Presto" finale, the soloist received a tremendous ovation in which Mr. Munch and the orchestra shared.

The piano numbers were preceded by a superb performance of Faure's incidental music to "Pelleas and Melisande," and the second half was devoted to Brahms's "Fourth." Mr. Munch's fine conception of this work is well known. His performance of it with the Boston Orchestra recently received the highest award of the Academie du Disque Francais publicly proclaimed in the Paris National Assembly. It is to be regretted that the heavy afternoon rain kept many from attending this concert.

"Songs of Captivity"

On a series of programs which have not featured many contemporary works, we must mention as outstanding the three "Songs of Captivity" by Luigi Dallapiccola, teacher of composition at the Berkshire Center of Sunday's concert. Here was music in the ultra-modern and certainly very personal idiom, but so intensely gripping that one reacted immediately to its forcefulness and sincerity of utterance.

After the fine singing of these three settings of poems, "Prayer of Mary Stuart," "Invocation of Boethius" and "The Farewell of Gerolamo Savonarola" by the Berkshire chorus, under the expert direction of Hugh Ross, the composer was called to the stage in a spontaneous outburst of applause by the large audience.

Tanglewood on Parade

The opera scenes, chamber music, choral groups, and orchestra concert programed at Tanglewood on Friday afternoon culminated in an evening concert by the Boston Symphony featuring alumnae students as conductors and soloists.

There was not the usual array of distinguished speakers of previous years but Aaron Copland, teacher of composition at the Center, made a brief introductory address, in which he paid tribute to the late Serge Koussevitzky, his ideals in establishing the school, and spoke of how now after 10 years they can point with pride to such distinguished [illegible].

James [illegible] lead the chorus in the final portion of Lukas Foss' cantata, "The Prairie". With earthy words by Carl Sandburg, this is a work of solid substance, and the chorus delivered it with a full, lusty tone, forceful and moving. Jaco Krachmalnick, concertmaster of th Philadelphia Orchestra, playe Chausson's "Poem", with externa modesty but a warm inner musicality. Under Howard Shanet's viril conducting it became more of a symphonic poem, which is really what i is.

Whatever this soloist lacked i virtuosity was more than made u by Seymour Lipkin, in the Mendels[illegible] Piano concerto in G minor. With Lukas Foss at the baton the turned out a performance that bris[illegible] with the fire and vitality of youth. Mr. Lipkin received the ovation of the season after the final movement.

Last Act of "Carmen"

Chief interest centered in the last act of "Carmen" with Mildred Miller in the title role. But those who expected an opera performance in costume and with decor, were disappointed for it was given merely in concert form. However, as the opera proceeded there were many compensations. First of all there was a chorus the equal of which few opera houses could boast, which sang English that one could understand, then there was the Boston Symphony accompanying and Leonard Bernstein in especially high form conducting.

When Miss Miller sang her opening phrases in the short duet with Escamillo, the chills ran up one's back. Since last heard several years ago her voice has developed into one of great beauty and judging from hearing her in this act we predict that she will undoubtedly become one of the great Carmens of our time. The voice is deep, rich, warm and expressive and one never missed a word.

The enunciation of all the soloists was perfect and this performance was another peg up for opera in English. David Lloyd gave an extra dramatic punch to the role of Don Jose and James Pease was an excellent Escamillo. Singing smaller roles were Francis Barnard (Zuniga), Margo Stagliano (Frascita) and Jacqueline Bazinet (Merc[illegible]). Naturally the audience of about 6000 was tremendously enthusiastic.

GRAND RAPIDS HERALD, SUNDAY, AUGUST 3, 1952 THE

'The Emperor' (GR Boy) and the Military

Left to right in this scene from "Titus" are Sirley Winston, Lloyd Oostenbrug of Grand Rapids, Richard Sharets and Jacqueline Langee. The scene is a conference of Emperor (Oostenbrug) and his military leaders.

BEFORE CRITICAL TANGLEWOOD AUDIENCE

GR Tenor Sings in Titus

By MARGUERITE S. KERNS
The Herald Music Critic

TANGLEWOOD, Lenox, Mass.—Lloyd Oostenbrug, 24-year-old tenor, former Grand Rapids boy who began singing at 9, warbling "When the Moon Comes Over the Mountain," a la Kate Smith, will sing the title role in Mozart's last opera, "Titus" at the Berkshire Music Center here Tuesday night before an audience more exacting than many strictly professional performances draw.

This is believed to be the first complete performance of this opera in the United States.

Oostenbrug, a native of Iowa with his heart set on a musical career, left home when he was 15 and came to Grand Rapids, where he had relatives. He finished his last two years of high school there, graduating from Central High in 1947. The same spring he won a Schubert Club audition. He studied voice with several Grand Rapids teachers, Mrs. Bertha B. Murphy and others. The canny young Dutchman, instead of rushing off for study in a large center, spent the next two years in a job in a Grand Rapids music store and studied and taught voice on the side. All the while he was seeking an opinion he would regard as authoritative on whether his voice was of operatic caliber.

He got the go-sign after an audition in Minneapolis with Max Rudolph and an interview in Minneapolis with Richard Tucker. The young Grand Rapids singer made the trip there on purpose to get their opinions.

AUDITION CHANCE

Then came a chance to audition with a Curtis Institute (Philadelphia) teacher visiting at Milwaukee. He was first accepted by her as a student, and after three private lessons in Philadelphia awarded a scholarship at Curtis. He graduated there last spring.

In Philadelphia he sang leading roles with the Co-Opera Company, organized by Philadelphia singers, had an appearance with the Philadelphia Symphony and made such a hit with an important German Singing Society there when he filled a solo date as a replacement on short notice, that the Society, which was in the habit of employing outside soloists, employed him for its entire concert series the next season.

Awarded a scholarship to Berkshire Music Center, Oostenbrug tried out for the the leading role in "Titus" and has also sung leading parts this summer in excerpts from several operas in programs earlier this summer. Besides his study at Tanglewood, Oostenbrug is studying in New York with Paul Althouse, and plans to continue work with him next season and also to coach with Rosenek, with whom he has coached at Curtis.

Two weeks ago Oostenbrug sang the tenor solos in Schubert's "Mass in G Major" with Charles Munch, Conductor of the Boston Symphony, conducting. Tuesday night, in red velvet and gold, he'll sing an Emperor's role in "Titus" with Boris Goldovsky conducting.

Oostenbrug married a Grand Rapids girl, the former Marjorie Trumbull, daughter of Mr. and Mrs. Alva Trumbull of 901 Zeeland Ct. NE. A brother, Verne Oostenbrug of 1341 Ridgeway St., NE. and a sister, Mrs. William Waanders of 1321 Butler St., SE., live in Grand Rapids.

NEW YORK, N. Y.
TIMES

AUG 4 - 1952

WORK BY HONEGGER IS PLAYED AT LENOX

Throng at Tanglewood Hears Munch Conduct Bostonians in 'Danse des Morts'

By HOWARD TAUBMAN
Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 3—The second week-end of the main phase of the Berkshire Music Festival came to an end this afternoon, with the radiant summer weather bringing out huge crowds. Charles Munch conducted the Boston Symphony Orchestra in a program of Beethoven, Debussy and Honegger.

Arthur Honegger's "Danse des Morts" for baritone, soprano, contralto, narrator, chorus and orchestra was the unfamiliar work on today's program. The soloists were Richard Sharretts, Irene Jordan and Betty Lou Allen, with Arnold Moss as the narrator. The Berkshire Festival Chorus, prepared by Hugh Ross, provided the choral ensemble.

The Honegger work, completed in 1938, has not been performed hitherto by the Boston Symphony and is new to this listener. It combines a slashing, almost violent, dramatic quality with a hushed and soaring tenderness. Under Mr. Munch's direction, it had a performance of sustained brilliance.

Honegger has been attracted to biblical themes from his beginnings as a composer. Compared with his early works in this vein, "Danse des Morts" is tighter more drastic in its contrasts and more tellingly scored. Striking effects are realized with limited elements of the large apparatus used in the score and then with a call upon everyone.

Driving, Pounding Rhythm

Consider two examples. The second section, also titled "Danse des Morts," is hair-raising in its impact. It is as if a Michelangelo in tone had riven the earth. Chorus and orchestra are required to sing at the full and to maintain a driving, pounding rhythm. Then at the end, Affirman, the solo soprano, in high pianissimo tones, soars over the muted orchestra with a rare and touching purity. Miss Jordan, by the way, sang this passage with beauty of tone.

Mr. Munch was the organizing force behind this powerful interpretation, but he got yeoman service from the orchestra, chorus and all the soloists. Mr. Moss read well, though in one place the poor man had to contend with the thunder of a fortissimo ensemble.

Mr. Munch's reading of Debussy's "Iberia" also was one of his fine efforts. He understands the spirit of this music, and he evoked its exotic atmosphere by capturing its subtle colors and rhythms.

As for his conception of Beethoven's "Egmont" overture and Beethoven's Eighth, it was rough-hewn, not particularly balanced in tone or in pacing. But Beethoven responds well to ruggedness.

Last night's Wagner program was conducted by Pierre Monteux with notable clarity and propulsion. His ideas of tempo have balance and proportion; they are not so broad that they induce boredom, and they are not so fast that the music loses its majestic curve. His handling of "Siegfried's Rhine Journey" was a case in point. It had remarkable vigor and it was projected with the grand line.

Three Americans Soloists

The soloists were three young American singers, and they all distinguished themselves. James Pease appeared in Wotan's Farewell from "Die Walkuere," and he used his big bass-baritone with control and variety.

Margaret Harshaw of the Metropolitan Opera, who recently made the jump from the contralto to the dramatic soprano repertoire, appeared in the final duet from "Siegfried" and in the Immolation Scene from "Goetterdaemmerung." Her partner in the "Siegfried" excerpt was Howard Vandenburg.

Miss Harshaw reinforced the impression she made at the Metropolitan last season when she sang the "Goetterdaemmerung" Bruennhilde. Her voice rang out, clear and true. Her singing had temperament, and even though she wore an evening gown and stood in front of an orchestra she conveyed the emotions of a living stage.

Mr. Vandenburg, who was a baritone until he recently became a tenor, proved to be a Wagnerian singer of great promise. His voice is still a bit light, but it had an agreeable lyric quality not unbecoming for Siegfried.

He sang with style and musicianship, indicating that with more experience he should qualify for these difficult major roles in any opera house. Actually he is going to Munich for a year's work, which is just what the musical doctors would order.

It may be that Europe is not producing its usual quota of new Wagnerian singers, but it looks as if the American school of young artists is prepared to take over the burden.

BOSTON, MASS.
POST
AUG 3 - 1952

Frowns on Female Symphony Leaders

ierre Monteaux Teaches No Women at Famed School for Professionals

BY JOHN MASON POTTER

HANCOCK, Me., Aug. 2—Most the homes in this tiny seacoast wn have distinguished visitors is month. All but a few have ken in roomers for the next four eks. The roomers have come, t to relax and to enjoy the cool waters of Frenchman's Bay and the quiet sylvan beauty of the inland area, but to spend August learning to do better what they already do very well.

The visitors are of many nationalities, temperaments and backgrounds, but they have one thing in common. They are all musical conductors, or at least men who are professional musicians of note aiming at the maestro's podium, and they are all here to study under the man many consider the greatest living conductor, Pierre Monteaux of this town.

There are 60 of these distinguished visitors who are rooming in the homes of the townspeople here, and the 60 rent most of the spare rooms in the town and surrounding countryside. In fact, they pretty much take over the town during August, as they have for many years.

Pierre Monteaux, world famous conductor, at his home in Hancock, Me., where he runs school for conductors.

His Home Town

They have come to Hancock for four weeks of intensive study under M. Monteaux, former conductor and now associate conductor of the Boston Symphony Orchestra, who holds a school for conductors here in his home town every summer. To it come conductors of leading symphony orchestras of the nation, and instrumentalists eager to pick up the baton.

The school is known the world over, and in previous summers conductors from the great orchestras of Europe have mingled with the American leaders. It is a school that started 20 years ago, and moved across the Atlantic to Maine at the start of World war II, to escape the Nazis sweeping down into M. Monteaux' native France.

The idea of the school was conceived by his wife, the former Doris Hodgkins of Hancock, who was also responsible, in part, for the school coming to her native town. It was she who named the school the Domain School of Conducting when it was set up here in 1940.

"We were living in Paris and one day I happened to see a picture of Liszt surrounded by his students," recalls Mme. Monteaux. "I gazed at the picture and thought how wonderful it must have been for these men to have close contact with the great Liszt, to take their problems to him, and to receive instruction from him. As I thought, it occurred to me that a similar thing would be valuable in the present age."

No Women

So the conductors' school was formed in France, moving from Paris to Provence. It started with 16 students and over the years it has grown slowly and steadily. It has 60 students now, but she says that that number is too many, and that the maestro has hopes of limiting the enrollment to 25 in the future. This is difficult to do, she adds, because of the esteem in which the Domain School is held.

"He teaches no amateurs, and no women," she says. "Only professionals of standing and of promise are taken. This is a professional school. He will not teach women because he does not believe that women should be conductors."

The course is for four weeks, and it is a strenuous four weeks. The students work from 9 until 12:30 in the forenoon, and from 2:30 until 5 in the afternoon. This is in addition to the concerts which the group gives during the school term for the benefit of local charities. More than $41,000 has been procured for charity by means of these concerts, in which noted musicians and conductors, who have reverted back to instrumentalists, perform before audiences of summer people and townspeople.

The classes are held in two buildings, one a schoolhouse sort of structure, and the other the Monteaux summer cottage, which has a wing used as a classroom.

Although he teaches conducting to men already well versed and capable in the subject, he does little conducting himself. The usual procedure is for him to sit in the back row of the orchestra, among the woodwinds, on a small platform. He, like the instrumentalists, faces the conductor.

While the orchestra plays he coaches the conductor from his position. The orchestra is made up of conductors and prospective conductors, all of whom are also instrumentalists.

When the Domain School holds its annual concerts for local charities, the great maestro usually has one of his students do the conducting, although occasionally he has taken over the baton.

Gives Them Prestige

This year's enrollment of 60 students includes many men whose names are so well known in musical circles that they could not study under anyone less than M. Monteaux without suffering a loss of prestige. As it is, the association with the man who resigned this spring from the San Francisco Symphony Orchestra so that he could go on to new accomplishments, gives them prestige.

Among those who will be here Monday when the first classes get under way will be Paul Cienci of the National Symphony Orchestra of Washington, D. C.; Harry Dickson and Willis Page of the Boston Symphony Orchestra, James Robertson, conductor of the Wichita Symphony Orchestra, Harold Mueller of the New Orleans Symphony, Oliver Colbertson of the Seattle Symphony, Dr. Wilbur Crist of Capital University's musical department, and others.

M. Monteaux first came to this section when he was conductor of the Boston Symphony Orchestra in 1924 and 1925, to vacation at nearby Dark Harbor. He fell in love with this area of Maine and swore that some day he would return and make his home here. He declared that the great beauty of the seashore and of the land ranging inland was a stimulant to the soul and to his sense of beauty.

Two years later he married Doris Hodgkins of Hancock, then in opera in Europe, and they lived on the continent until the outbreak of World war II. He had come to this country to conduct, and when France fell, he was advised to remain outside of France so that he would not become a captive of the Germans, or live under their tyranny.

Settled in Maine

So, the noted maestro and his wife returned to Hancock, where her ancestors once had held a domain of land on the shores of Frenchman's Bay. They bought back some of the land that had once been owned by her grandfather, and set up a permanent residence.

It was well that they did this, for otherwise the noted conductor would probably have met his death in a concentration camp. A brother, Henri, one of France's foremost actors, was caught giving asylum to British aviators who had been downed in raids on Paris. Henri, a sister, nieces and nephews were sent to concentration camps. Seven members of his family died in Dachau and in Buchenwald, and had he been within reach of the Nazis, undoubtedly Pierre would have met the same fate.

Today M. Monteaux, an American citizen and an avid Democrat, is a vigorous, active man, despite his 77 years, and he looks forward to new ventures.

"He cannot rest upon his laurels," says Mme. Pierre proudly. "Laurels are a thing of the past and he does not believe in the past, only in the present and the future. He does not have a single program from the thousands of concerts he had conducted, nor a single clipping of the thousands of newspaper and magazine pieces about him. He says they turn one's eye back to the past, while he wishes to keep his looking to the present and to the future."

Music

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NEW YORK, N.
HERALD TRIBUN
AUG 4 - 19

Tanglewood
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NEW YORK, N. Y.
WORLD-TELEGRAM & SUN

AUG 1952

Music

Honegger Work at Tanglewood

By ROBERT BAGAR.

LENOX, Mass., Aug. 4.—The weekend pair of concerts here at Tanglewood closed with a performance of Honegger's "Dance of the Dead," a work for baritone, soprano and contralto soloists, an orchestra and a narrator. It is a piece with a text by Paul Claudel, and is based on the Old Testament. It derives inspiration from the celebrated woodcuts in Basle, Switzerland, by Hans Holbein, the younger.

In all there are six parts to the work—seven if the "Affirmation," which follows the "Hope in the Cross" section without pause, is counted. The piece begins with a dialogue, the text being drawn from Ezekial, as are the bulk of the lines entrusted to the narrator, Arnold Moss, in this presentation.

A section entitled "Dance of the Dead" is next, in which the Dies Irae theme is quite prominent. Then there is a lament, followed by weeping, "The Lord's Answer" and the "Hope in the Cross."

Simplicity Reigns.

Honegger, never without either originality or brightness of imagination, is musically not so complicated here as he sometimes is. In fact, simplicity appears to be his principal concern, even though there are measures, sometimes pages, when his masterly counterpoint can scarcely be ignored.

The chorus sing sometimes, they deliver the words in a rhythmic monotone sometimes and sometimes they merely speak. Orchestra and chorus are often employed as a body against the counterpoint of the narrator's lines. All in all, the effects are interesting and, frequently, compelling.

The Honegger work is first-class. It has power and subtlety, and it communicates. Not much more may be asked of any man's composition.

Charles Munch conducted con amore, as you might expect. The performance was brilliant, thanks to superior elements in all departments.

Richard Sharretts, baritone; Irene Jordan, soprano, and Betty Lou Allen, contralto, were at no time wanting in the niceties of artistic projection. Arnold Moss, distinguished man of the theater, delivered his lines of the narrator with much nuance, and in a voice clear and efficiently modulated.

10,000 Attend.

The Berkshire ~~Festival~~ Chorus, prepared by Hugh Ross, acquitted itself with honors, and the orchestra was a joy to hear.

Preceding the Honegger were the Beethoven "Egmont" overture, the same composer's Eighth Symphony, and the DeBussy "Iberia."

On Saturday evening Pierre Montex, guest-conductor for a second time, urged over 10,000 listeners to their rhapsodie noisiest with an all-Wagner concert. Soloists were Margaret Harshaw of the Metropolitan and the young tenor, Howard Vendenberg, an erstwhile baritone.

I have never before heard Miss Harshaw sing so beautifully, so lyrically and with such dramatic emphasis. In the duet from scene II, act III of "Seigfried" and again in her solo, the immolation scene from "Goetterdaemmerung," she was positively superb.

Tenor Sings Well.

Mr. Vandenberg, for his part, sang the lines of the young Siegfried with a remarkable freshness, in an attractive voice equal to the demands, though not, as it sounded to me, the truly "Heldentenor" type. But I must say that this tenor music of the last act duet has not been better sung in recent years.

James Pease, baritone, did a quite enjoyable job with Wotan's farewell from "Die Walkuere." The purely orchestral excerpts—fire music, "Siegfried's Rhine Journey," "Death of Siegfried" were marvelously performed by the Boston Symphony.

NEW YORK, N. Y.
HERALD TRIBUNE

AUG 4 - 1952

Tanglewood

The Berkshire Festival

* * *

By Jay S. Harrison

LENOX, Mass., Aug. 3.—The Boston Symphony Orchestra, under the direction of Charles Munch, this afternoon brought to a close its second week of concerts in the Tanglewood shed with a performance of Arthur Honegger's "La Danse Des Morts." Soloists for the work included Richard Sharretts, baritone; Irene Jordan, soprano; Betty Lou Allen, contralto, and Arnold Moss, narrator. The remainder of the program held Beethoven's overture to Goethe's "Egmont," his Symphony No. 8, in F major and Claude Debussy's "Iberia."

Mr. Honegger's "Dance of Death" is a dramatic cantata and the word "dramatic" is used advisedly. Every note of it, every measure and phrase contributes to a whole that is intensely dramatic, though the work, to this reviewer at any rate, is not essentially musical. It is a contrived, overanxious piece, forever bombarding the listener with freak orchestral effects and deafening him with subterranean roars. "The Dance of Death" is a great, whirlwind fresco of considerable ingenuity, but it lacks the ability to project other than a brand of specious excitement.

Instrumental High Jinks

Based on a text by Paul Claudel, the six-movement work utilizes an easily comprehended diatonic idiom to which is fastened, at critical points, a touch of chromatic color. This simplicity of technique, however, is deceptive, for onto this familiar scaffolding the composer has set a veritable textbook of instrumental high jinks, with each new device more bizarre than its predecessor. Thus, what might have been an entity emerges, instead, as a pot-pourri of no especial significance. And even in those moments when the chorus and soloists are called upon to lend their skill to the ensemble, Honegger has placed in their mouths phrases and ideas that have long since turned to cliche. For those who came to the work seeing a companion piece to the composer's "Jeanne d'Arc au Buch," the cantata was a disappointment indeed.

Mr. Munch opened his program with a lusty Egmont overture and a frisky and ebullient Eighth Symphony. This was followed by an "Iberia" of spacious tempo and round sonority which, for want of precision and synchronization, seemed lacking in tension and suspense. Taken in all, the concert did not meet the standard which the Boston Symphony Orchestra has set for itself and the world at large.

Saturday night's concert, the last of two conducted at this year's festival by Pierre Monteux, was dedicated exclusively to the music of Richard Wagner. The program listed "Wotan's Farewell and Fire Music" from "die Walkuere," in a performance by the bass James Pease; the second scene from act three of "Siegfried" with Margaret Harshaw, soprano, and Howard Vandenburg, tenor, as soloists, and after the intermission, three excerpts from "Goetterdaemmerung:" "Siegfried's Rhine Journey," "The Death of Siegfried" and the "Immolation Scene" with Margaret Harshaw again returning to the stage as featured singer.

Non-Superhuman Wagner

Mr. Monteux' Wagner — which New York has had several opportunities of observing in the last year—was, as always, sonorous and sturdy. In the conductor's hands the music progresses with a heavy tread, though its texture is not excessively thick nor its content marred by overstatement and hysteria. It is a non-superhuman Wagner, a Wagner whose contrapuntal lines are allowed to breathe and speak freely. For these reasons the composer's thematic elaborations never strike the ear as solid and their recurrence is ever lightened by means of new shadings and varied colors.

Saturday night's soloists acquitted themselves handsomely. Miss Harshaw's opening tones shook the rafters, and the beams were not permitted to cease trembling from that point on. The singer, moreover, is that rare phenomenon, a Wagnerian soprano who is genuinely musical, and, as such, her legato phrases were highly arched and curved to fit whatever sentiment the text was expressing. Her "Immolation Scene," for example, was exalted, vibrant and wholly steeped in the heroine's matter of self-anihilation. Miss Harshaw's was in sum, a thundering Wagner and an all-powerful one.

Both Mr. Vandenburg and Mr. Pease were ably suited to the roles set before them. Mr. Vandenburg, it is true, barked a bit, and, in his top tones, showed signs of strain, but he maintained Siegfried's long line with considerable purity, and the voice of Mr. Pease was massive, assured, resonant. Throughout its range it bespoke all the regal authority which is Wotan's particular blessing.

PORTLAND, ME.
SUNDAY TELEGRAM

AUG 3 - 1952

Tanglewood Practice Studio Dedicated To Anne Gannett

By Helen Havener

Tanglewood, Lenox, Mass., Aug. 2. — Thoughts of hundreds of people at the Berkshire Music Center ~~Friday~~ turned reminiscently to July 27, 1948, when the Little Red House on the Tanglewood grounds was presented to the Center by the National Federation of Music Clubs. Representatives of the Federation dedicated the two practice studios in the building as memorials, the one to the late Anne M. Gannett, of Cape Elizabeth, Me., president of the Federation when the Little Red House project was started, and the other to the late Robert W. Roberts of St. Petersburg, Fla., a substantial donor to the enterprise.

Mrs. Gannett presented the House to the Center, and the late Dr. Serge Koussevitzky, originally sought ~~the Federation's~~ cooperation in the enterprise. Until the time of his death, he used one of the studios for his conductorial classes.

Mrs. Ada Holding Miller of Providence, R. I., the present president of the Federation, gave the dedicatory address. Also present were Dr. Lewis Perry of Boston, chairman of the Friends of the Berkshire Music Center, who was present on the previous occasion to accept for the Center; Mrs. Roger C. Williams, Portland, Mrs. Gannett's daughter, and Mrs. Robert W. Roberts, National board member from Florida, and widow of the man to whom the second studio was dedicated.

Mrs. Miller paid high tribute to both Mr. Roberts and Mrs. Gannett in explaining why the Federation has chosen to dedicate the studios to them. She referred to the former as "a true friend of the National Federation of Music Clubs, a patron of the arts, keenly interested in the welfare of the organization and manifesting this by attending every National convention and board meeting and by many generous contributions to its projects."

Of Mrs. Gannett she said: "She was president of the Federation for six years, our wartime president. Through her vision, her determination to complete the building of the Little Red House despite almost insurmountable obstacles, the project became a triumphant reality. Gentle, gracious, kindly, yet with fixed purpose, here was a woman illumined by God's own light."

In closing her address Mrs. Miller presented to the center two hand-carved tablets executed by John Bischoff of Syracuse, a graduate of the Rhode Island School of Design, one bearing Mr. Roberts' name, the other, to mark the studio used by Dr. Koussevitzky, bearing Mrs. Gannett's.

"May these studios be filled with music created by the youth of the Berkshire Music Center," she said in concluding. May we who are present this day, rededicate ourselves to their high ideals through which this project had its inception. May we resolve to become not only music-loving people but music-living people, with living music in our hearts, that we may go forth singing."

Dedication of the studios came as a feature of the 11th convention of the New England District of the National Federation of Music Clubs, attended by a delegation of approximately 100 from the New England states, and including several State Presidents and National officers.

Mrs. Willis Lyman of Stamford, Conn., New England District President, presided at morning exercises in Sedgwick Hall, Lenox Library. Miss Mabel Parkes Friswell of Needham, president of the Massachusetts Federation of Music Clubs, and Mrs. Robert S. Hoffman, immediate past president welcomed the group. Honor guests presented included Mrs. Robert W. Roberts, National Board member from Florida; Miss Louise H. Armstrong of Portland, National Board member from Maine; Mrs. Phyllia Lations Hanson of Worcester, National Board member from Massachusetts; Mrs. Warren Knox of Albany, National Board member from New York; Miss Gertrude Caulfield of Providence, Rhode Island State President; Mrs. Anne Mason Francis of Woonsocket, past Rhode Island president; Mrs. Dudley Roberts of Glenbrook, past Connecticut State President; Mrs. Edward J. Colgan of Waterville, State President of Maine; Miss Nellie McCann of Gorham, past State President of Maine; Miss Ruth Ferry of New Haven, past National Treasurer; Mrs. Doris Albee Humphrey, State President of New Jersey; and Miss Friswell and Mrs. Hoffman, present and past State Presidents of Massachusetts.

Other Federation talent was featured at a concert following the dedicatory exercises in the afternoon, which was held in the Red Barn. Here Claudette Sorel, National Young Artist piano winner in 1951, played the Chopin B minor Sonata, dedicating the Largo to the late Mrs. Gannett; and Warren Locke, baritone, a protege of the late Mrs. Gannett, sang a group of songs. One of them, My Home, written by Peggy Stuart with the composer at the piano was world premiered and dedicated to Mrs. Gannett. The Berkshire Music Center Quintet presented the Schubert Quintet in C major, Opus 163.

SPRINGFIELD, MASS.
MORNING UNION

AUG 4 - 1952

Varied Program Pleases Audience at Tanglewood

Beethoven, Debussy Works and Honegger Novelty Are Given Inspired Performance

By WILLARD M. CLARK

Tanglewood, Aug. 3—With 11,000 people attending the concert this beautiful Sunday afternoon, the total audience for the three concerts in Series B of the Berkshire Music Festival totaled 27,925. ~~Saturday~~ night 10,000 people heard the all Wagner concert conducted by Pierre Monteux.

The program this afternoon as arranged and conducted by Charles Munch was one well calculated to please the many temperaments which made up this huge audience. Beethoven was represented by his overture to "Egmont" and his "Symphony No. 8 in F Major." Debussy's colorful, wonderously beautiful "Iberia" was played as only the Boston Symphony players can do it when inspired by so sensitive an interpreter of French music as Charles Munch. The novelty on the program, and novelties have been few this year, was "La Danse Des Morts" by Honegger, for baritone, soprano, contralto, narrator, chorus and orchestra.

The overture to "Egmont" received a deeply probing reading. It was a performance rich in detail, in which the various currents of the play were clearly made known. Beethoven's gay, wholesome eighth symphony was charmingly played, moving with consistent grace from first to last.

Debussy's "Iberia" has had many interpreters, but we have seldom heard a most "Juste" conception of this work as it emerged this afternoon. It is divided into three parts, "In the streets and byways," "The fragrance of the night" and "The morning of a festival day." "Images" is a conveniently noncommital title. It was first written for two pianos, but soon Debussy conceived it in orchestral terms. Into it, he put all his vast wizardry of coloration, picturesque tempi and phraseology as distinct from any other as could be. The Boston players are singularly adept in the performance of French music and today they evoked glorious passages of multi-colored beauties. No wonder that they and Mr. Munch received rounds of applause.

Honnegger's "Dance of Death" has had one performance in this country, that of the Ft. Wayne orchestra in 1949. It is a tremendous score, surely one of the greatest of contemporary scores. Honegger has always been at his best in highly dramatic, descriptive utterance, and in this work, the text of which is taken from the book of Ezekiel, chapter 37, verses 1-14, he has ample opportunity to put to music words of great import. The opening dialogue between narrator and chorus is four square, monumental in tone and rhythmically solid. Arnold Moss proved an admirable narrator.

The second movement, dance of death, uses the revolutionary "Carmagnole" and the death chant dies away with telling effect, reminiscent of Listz's "Totentanz," Richard Sharretts was the admirable baritone soloist in the "Lament" a quiet, sustained movement. The movement titled "Tears" is a plain chant, sung in Latin, and it was affectingly sung by the chorus. The quartet, consisting of Mr. Sharretts, baritone; Irene Jordan, soprano; Betty Lou Allen, contralto and Arnold Moss, narrator, sang with lovely simplicity and admirable enunciation. The final "Affirmation" was a glorious paean of faith.

Audience Response Polite

Mr. Munch brought out in detail the extraordinary grandeur and drama of the work. It is terrifying in its intensity and needs to be heard many times before its greatness is fully revealed. The audience response was, to say the least, polite. It should be given a second hearing before the festival closes.

The Saturday night concert was distinguished by the second appearance of the French composer, Pierre Monteux, and the dramatic soprano, Margaret Harshaw, who was a fine contralto and has now extended her voice so that she now seems the logical successor of Flagstad for Wagnerian roles at the Met. She looks very like the young Flagstad and the voice rings out nobly, without any of the screeching which so often is a prime feature of sopranos attempting the music of Wagner.

The concert opened with Wotan's farewell and the fire music from "Die Walkure" with James Pease as soloist. Mr. Pease is a veteran of the Berkshire center and it has been interesting to watch his vocal and artistic growth. While he may never achieve his greatest success as a Wagnerian singer, the young basso was thoroughly in the mood of the music and his German was excellent.

Singing with Miss Harshaw in the second scene of the third act of "Siegfried" was the tenor Howard Vandenburg. He is not a Helden tenor, but he sang with a complete feeling for style and text. Miss Harshaw was superb as the awakened Brunhilde, singing with a warmth of tone and nicety of nuance which captivated the audience.

Excerpts from "Gotterdammerung" completed the program. One heard Siegfried's Rhine Journey, the death of Siegfried and the immolation scene. Pierre Monteux understands and can communicate the spirit of the Wagnerian dramas. The orchestra played as it has not always played this season, responding to every demand. It was thrilling playing. Miss Harshaw won a veritable ovation following her superb delivery of the immolation music. She sings with tremendous personal impact, a strength of communication which cannot fail to touch each individual listener. She was recalled to the stage at least a half dozen times.

Rubinstein Thursday

Tomorrow night Mozart's "Titus" will be given by the opera department. It will be sung in English and most careful study and planning has gone into its production.

The first concert of the final series of shed concerts will be given Thursday night. Mr. Munch will conduct Schumann's "Spring" symphony and Swanson's "Shorty Symphony." Arthur Rubinstein will be soloist in Brahms' piano concerto No. 2 in B Flat major.

TIGHT BINDING

SPRINGFIELD, MASS.
NEWS
AUG 4 - 1952

Wide Variety of Music Provided at Tanglewood

Singing of Margaret Harshaw, New Wagnerian Soprano, Thrills Saturday Night Audience; Honegger's 'Danse des Morts' Big Feature Yesterday

By W. HARLEY RUDKIN

Picking the best out of as large and varied a musical week end as the Berkshire Music Festival offered Saturday evening and yesterday afternoon would be almost an impossibility, but for those who attended the performances, at least two attainments will stand out. One is the singing of Margaret Harshaw in the all-Wagner program Saturday; the other Honegger's "Danse des Morts," which closed the concert yesterday.

For those who like their Wagner in large and palatable portions, Saturday evening was a delight, not only because of Miss Harshaw's "Brunnhilde," but because of the entire evening, which had Howard Vandenburg, tenor; James Pease, bass, and the Boston Symphony Orchestra again under the inspired baton of Conductor Pierre Monteux.

There can be no question but that a new Wagnerian star has risen on the operatic horizon in Miss Harshaw, and both Mr. Vandenburg and Mr. Pease gave able support to a program which included "Siegfried," "Die Walkure," and, of course, "Gotterdammerung."

With Charles Munch again on the podium, variety was the keynote for yesterday afternoon, in the big Tanglewood shed. There is always a temptation to go off on a long attempt at lyrical prose on these fine Sunday afternoon occasions, for surely they present a kaleidoscopic panorama of people and landscape unique in any experience.

The Big Surprise

The music, however, is the thing, and, after the more or less standard Beethoven overture to "Egmont;" the same composer's 8th symphony and Debussy's always nostalgic "Iberia," the Honegger came as something of a shock. It was like plunging into ice-cold sea water after an hour or so of placid and extremely comfortable sunbathing.

This contemporary score is an allegory, using the orchestra, narrator, and chorus. "Monumental" is a tempting word to try and describe something that is so vast it theatens to defy description, and the Dramatic "Danse des Morts" fits the pattern. With Arnold Moss as a clear, lucid narrater, the music also utilized the talents of Richard Sharretts, baritone; Irene Jordan, soprano, and Betty Lou Allen, contralto.

This is music that would have to be heard several times or full assessment and appreciation. Vitality, cohesiveness, it certainly has, and builds to tremendous climaxes. "Danse des Morts" has its quiet moments, in the "Lament," and "Tears," a Latin chant, but the overall effect is one of electric intensity, and Mr. Munch is both to be congratulated for his performance of the music, and for including it in the Festival program. For sheer drama and suspense, he couldn't have picked a better curtain piece.

The Thursday evening concert, which marks the first of the final three shed programs for this season, will have Mr. Munch conducting Schumann's "Spring" symphony; Swanson's "Short Symphony," and Artur Rubinstein as soloist in Brahms' piano concerto No. 2 in B-flat major.

HARTFORD, CONN.
TIMES
AUG 4 - 1952

Tanglewood Hears:

Night of Wagner and A Sunday Oratorio

By CARL E. LINDSTROM

WAGNER returned to Tanglewood Saturday night. Adroitly arranged excerpts from three of the Ring operas provided the essential synopsis of the saga from Wotan's affecting leave-taking of his valiant but disobedient daughter on the fire-encircled Valkyrie's rock, her awakening by the shining hero, Siegfried, and their impassioned love duet; Siegfried's picturesque Rhine Journey, his death and finally Brunnhilde's self-sacrifice on the funeral pyre as the twilight of the gods deepened into extinction.

* * *

THIS VERY German music was marshaled in magnificent pageantry by a Frenchman who is first a great artist. His perceptiveness penetrates considerations of temperament as well as nationalism. Besides, Pierre Monteux is no stranger to the Boston Symphony Orchestra since it was his American debut instrument more than a quarter of a century ago.

But the star — one uses the term reluctantly yet of necessity —was a singer: not Basso James Pease who actually sang the tones which most Wotans declaim or ellide; nor Howard Vandenburg whose Siegfried was bright and expressive; but Margaret Harshaw, a thrilling Brunnhilde.

The orchestral splendor which Monteux evoked rose to breathtaking crescendo in the opening scene of the last act of Siegfried. Surely, you felt, no human voice could survive in this sea of sound. Head high and inspired, our Brunnhilde hailed life and the rising sun in an imperial music of her own which compelled the orchestra to subside to its function of accompaniment.

* * *

MISS HARSHAW began her mettlesome interpretation fervently and proceeded from rapture to exaltation. She stood at the end of the immolation scene as though transfigured and even through the extended orchestral peroration the audience had not quite recovered itself and applauded perfunctorily. Then as if they had awakened themselves to the reality of the experience a shouted ovation began and continued till one lost count of the recalls.

To say that orchestral honors were secondary is no disparagement, so great was this vocal triumph. Separately assessed, the Bostonians recreated a Wagner who is unknown to the opera house. The added dimension is symphonic and reaches to the horizon. There is no stage machinery nor chromos to tether the imagination. Monteux gave power without bigness. The gold and sables of the death music was overpowering.

You wonder how musicians live through experiences which so completely spend the mere listener.

BETTY LOU ALLEN *of Hartford appeared at Tanglewood Sunday afternoon.*

Sunday Concert

ONE OF the most impressive contemporary essays in the oratorio form was introduced at Sunday's Tanglewood concert by Charles Munch. Up to now Honegger's "Dance of the Dead" is reported to have been heard only in Basel and Fort Wayne which proves that nowadays you never can tell where the fresh and new things in music are going to bob up.

Ezekiel's revelation in the valley of the dry bones is the central picture in this six-part work for solo singers, narrator, chorus and orchestra. It is by far the most dramatic one. Its power is such, that several gripping episodes that follow seem anticlimactic. The composer relied for his inspiration rather more upon the sixteenth century woodcuts of Holbein the Younger, in which death as a skeleton haunts living persons of high and low degree, rather than upon the words of the prophet although

part vividly but more than once was overwhelmed by the musical forces. Chorus and orchestra were required to deliver in full stentorian power. Of the soloists Richard Sharratts, baritone, had difficult and not very grateful material. Soprano Irene Jordan similarly, but her closing phrases taken with an eerie, wraithlike intonation were haunting ones.

Special interest attaches to Betty Lou Allen, contralto, not only because she is at home in Hartford, but because the Music Center has been relying upon her more and more for important solo parts. Her pleasing and confident singing was characteristic. Her tones added a sweet and conciliatory quality to the starkness of the music's prevailing mood.

Honegger is one of the few moderns who has been able to submerge his technical devices in communicative music. He wears his learning lightly and his skill to good purposes. Motivated by a spiritual concept, his concern is to move his listeners, rather than astonish them with loud sounds or puzzle them with intricate ones.

He truly seems in this startling and apocalyptic work to have clothed the dry bones of oratorio with sinews, flesh and skin. On Sunday this creation received its breath of life from a wise and masterful conductor.

* * *

DR. MUNCH gave Beethoven's Eighth symphony a stature something above that of an agreeable intermezzo between the greater Seventh and Ninth. The longer movements at beginning and end had vigor and muscularity; those in the middle a playful sense of well-being—Schumann in love could have written the minuet.

No "message" here at all because Munch does not deal in ideas but in the arrangement of attractive and intelligible sounds. I would expect him to "interpret" the Eroica but not the Eighth.

Similarly the Images which comprise Debussy's Iberia suite. The ear is appealed to sensuously and Munch is completely satisfied if his sensitive orchestra keeps the sound web clear, the colorings true, the pulse alive. There isn't any more than that to Debussy's orchestra, but that is beauty sufficient.

NEW YORK, N. Y.
JOURNAL-AMERICAN
AUG 4 - 1952

'The Dance of the Dead' Heard

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., Aug. 4.—Charles Munch introduced "La Danse des Morts" ("The Dance of the Dead") at the Boston Symphony concert yesterday afternoon. Heard hereabouts for the first time, it made an immediate impression as an unusual work of affirmation and power, though an audience of 11,000 appeared hesitant in accepting it whole-heartedly on first acquaintance.

"The Dance of the Dead" owes its title to the famous woodcuts of Hans Holbein which inspired Paul Claudel to create the text. The work embraces extensive writing for chorus, a baritone solo, incidental solos by a soprano and contralto, narration, and an orchestral part quite graphic in its scoring. Created in 1938 and first performed quite appropriately in Basel, Switzerland, in March, 1940, it has been called a message from man to God.

Taking his text from the Book of Ezekiel and the Book of Job, Claudel first dwells on the prophecy that the bones of the dead shall be raised. Then he lets the hope of salvation emerge into solid affirmation of belief. The work is divided into seven sections.

In setting all this to music, Honegger has seized upon the dramatic, realistic and spiritual undertones of the text, fashioning them with extraordinary skill. His orchestration makes the actual dance something quite macabre. His sensitivity to vocal balances had led him into most effective choral writing. Just the use of the soprano voice at the close of the final section is a stroke of genius. His intense sincerity endows the music with dynamic strength. With it he shows once again how well qualified he is to be France's leading composer.

The performance was sung in English. Devoted to Honegger's music, Munch gave his best in unfolding this work. Assisting were Arnold Moss, narrator; Richard Sharretts, baritone; Irene Jordan, soprano; Betty Lou Allen, contralto, and the Berkshire Festival chorus, all of whom performed with impressive earnestness. Before the Honegger, Munch conducted Beethoven's overture to "Egmont," the Eighth Symphony, and Debussy's "Iberia" somewhat dutifully.

HARTFORD, CONN.
COURANT
AUG 4 - 1952

Betty Lou Allen Is Soloist In Concert At Tanglewood

A Hartford girl was soloist with the Boston Symphony Orchestra at the Berkshire Music Festival, Tanglewood, Sunday afternoon.

Betty Lou Allen sang the contralto role in "Danse des morts," by Arthur Honegger, Swiss composer. The work is for orchestra and mixed chorus.

In a special account of the event for The Courant, Willard M. Clark, veteran music critic of the Springfield Union, and well known singer and teacher, said:

"Betty Lou Allen sang with full sweet tones, rich in the lower register, brilliant in the middle. She alone of the soloists enunciated so that her words carried. She was heard in the movement, 'Hope in the Cross'."

Honegger's work is a setting of a text by Paul Claudelm, who wrote it after seeing the famous "Dance of Death" woodcuts by Hans Holbein, The Younger, at Basle, Switzerland.

The text itself stems from the Old Testament, and the Book of Ezekiel, "Remember, Man, that thou art dust . . . that thou art spirit . . . that thou art rock"

Miss Allen, well known in Hartford as a singer, recently returned from Paris where she sang in a revival of the Gertrude Stein-Virgil Thomson opera, "Four Saints in Three Acts" She is at present a scholarship student at the Berkshire Music Center.

Other soloists in the Honegger work Sunday were: Richard Sharretts, baritone, Irene Jordan, soprano, and Arnold Moss, narrator.

BETTY LOU ALLEN

BOSTON, MASS.
MORNING GLOBE
AUG 4 - 1952

'Munch Directs 'Remarkable' Sco 'La Danse Des Morts,' at Tangl

By CYRUS DURGIN

LENOX, Aug 3—A remarkable [illegible] score by Arthur Honegger, "La Danse Des Morts" ("The Dance of the Dead") was given its first performance in the eastern [illegible] the United States by Charles Munch and the Boston Symphony Orchestra this afternoon.

The work closed the second [illegible] week-end of the Berkshire Festival [illegible] in the music shed at Tanglewood.

Remarkable' Score,
orts,' at Tanglewo

YRUS DURGIN

Beethoven's "Egmont" over
Eighth Symphony, and "Ibe
Debussy completed the pro
Except for a perform
Fort Wayne in 1949, "La D
Morts" is unknown to this
though it was finished in
is a big and imposing sco
a text by Paul Claudel b
the first to the fourth v
the 37th chapter of Ezek
Claudel's original urge
the text came when he
younger Hans Holbein's w
"The Dance of Death," in
Switzerland, during the p
tion of Honegger's "Jeanne
Au Bucher," for which C
also had provided the word
The underlying idea of "La
Des Morts" is death and the
ised resurrection, as Jehova
his people that they shall liv
in their own flesh and
God. For such a vast conc
large forces are appropria
Honegger used full
with organ and assorted perc
mixed chorus; soprano, co
and baritone soloists and a
ing narrator.

Style is Varied

The musical style is varie
the shrieking dissonant ph
the opening to the broad,
tune character of the theme
carries the words "I know
Redeemer liveth. . ."
the most striking—and
single movement is the
"The Dance of Death," in
as one "sees" ghostly danc
the bridge of the
chorus sings the French
tionary Carmagnole and fr
of the folk tune, "Sur
D'Avignon" and the
comes roaring out of the
Nothing, however uncon
l, that Honegger found
his purpose, was mis
chorus talks as well as
choral line is both di
jagged and simple in sonor
harmony: there is an eerie
ling in high strings and w
as the breath of the Lord
newly-fleshed dead bone
life; woodblock and two re
of wood slapped together a
important edge to the co
sound.
At first hearing, I would n
sume to grasp the whole s
of "La Danse Des Mort
structure this work has
sense of fundamental be
well as an extensive pallette
colors and imaginative
effects.
Whether it will prove
as either "King David" or
D'Arc Au Bucher," only
ture can tell us. But th
know: the score ought to
at Symphony Hall next
where the total effect may
more imposing, within doo
in the semi-open spaces
Music Shed.

Text in English

For this performance,
wisely was translated into
and the clear enunciation
Berkshire Festival chorus,
as its power and precision,
to the excellent prepara
Hugh Ross. Arnold Moss,
mirable actor, took the pa
narrator with authority
usual clear speech. But a
phone (at least as he used
not enough to cope with th
of the orchestra, and conse
numerous stretches of hi
were lost.
I think, too, that less
and much more volume sui
the voice of the prophet
of the Lord. Not persua
thunderous proclamation is
Soprano Irene Jordan,
Betty Lou Allen, and barito
Sharretts all were co
though none must
much resonance as I, for on
be preferred.
While a few people walk
for one reason or another
a cordial reception for
who had conducted with
and the performers. Th
, by the way, was one
biggest Sunday crowds in
wood history: 11,000 perso

HARTFORD, CONN.
COURANT

[illegible] 5 - 1952

Tanglewood Group Gives Mozart Work

'La Clemenza' Strains Mercy in Premier American Performance

[illegible] LENOX, Mass. [illegible] "La Clemenza [illegible] a confused [illegible]

[illegible] of Titus

[illegible] and [illegible] Mozart has put [illegible] most unfortun- [illegible] Berkshire Music [illegible] presented items [illegible] want to per- [illegible] no place to do so [illegible] of our opera fare is [illegible]. Yet the fact re- [illegible] "La Clemenza" was [illegible] purpose [illegible] stage part [illegible] and [illegible] aside [illegible] Mozart was [illegible] during [illegible] composition that [illegible] indubitably filled with "The Magic Flute" and that Leopold II's commission was un- [illegible] mainly because of the composer's bitter need for funds.

Composer Wept

In addition, it was at outset at least a complete failure, and, it is reported Mozart himself wept at the premiere of the opera in [illegible] it went on to suc- [illegible] succeeding century, but [illegible] of romanticism, with its [illegible] on the one hand and [illegible] on the other, must be [illegible] a factor and not nec- [illegible] a healthy one — in this [illegible] in popularity.

[illegible] "grind" among music's [illegible] the "musicologist," "La Clemenza" may be of histori- cal interest. For the opera depart- ment of a school, it may pose tech- nical problems of a limited, spe- cial nature. But in the sheer realm of music, the evidence was against reviving "La Clemenza," and this [illegible] experience redoubled it [illegible].

[illegible] of introducing "La Clemenza" tonight, Boris Goldovsky, director of the opera department, admitted that the opera seria (of which this was Mozart's first ex- ample during the 10 years after [illegible]) was an outmoded form even in 1791, and that the [illegible] of Metastasio was crucial- ly old fashioned. Yet, he said, there is a message in "La Clemenza" [illegible] pertinent even for today, [illegible] people should settle their [illegible] by force or compas- sion.

Has 'East Lynne' Ring

The moral persuasiveness of "La Clemenza" is doubtless enduring. But the form in which it is cast, of opera, is not bettered or made more palatable by this high sentiment. "La Clemenza," as drama, has a [illegible] "East Lynne" ring about [illegible] give or take a toga, and unfor- tunately its foolish nakedness is [illegible] the more exposed by being [illegible] into English. For the cor- [illegible] a king, it might be a [illegible] a test with subtly flat- [illegible] But as the [illegible] opera [illegible] is now all [illegible].

[illegible] form, "La Clemenza" is a ser- [illegible] and set-pieces, mostly [illegible] ensembles. Each must be taken by itself, for they gather [illegible] momentum as a [illegible] larger import. [illegible] pieces, a handful [illegible] musical interest, [illegible] stylish and [illegible] tender. But [illegible] the score of "La [illegible] monotonous and un- [illegible] work of an [illegible] need of money.

[illegible] staged and [illegible] performance to- [illegible] econom- [illegible] touch- [illegible] splashes [illegible] and gold. Pro- [illegible] suggest the [illegible] of Piranesi en- [illegible] Altogether the pro- [illegible] and atmos- [illegible] a sort of "Aida" way. [illegible] standard, the [illegible] make-up better than [illegible].

However one may have felt about the opera itself, the singing in "La Clemenza" tonight was sound and able. The voices were vigorous, warm and commanding. Not all the fancy passages were taken with poise, but the general effectiveness was undeniable, in- dividually and as a whole per- formance. Lloyd Oostenbrug sang the title role, Irene Jordan was Vitellia, Sarah Jane Fleming sang Servilia, Shirley Winston, Sextus, Jacqueline Langee, Annius, Rich- ard Sharretts, Publius, and Arthur Schoep and Robert Mesrobian, Lentulus and Caius.

T. H. P.

NEW YORK, N. Y.
JOURNAL-AMERICAN

AUG 5 - 1952

'Titus' Offered By Students

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., Aug. 5.—Mozart's "La Clemenza di Tito," dubbed "Titus," had its first U. S. performance given by the students of the Berkshire Music Center last night. Most handsomely staged and impressively sung, the production brought to life a work not to be dismissed summarily as of historical value only. It may be more conventional than inspired, but it is unquestionably Mozartean.

This is the opera which interrupted Mozart's composition of "The Magic Flute." Commissioned to be performed at the coronation of Leopold II of Bohemia, "Titus" was written, rehearsed and performed within six weeks. It was not successful, then, and may be old fashioned now because of the casting of women in men's roles; but this performance proved it worthy to be mounted for more than just experimental value.

For the Tanglewood production, Boris Goldovsky and Sarah Caldwell translated the text into English most advisedly. They substituted spoken dialogue for recitative, thus giving more weight to the story and enhancing dramatic values. The music was left intact. Because of complex scenic problems, Goldovsky decided to use light projection to provide the visual atmosphere effects necessary. This move is considered the most important experiment of its kind yet conducted in this country.

Mozart's score contains several fine arias. The most notable, perhaps is the one of Sextus condemned as a traitor before the eyes of the Emperor he sought to kill. Some of the duets of the first act and an outstanding trio in the second are highlights. Other numbers dwell on a more ordinary level, but musical interest seldom falters.

The student cast sang better than it acted. The honors went to the women, chiefly to Shirley Winston who distinguished herself as Sextus, and Irene Jordan as the heroine Vitellia. Jacqueline Langee deserved mention as Annius and Richard Sharretts as Publius. Others giving fine support were Sarah Jane Fleming as Servilia and Lloyd Oostenbrug as Titus. Goldovsky both conducted the student orchestra and staged the show. Charles Elson created the settings, Paul Planer worked out the projection, and Leo Van Witsen designed the costumes.

As offered last night "Titus" showed what splendid work the opera department here is doing. Mounting it must be regarded as one of Goldovsky's most important contributions.

NEW YORK, N. Y.
TIMES

AUG 5 - 1952

'TITUS' BY MOZART PRESENTED AT FETE

English Version of Opera Has U. S. Premiere at Tanglewood —Irene Jordan Lauded

By HOWARD TAUBMAN
Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 4—A production of a new English version of Mozart's "La Clemenza di Tito," the main effort this season of the Berkshire Music Center's opera department, was presented tonight in Tanglewood's theatre-concert hall. It was Tanglewood's claim that this was the American première of Mozart's opera, and no doubt the claim will stand up.

Whether it does or not, the important thing is that once again Tanglewood has ventured where others cannot afford to tread. This Mozart opera is not easy to put on, and it is certainly not easy to make viable for a modern public. But students and any one else who loves Mozart will be grateful for a chance to make the acquaintance of this work on the stage.

Tonight's production of "Titus," title of the revised and translated version by Boris Goldovsky, head of the Center's opera department, and Sarah Caldwell, was further proof of what the scholars have long contended—that this is fundamentally a weak piece.

And why should it not have been? Mozart wrote it in the last year of his life, already a tired, if not a sick, man. He was much more interested in "The Magic Flute," but here was yet another chance to please the ruling powers and to attain that desired goal—a court appointment of some importance. The story, alas, was hastily selected, and Metastasio's text was in the outworn, classic tradition of opera seria.

Flash of Mozart Genius

Troubled and irked as he must have been by this libretto, he could not bring it to life. But here and there the flashing genius at the sum of its knowledge is revealed once more. There are several concerted numbers that belong with his fine ones, and one or two arias that would grace any of his operas.

Mr. Goldovsky and Miss Caldwell have done the best that they could with the story, but it is trifling, and occasionally it is so simple-minded that even a Hollywood B picture would be ashamed of it. But opera seria was never meant to stand on story. The array of arias and concerted numbers provided its essence, and perhaps it would be best if this opera were done in straight concert form.

The Tanglewood production has its merits, especially its experimentation with projected sets. Using a device designed by Charles Elson, there are projected backdrops that are remarkable for their depth and atmosphere. The system has shortcomings, but these certainly can be ironed out. Opera houses would be well advised to look into the technique; it can be the saving of thousands of dollars.

Like all of Mozart's music, the vocal numbers of "Titus" were written for singers who had techniques hard to come by these days. Surely the most difficult role is that of Vitellia, which demands a dramatic soprano with tones that sink deep into the contralto register. Tanglewood was fortunate to find Irene Jordan to sing the part.

Overcomes Knotty Problems

Miss Jordan, who was at the Metropolitan Opera as a mezzo-soprano, has made the transition to dramatic soprano with considerable aplomb. Her singing had fire and a touch of grandeur tonight. The role itself is not ingratiating; it reminds one of the Queen of the Night and Elvira, but for the singer the problems remain just as knotty. Miss Jordan surmounted them admirably.

Good work and fresh voices were revealed by the other young singers—Lloyd Oostenbrug, Sarah Jane Fleming, Shirley Winston, Jacqueline Langee, Richard Sharretts, Arthur Schoep and Robert Mesrobian. Not every one had a command of the Mozartian style, but standards of a major theatre should not be required here.

Mr. Goldovsky was his own stage director, and he had the assistance of an able staff. The chorus and orchestra were also from the Tanglewood enrollment. The opera department deserves an A for effort.

SPRINGFIELD, MASS.
MORNING UNION

AUG 5 - 1952

Presentation of 'Titus' Excels at Music Center

Opera Department Passes New Milestone at Tanglewood; Shirley Winston Outstanding

By WILLARD M. CLARK

Tanglewood, Aug. 4—There have been many fine, seldom-heard operas given by the opera department of the Berkshire Music Center. We can think of "Peter Grimes," "Albert Herring," "The Turk in Italy" and many others, but tonight's performance of Mozart's "Titus" quite surpassed anything we have [illegible] from the department.

Pledges Effort

As Boris Goldovsky [illegible] tonight the Berkshire Center [illegible] the place and the opportunity for musicians to make the kind of music they wish, and he expressed the fact that probably nowhere else in the world are such opportunities available. And he paid tribute to the founding genius of the center, Dr. Serge Koussevitzky, and pledged that every effort would always be made to fulfill his visions.

"Titus" had been translated by Mr. Goldovsky and Sarah Caldwell into understandable, singable English and it is to the credit of the entire cast that, whether in dialog or song, the majority of them enunciated with the utmost clarity. Through the use of the G. K. P. projection system, it was possible to endow the stage [illegible] with the air of great spa- [illegible] particularly the throne [illegible] palace and a secret [illegible] chamber. Light projection was responsible for effects never before realized on the theater-shed stage and the result was arresting. The added scenery was well in the period of the opera while the costumes were handsome in color and correct.

Best Performance

While the cast was, on the whole, admirable, the "Sextus" of Shirley Winston was head and shoulders above the other characterizations. Vocally it was superb, visually it was effective and histrionically it was well conceived and directly communicated. Miss Winston has a voice of beautiful quality, wide range and she uses it with telling effect, yet never loses naturalness.

Charles Matheson, who was to sing "Titus," was indisposed and his place was taken by Lloyd Oostenbrug, who will sing the role tomorrow night. Mr. Oostenbrug was dignified, stage wise and competent. His voice was not always equal to the Mozartian demands but for the most part he was able to give credence to the role. Irene Jordan sang the taxing role of Vitellia, daughter of Titus. Miss Jordan has extended a naturally fine, large contralto voice in order to encompass soprano roles. The quality of her soprano is not equal to the quality of her contralto. She has a dramatic temperament and her arias reminiscent of Donna Anna in "Don Giovanni" were forcefully, if not beautifully, sung.

Another fine voice and flair for the stage was noted in the work of Jacqueline Langee who sang the role of "Annius." Miss Langee is also beautiful to look at. Richard Sharetts, who has been busy this season here sang the role of "Publius" with dignity and resonant tones. Sarah Jane Fleming revealed her fine voice and loveliness in the role of "Servilia."

Old Question Posed

The plot of the opera, as worked out by Mr. Goldovsky and Miss Caldwell, deals with the uprising against the Emperor Titus and the burning of Rome. This latter was effectively shown through means of the projector. Fundamentally the story is the old, old question whether evil must always be met with force and violence, or can it be met with compassion and kindness.

"Titus" is a difficult, old-fashioned opera. Indeed, it was old fashioned when produced in 1791 for the opera Seria, made up almost entirely of solos and ensembles, with male sopranos taking many roles, had almost vanished due to the lack of male sopranos.

"Titus" will be played tomorrow night. The performance tonight will most certainly go down in the history of the opera department and of the Berkshire Center as a historic occasion for this was probably the first performance in this country.

NEW YORK, N. Y.
HERALD TRIBUNE

AUG 5 - 1952

Tanglewood

The Berkshire Festival

* * *

By Jay S. Harrison

LENOX, Mass., Aug. 4.—The opera department of Tanglewood's Berkshire Music Center tonight presented Wolfgang Amadeus Mozart's "Titus" in what may very well be its first complete American performance. Composed in 1791, the year of Mozart's death, the work, entitled in the original Italian "La Clemenza di Tito," was written on commission for coronation of Joseph II as King of Bohemia and completed in a scant eighteen days.

The libretto of the opera, based on Caterino Mazzola on a text by Pietro Metastasio, concerns itself with a conspiracy against the life and throne of the Roman Emperor Titus. Vitellia, daughter of a king, has convinced the noble Sextus to aid her in a plan to assassinate Titus and set the city afire. Thereupon Rome is burned, though the assassination plot miscarries, and Titus in a rage calls upon his former friend Sextus to account for his deeds. Vitellia, meanwhile, feeling the pangs of remorse, confesses her guilt to Titus in the hope of saving Sextus, and, owing to the clemency of Titus, all is forgiven.

"Titus" was performed in an English-language version prepared by Sarah Caldwell and the conductor of the opera, Boris Goldovsky, who is also head of the Berkshire Music Center's opera department.

All of Mozart's music was left intact and presented in its original order with the exception of the chorus "Ah, Grazie si Rendano," which was transplanted to the final scene. The scenery for the production was designed by Charles Elson and utilized a new light projection machine, constructed by Paul Planner, making possible any number of unusual scenic effects. Costumes were designed by Leo Van Witsen and the work was staged by Boris Goldovsky.

The opera, which was heard in Tanglewood's theater-concert hall, will be repeated tomorrow night. Tonight's cast included Charles Matheson, Irene Jordan, Sarah Fleming, Shirley Winston, Jacqueline Langee and Richard Sharretts.

NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE

AUG 6 1952

Berkshire Festival Has Many Programs On This Week End

TANGLEWOOD, Lenox—Music will be nearly continuous at Tanglewood this week end. Included in the opening program Thursday night of the final Berkshire Festival series by the Boston Symphony orchestra, Charles Munch conducting, will be the Short Symphony, for which Howard Swanson won the 1951 prize of the New York Music Critics Circle as the best orchestral work performed in that period in the city. On the same program, Artur Rubinstein, famous pianist, will make his first appearance at Tanglewood as soloist in Brahms' Second Piano Concerto. Mr. Swanson will be in the audience.

Leonard Berstein will take the podium Saturday night for a memorial concert to Serge Koussevitzky, his teacher, who conducted the Boston orchestra for 25 years and founded and directed the Berkshire Music Center until his death in June, 1951. The program will include the concerto in D major for stringed instruments by C. P. E. Bach; Symphony No. 5 by Jean Sibelius, Finnish composer whose music he frequently played.

For friends of the Berkshire Music Center, "Trouble in Tahiti" by Leonard Bernstein will have its second and third performances Friday night. Its first was at Brandeis university in the spring. Its music revised and libretto rewritten since its premiere, the opera is a satire on suburban life. A movie titled, "Trouble in Tahiti" proves the turning point in the difficulties of a young couple. The composer describes it as "an experiment in simplicity."

Saturday afternoon at 2.30, Thor Johnson, the first student ever to enroll at the Berkshire Music Center in 1940, now conductor of the Cincinnati Symphony orchestra, will be guest conductor for a part of the final concert by the student orchestra, taking the baton for Bartok's "Concerto for Orcrestra."

At 4.30 Saturday the small choir will sing and Sunday morning at 10 the chamber music group will give its last concert of the season. As usual Saturday morning at 10 the Boston Symphony orchestra rehearsal will be open to the public for the benefit of the pension fund.

Mr. Munch and the orchestra will close the Festival's fifteenth season Sunday afternoon with "The Requiem" of Berlioz, with chorus prepared by Hugh Ross and Andrew McKinley as tenor soloist. Tickets are on sale at the box office for seats in the shed. General admission will be sold before the concerts for listening from the lawn.

SCHENECTADY, N. Y.
GAZETTE

AUG 6 - 1952

Tanglewood Presents First U.S. Production of 'Titus'

By D. E. RITZ

Mozart's "Titus" or "La Clemenza di Tito" was the major offering of the Berkshire Music Center opera department at Tanglewood this season. Boris Goldovsky served as conductor and stage director for the presentations given Monday and last evening with two different casts from the student body. The presentation is considered probably the first production of this work in the United States.

* * *

AFTER HEARING and seeing the Tanglewood performance on Monday one wondered why the opera should remain in the seldom performed category. Its appeal is amazing and the music is of Mozart's best period. Undoubtedly the revision and translation into English by Goldovsky and Sarah Caldwell has done much to modernize the text and spoken dialogue has been substituted for the recitatives of the original.

The exceptionally fine scenery was designed by Charles Elson and used a new light projection machine designed by Paul Planner most effectively. Included among the effects were subtle changes in the sky coloring during the scenes and a most realistic fire scene during the burning of Rome, which climaxes the first act.

* * *

STUDENT PERFORMERS on opening night were Lloyd Oostenbrug as Titus Vespasianus, Emperor of Rome; Irene Jordan as the scheming daughter of the emperor Vitellius; Sarah Jane Fleming as Servilia; Shirley Winston as Sextus; Jacqueline Langee as Annius; Richard Sharretts as Publius, senator and advisor of Titus; Arthur Schoep and Robert Mesrobian as conspirators against Titus. A student orchestra furnished the accompaniment.

It is a pleasure to have an opportunity to hear an opera performed without the fanfare of "big names" and to hear young voices with real possibilities give their best to a work of the magnitude of the Mozart opera. Casting was excellent and character portrayals were vividly presented. Oostenbrug, Miss Jordan and Miss Winston were outstanding in their roles.

* * *

IN A BRIEF pre-opening speech Goldovsky referred to the Tanglewood theater and the opera department as one of the few places where musicians can achieve "their heart's desire." He commented that even in Mozart's day male sopranos were no longer available and that even for "Titus'" first performance the roles of Sextus and Annius were sung by women.

But if the opera is "dated" we would suggest that a date can be an [illegible] — after all Stradivari violins are definitely dated but we've not heard of anyone refusing to use one on that account.

SPRINGFIELD, MASS.
MORNING UNION

AUG 6 - 1952

SEVEN RETIRING MUSICIANS FETED AT TANGLEWOOD

Weather Conditions of 15 Years Ago Are Repeated During Program

Lenox, Aug. 5—History repeated itself at Tanglewood after 15 years this afternoon. And again the momentous occasion was being staged in a tent when the rains came. Seven retiring member of the world-famous Boston Symphony Orchestra were being toasted by their fellow musicians in the tent-covered cafeteria. No sooner had the orchestra taken its place for the feast when lightning flashed across the skies and thunder echoed over Lake Mahkeenac and amongst the stately pines of Tanglewood.

Once more a conductor of the symphony unit found himself combating the elements, for Dr. Charles Munch was to give the address. On the last memorable occasion the late Dr. Serge Koussevitzky led these same musicians in a Wagner concert that successfully battled the elements. It was from that hectic evening underneath a leaking circus tent that grew the project of building the huge music shed, the only one of its kind in the world.

The words of esteem and farewell had hardly fallen on the ears of the guests of honor today when nature added its own applause with tremendous thunder claps that made memories march back to that night in 1937.

But today, as George Judd so ably put it the skies wept too at this farewell party as the torrential downpour continued and came through the tent as if to freshen the salads on the banquet tables.

With rain drops dripping down his broad shoulders, Dr. Munch delivered his address and presented gold watches to the retiring musicians in behalf of the orchestra. Receiving the token of friendship were George Laurent, Henry Greenberg, Simon Sternberg, Lucien Hansoe, Gaston Elcus, Max Polster and Doaz Piller.

Words of praise and appreciation for the years of service rendered by these men were given by Dr. Lewis Perry of the board of trustees of the Boston Symphony.

As a surprise feature, Leslie Rogers, the librarian, was presented a watch, too, in recognition of his 40 years of service to the musicians both here and at Symphony Hall in Boston.

Mr. Judd, manager of the orchestratra, suggested that possibly this cloudburst might bring about the start of a fund to erect a permanent dining hall on the grounds. Jokingly, he stated that such a project would be a nice memorial to the orchestra members.

NEW YORK, N. Y.
HERALD TRIBUNE

AUG 6 - 1952

Tanglewood

The Berkshire Festival

* * *

By Jay S. Harrison

LENOX, Mass., Aug. 5.—About Mozart's opera "Titus"—which was presented last night by the Berkshire Music Center of Tanglewood—there is general agreement on one point: it is not a successful work. And even in a performance which far exceeded expectations, the opera failed to create the impression usually associated with the compositions of the Salzburg master.

To account for "Titus'" failure through the decades one must look to its models. "Titus" is an *opera seria* and the *opera seria* was a form which only the Baroque period was able to take seriously. It is a formal and frigid display piece leaning heavily on opulent costumery, actions of valor and pyrotechnical singing. Provided with these amenities, it is no doubt an entirely legitimate musical spectacle. But without them it falters dramatically, turns bizarre vocally and in general is punctured by its own pompousness. Moreover, one thing is fatal to it—awkwardness of presentation; and since the Tanglewood students, for all their splendid training and noteworthy intentions, are not yet finished singing actors, there were moments last night in which "Titus" fell flat on its face.

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BUFFALO, N. Y.
NEWS

AUG 5 - 1952

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BUFFALO EVENING NEWS Music Critic

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Both in its visual and aural aspects it was an unusual evening. So keen had been the interest in the production that three weeks ago all seats for the initial performance and for the second and final presentation this evening had been reserved.

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The projectors which were used provided scenic images 44 feet wide and 32 feet high. In addition, much of the scenery on the forepart of the stage was designed to enhance the illusion of great perspective depth.

Music Meets Standards

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EW BEDFORD, MASS.
STANDARD-TIMES

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NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE

AUG 6 1952

Berkshire Festival Has Many Programs On This Week End

TANGLEWOOD, Lenox—Music will be nearly continuous at Tanglewood this week end. Included in the opening program Thursday night of the final Berkshire Festival series by the Boston Symphony orchestra, Charles Munch conducting, will be the Short Symphony, for which Howard Swanson won the 1951 prize of the New York Music Critics Circle as the best orchestral work performed in that period in the city. On the same program, Artur Rubinstein, famous pianist, will make his first appearance at Tanglewood as soloist in Brahms' Second Piano Concerto. Mr. Swanson will be in the audience.

Leonard Berstein will take the podium Saturday night for a memorial concert to Serge Koussevitzky, his teacher, who conducted the Boston orchestra for 25 years and founded and directed the Berkshire Music Center until his death in June, 1951. The program will include the concerto in D major for stringed instruments by C. P. E. Bach; Symphony No. 5 by Jean Sibelius, Finnish composer whose music he frequently played.

For friends of the Berkshire Music Center, "Trouble in Tahiti" by Leonard Bernstein will have its second and third performances Friday night. Its first was at Brandeis university in the spring. Its music revised and libretto rewritten since its premiere, the opera is a satire on suburban life. A movie titled, "Trouble in Tahiti" proves the turning point in the difficulties of a young couple. The composer describes it as "an experiment in simplicity."

Saturday afternoon at 2.30, Thor Johnson, the first student ever to enroll at the Berkshire Music Center in 1940, now conductor of the Cincinnati Symphony orchestra, will be guest conductor for a part of the final concert by the student orchestra, taking the baton for Bartok's "Concerto for Orcrestra."

At 4.30 Saturday the small choir will sing and Sunday morning at 10 the chamber music group will give its last concert of the season. As usual Saturday morning at 10 the Boston Symphony orchestra rehearsal will be open to the public for the benefit of the pension fund.

Mr. Munch and the orchestra will close the Festival's fifteenth season Sunday afternoon with "The Requiem" of Berlioz, with chorus prepared by Hugh Ross and Andrew McKinley as tenor soloist. Tickets are on sale at the box office for seats in the shed. General admission will be sold before the concerts for listening from the lawn.

SCHENECTADY, N. Y.
GAZETTE

AUG 6 - 1952

Tanglewood Presents First U.S. Production of 'Titus'

By D. E. RITZ

Mozart's "Titus" or "La Clemenza di Tito" was the major offering of the Berkshire Music Center opera department at Tanglewood this season. Boris Goldovsky served as conductor and stage director for the presentations given Monday and last evening with two different casts from the student body. The presentation is considered probably the first production of this work in the United States.

* * *

AFTER HEARING and seeing the Tanglewood performance on Monday one wondered why the opera should remain in the seldom performed category. Its appeal is amazing and the music is of Mozart's best period. Undoubtedly the revision and translation into English by Goldovsky and Sarah Caldwell has done much to modernize the text and spoken dialogue has been substituted for the recitatives of the original.

The exceptionally fine scenery was designed by Charles Elson and used a new light projection machine designed by Paul Planner most effectively. Included among the effects were subtle changes in the sky coloring during the scenes and a most realistic fire scene during the burning of Rome, which climaxes the first act.

* * *

STUDENT PERFORMERS on opening night were Lloyd Oostenbrug as Titus Vespasianus, Emperor of Rome; Irene Jordan as the scheming daughter of the emperor Vitellius; Sarah Jane Fleming as Servilia; Shirley Winston as Sextus; Jacqueline Langee as Annius; Richard Sharretts as Publius, senator and advisor of Titus; Arthur Schoep and Robert Mesrobian as conspirators against Titus. A student orchestra furnished the accompaniment.

It is a pleasure to have an opportunity to hear an opera performed without the fanfare of "big names" and to hear young voices with real possibilities give their best to a work of the magnitude of the Mozart opera. Casting was excellent and character portrayals were vividly presented. Oostenbrug, Miss Jordan and Miss Winston were outstanding in their roles.

* * *

IN A BRIEF pre-opening speech Goldovsky referred to the Tanglewood theater and the opera department as one of the few places where musicians can achieve "their heart's desire." He commented that even in Mozart's day male sopranos were no longer available and that even for "Titus'" first performance the roles of Sextus and Annius were sung by women.

But if the opera is "dated" we would suggest that a date can be an asset — after all Stradivari violins are definitely dated but we've not heard of anyone refusing to use one on that account.

SPRINGFIELD, MASS.
MORNING UNION

AUG 6 - 1952

SEVEN RETIRING MUSICIANS FETED AT TANGLEWOOD

Weather Conditions of 15 Years Ago Are Repeated During Program

Lenox, Aug. 5—History repeated itself at Tanglewood after 15 years this afternoon. And again the momentous occasion was being staged in a tent when the rains came. Seven retiring member of the world-famous Boston Symphony Orchestra were being toasted by their fellow musicians in the tent-covered cafeteria. No sooner had the orchestra taken its place for the feast when lightning flashed across the skies and thunder echoed over Lake Mahkeenac and amongst the stately pines of Tanglewood.

Once more a conductor of the symphony unit found himself combating the elements, for Dr. Charles Munch was to give the address. On the last memorable occasion the late Dr. Serge Koussevitzky led these same musicians in a Wagner concert that successfully battled the elements. It was from that hectic evening underneath a leaking circus tent that grew the project of building the huge music shed, the only one of its kind in the world.

The words of esteem and farewell had hardly fallen on the ears of the guests of honor today when nature added its own applause with tremendous thunder claps that made memories march back to that night in 1937.

But today, as George Judd so ably put it the skies wept too at this farewell party as the torrential downpour continued and came through the tent as if to freshen the salads on the banquet tables.

With rain drops dripping down his broad shoulders, Dr. Munch delivered his address and presented gold watches to the retiring musicians in behalf of the orchestra. Receiving the token of friendship were George Laurent, Henry Greenberg, Simon Sternberg, Lucien Hansoe, Gaston Elcus, Max Polster and Doaz Piller.

Words of praise and appreciation for the years of service rendered by these men were given by Dr. Lewis Perry of the board of trustees of the Boston Symphony.

As a surprise feature, Leslie Rogers, the librarian, was presented a watch, too, in recognition of his 40 years of service to the musicians both here and at Symphony Hall in Boston.

Mr. Judd, manager of the orchestratra, suggested that possibly this cloudburst might bring about the start of a fund to erect a permanet dining hall on the grounds. Jokingly, he stated that such a project would be a nice memorial to the orchestra members.

NEW YORK, N. Y.
HERALD TRIBUNE

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The Berkshire Festival

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NEW BEDFORD, MASS.
STANDARD-TIMES

AUG 6 1952

Rarely Staged Mozart Opera Skillfully Done at Tanglewood

By DONALD H. WHITE
Standard-Times Correspondent

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Improvement Noted

However, although the entire … scheme that was planned … realize its complete … last night, it was a considerable improvement on the first attempt.

Jacqueline Bazinet, taking the leading role of Vitellia, daughter of the late Emperor Vitellius, showed a cogent dramatic sense and vocal tone that was truly fitted to the nobility of a Roman heroine. Her first scene aria praising the empire of Titus was a brilliant performance. Her voice is well suited to these Mozartian parts, written with a high tessitura and the fervor of the greatest French operatic age.

Her crisp, accentuated English diction is proof of a deep feeling for dramatic expression. Of course, all these ingredients for success have been enlarged by her constant dance preparation and performance of a varied repertoire. Miss Bazinet bridges admirably the gap between the dual personalities of Vitellia; one-half of the character is all vanity, conceit, and duplicity while the other is tender and yielding. We heard some phenomenal singing from this performer bearing out the judgment of Rudolf Bing, Metropolitan Opera manager who has predicted that she will become an important American artist on our musical scene.

She exhibits a purposeful calm in the complex ensemble numbers where conflicting emotions are expressed in opera's unique language. Miss Bazinet's voice dominates each trio or quartet in which she appears. We are confident when she returns from Europe after next year's activities there, she will have enlarged her vocal and histrionic technique to proportions which should assure her of an esteemed position in the musical activities of this country.

Singers Praised

Other performers who were outstanding included Shirley Winston, whose fine-voiced Sextus is a rewarding characterization. She has a great deal of difficult, grueling music to sing and she gives a strong, resonant quality to her mezzo-soprano register.

Lloyd Oostenbrug, in the name role, has the figure and facial characteristics of the Romans we see pictured on old coins. His tenor voice, though quite light, is moving in such scenes as his Act 2 aria. Left to himself, the emperor has an opportunity to phrase his warmth of humanity in a masterful aria.

English translation is powerful and quite poetic. It is always difficult to take these obscure, forgotten Italian operas, even when written by Mozart, and give them new life and a rebirth of dramatic import. Goldovsky usually succeeds at this difficult task; the "Titus" performance was living proof that his brilliant, imaginative personality is the guiding force behind the definitive performances that are given here at Tanglewood.

Another fine singer was Jacqueline Langee, as Annius, who plays another of the male parts assigned to a mezzo. She has a strong, warm quality and gave a realistic portrayal of a secondary role which has some fine music, particularly in the duets with Servilia, as sung by Arlene Stone. The bass role of Publius, sung by Richard Sharretts, was a moving, benign characterization which impressed its professionalism upon the ensembles in which he participated.

Costumes Are Brilliant

Leo Van Witsen's costumes are brilliant, colorful, and fully in the style of the Roman period.

Mr. Goldovsky called Mozart the patron saint of Tanglewood during his introductory remarks.

"We are trying to do something to deserve his benevolence," the conductor remarked.

If Mozart could have witnessed this performance, we are sure that he would have smiled his gratitude that there are still some artists and conductors who care enough to resurrect the neglected masterpieces which the great composer scored during the late years of his short life. This opera was worthy of being remembered by Mozart lovers, musicologists and opera followers as the symbol of the eternal trust which great music places in its modern interpretors.

Happy Reunion

– Associated Press Wirephoto

Three-year-old Bobby Mortensen hugs his dog Blackie after the dog returned to his South Bend, Ind., home. Blackie was lost a week ago near Marshall, Mich., more than 10 miles away, while the family was on vacation. Nobody knows how the dog made his way back.

HARTFORD, CONN.
COURANT

AUG 7 - 1952

Concerts Ending At Tanglewood This Week-End

The fifteenth season of Berkshire Music Festival concerts will conclude at Tanglewood, Lenox, Mass., this week end.

Thursday night at 8:15 o'clock, Charles Munch will conduct the Boston Symphony Orchestra in the Short Symphony, which won Howard Swanson the New York Music Critics Circle award in 1951; Brahms' Second Piano Concerto, with Arthur Rubenstein making his first appearance at Tanglewood; and Schumann's "Spring" Symphony.

Saturday night at the same hour, Leonard Bernstein will conduct the orchestra in a memorial concert to his teacher, Serge Koussevitzky. The program will include the andante from the Concerto for Strings in D Major, by C. P. E. Bach; Symphony No. 3, by Aaron Copland, friend and associate of the late Dr. Koussevitzky; and the Sibelius Fifth Symphony, a work often performed by Dr. Koussevitzky.

Friends Of The Berkshire Music Center will see Mr. Bernstein's opera, "Trouble In Tahiti," a satire on suburbia, Friday night.

Berlioz's Requiem, with Andrew McKnley as tenor soloist, will conclude the season, Sunday afternoon at 3 o'clock.

BIRMINGHAM, ALA.
NEWS

AUG 6 - 1952

Irene Jordan wins applause from critics

Birmingham's Irene Jordan has won the high praise of metropolitan critics for her performance last Sunday at the Berkshire Music Festival.

Singing the leading role in Mozart's opera, "Titus," the daughter of Birmingham's Eugene C. Jordan won the following comment of New York Times' Critic Howard Taubman:

"Tanglewood was fortunate to find Irene Jordan to sing the part of Vitellia, which demands a dramatic soprano with tones that sink deep into the contralto register. The role itself is not ingratiating, but Miss Jordan surmounted the knotty problems admirably."

"Miss Jordan, who was at the Metropolitan Opera as a mezzo-soprano, has made the transition to dramatic soprano with considerable aplomb. Her singing had fire and a touch of grandeur."

SPRINGFIELD, MASS.
NEWS

… 6 - 1952

…EASON ENTERS ITS LAST WEEK AT TANGLEWOOD

…early Continuous Music Scheduled for Week End Starting Tomorrow

… Music will be near… … Tanglewood this … in the opening … of the final … by the Boston … Orchestra, Charles … the "Short … Munch Howard … prize of the … Circle as the … performed in … On the same … famous … first appear… … as soloist in … Piano Concerto. … in the audience. … will take the … night for a memorial … Serge Koussevitzky … conducted the Boston Orchestra for 25 years and founded and directed the Berkshire Music Center until his death in June, 1951. The program will include the Concerto in D major for Stringed Instruments by C. P. E. Bach; Symphony No. 3 by Aaron Copland, friend and associate of Dr. Koussevitzky; and Symphony No. 5 by Jean Sibelius, Finnish composer whose music he frequently played.

"Trouble in Tahiti"

For Friends of the Berkshire Music Center, "Trouble in Tahiti" by Leonard Bernstein will have its second and third performances Friday night. Its first was at Brandeis University in the spring. Its music revised and libretto rewritten since its premiere, the opera is a satire on suburban life. A movie titled "Trouble in Tahiti" proves the turning point in the difficulties of a young couple. The composer describes it as "an experiment in simplicity".

Saturday afternoon at 2.30 Thor Johnson, the first student ever to enroll at the Berkshire Music Center in 1940, now conductor of the Cincinnati Symphony Orchestra, will be guest conductor for a part of the final concert by the student orchestra, taking the baton for Bartok's "Concerto for Orchestra". The three active students in conducting under Mr. Bernstein, Elyakum Shapira of Israel, Lorin Maazel and Robert Mandell will conduct Brahms' "Tragic Overture", Tschaikowsky's "Romeo and Juliet" and two movements of George Gershwin's Piano Concerto in F respectively.

At 4.30 Saturday the small choir will sing, and Sunday morning at 10 the chamber music group will give their last concert of the season. As usual Saturday morning at 10 the Boston Symphony Orchestra rehearsal will be open to the public for the benefit of the pension fund.

Mr. Munch and the orchestra will close the Festival's 15th season Sunday afternoon with "The Requiem" of Berlioz, with chorus prepared by Hugh Ross and Andrew McKinley as tenor soloist. Tickets are on sale at the box office for seats in the shed. General admission will be sold before the concerts for listening from the lawn.

W YORK, N. Y.
WORLD-TELEGRAM & SUN

AUG 6 - 1952

Music

A Mozart Premiere Fails to Hit the Mark

By ROBERT BAGAR.

LENOX, Mass., Aug. 6.—The opera department of the Berkshire Music Center takes the honors for giving Mozart's last composed opera—"La Clemenza Di Tito"—its American premiere. Given in an English version by Boris Goldovsky and Sarah Caldwell which is based on the libretto of Metastasio, the work contained two performances, one on Monday evening, the second last evening.

Both were well attended, he overflow listeners huddled on the outskirts of the Tanglewood Theatre-Concert Hall.

Typical Charm.

The life and the melody of the very idiom of Mozart teem in this opera no less than they do in others. Everywhere, as the student orchestra performed the score, was the typical charm of Mozart. His peculiar invention, his warmth in moments of human tragedy or suffering, and his noble ecstasy in others of joy and jubilation.

The singers here are given no mean opportunities to show their wares. To the contrary, consider first, that two of the principal male roles were written for male sopranos, though—as I understand it—they were not assumed by such even in Mozart's day, but by women. And there is an extremely florid cadenza, so to speak, at the conclusion of an aria by Sextus—one of the two roles referred to, this time Shirley Winston—that would almost put the queen of the night aria from "The Magic Flute" to shame. That it was so very well done by the artist in question is indeed remarkable.

The overture to the opera is itself a gem, beautifully balanced in form and totally expressive. All through, in short, the music is the chief source of pleasure.

Yet, for all the intelligence of the singing by the various young protagonists, the excellence of the costumes and the sets by Leo Van Witsen and Charles Elson, respectively, for all the strong-bodied singing of the chorus, the opera misses fire. Mozart composed it for a special occasion, the coronation, in Prague, of Leopold II as King of Bohemia. Therefore, he could not choose a libretto of slight or comical quality. So he selected this one, which is quite a dud.

The form of opera seria, remembering Gluck, for one, and of which this work is another example, seems to be so congenial to Mozart as did the flighty, mercurial creations that made him a master of masters among opera composers.

Sterling Achievement.

All gratitude is owing to Mr. Goldovsky and his associates for a sterling achievement. And to Lloyd Oostenberg, who sang the name part of Titus, Laurel Leaves for his fine singing. Also to Richard Sharretts, as Publius, the senate adviser of Titus, and to Jacqueline Langee (in a man's role) as Annius.

Nor is the Vitellia rendered by Jacqueline Bazinet to be given less praise than that for the vividness and intensity of her singing.

The story, well, really it doesn't matter. It's about a plot against Titus, emperor of Rome in A. D. The plot fizzles, thanks to the generosity of the ruler and his admission that he, perhaps had merited assassination.

NORTH ADAMS, MASS.
TRANSCRIPT
AUG 6 - 1952

Artur Rubinstein to Open Final Tanglewood Series

The 1952 Berkshire Music festival at Tanglewood, Lenox, will approach its climax tomorrow evening when the first concert in the concluding series of three will be given in the music shed by the Boston Symphony orchestra.

Rubinstein to Appear

Artur Rubinstein, one of the world's great living pianists, will make his first appearance at Tanglewood when he performs Brahm's Second piano concerto in B flat major with the orchestra, Charles Munch, conducting, as one of the three numbers on tomorrow evening's program. The other offerings are Schumann's First ("Spring") symphony and Howard Swanson's Short symphony for which Mr. Swanson won the 1951 prize of New York Music Critics' circle as the best orchestral work performed that year in the city. Mr. Swanson will be in the audience.

On Saturday evening, the second concert in the final series will be a memorial to Serge Koussevitsky, music director of the Boston orchestra for 25 years, the founder and former director of the Berkshire Music center school at Tanglewood and the conductor who raised the Boston orchestra to its present eminence. Leonard Bernstein, protege of Dr. Koussevitsky, will conduct the program which will include the Third symphony by Aaron Copland, who was Dr. Koussevitzky's assistant at the Music center; Sibelius' Fifth symphony, in recognition of Koussevitzky's attachment to Sibelius' works, and the Andante movement from C. P. E. Bach's D major concerto for stringed instruments.

Final Concert

At the final festival concert Sunday, the orchestra and Music Center chorus under Dr. Munch's direction and with Andrew McKinley, tenor, as soloist, will perform Berlioz' "Requiem."

Meantime, the Music center announced its program of activities for the balance of its season which will end with the close of the festival.

Highlights of these activities will be second and third performances of Mr. Bernstein's opera, "Trouble in Tahiti," on Friday evening. Given its first performance at Brandeis university in the spring, the satire on suburban life has since been revised and rewritten.

Other Events

Saturday afternoon at 2.30 Thor Johnson, the first student ever to enroll at the Berkshire Music center in 1940, now conductor of the Cincinnati Symphony orchestra, will be guest conductor for a part of the final concert by the student orchestra, taking the baton for Bartok's "'Concerto for Orchestra." The three active students in conducting under Mr. Bernstein, Elyakum Shapira of Israel, Lorin Maazel and Robert Mandell, will conduct Brahms' "Tragic Overture," Tschaikowsky's "'Romeo and Juliet" and two movements of George Gershwin's Piano Concerto in F respectively.

At 4.30 Saturday the small choir will sing, and Sunday morning at 10 the chamber music group will give their last concert of the season.

As usual, Saturday morning at 10 the Boston Symphony orchestra rehearsal will be open to the public for the benefit of the pension fund.

The Music center programs are open to members of the Friends of the Music center, composed of those who have contributed in any amount to its fund.

The final week-end of the festival is expected to bring the heaviest business of the season to hotels, inns and rooming houses in the county. Last week-end did not quite equal last year's record but it was necessary to send some accommodation-seekers to Northern Berkshire when all rooms in the Lenox and Pittsfield area were taken.

NEW YORK, N. Y.
HERALD TRIBUNE
AUG 7 - 1952

Boston Symphony Begins Tanglewood Final Series

LENOX, Mass., Aug. 6.—The Boston Symphony Orchestra, conducted by Charles Munch, will begin the closing series of the Berkshire Festival at 8:15 tomorrow night in the Music Shed at Tanglewood. The program includes Schumann's "Spring" Symphony; Howard Swanson's "Short Symphony," which won the New York Music Critics' Circle 1951 prize for orchestral music, and Brahms' second piano concerto with Artur Rubinstein as soloist. This will be Mr. Rubinstein's first Tanglewood appearance.

Leonard Bernstein will conduct Saturday night's program, which is in memory of his teacher, the late Serge Koussevitzky, who was the Boston Symphony's conductor from 1924 to 1949. The works to be played are a concerto in D major for strings by C. P. E. Bach, Aaron Copland's third symphony and Sibelius' fifth symphony. The last concert Sunday afternoon will be devoted to Berlioz' "Requiem," in which Andrew McKinley will be the tenor soloist with the orchestra, and a chorus trained by Hugh Ross.

Mr. Bernstein's opera "Trouble in Tahiti," which has been revised since its first performance at the Brandeis University festival in June, will be performed twice for members of the Friends of the Berkshire Music Center at Tanglewood at 8:15 and 9:45 Friday night. The Center's student orchestra will give its last concert of the season Saturday afternoon, with Thor Johnson, of the Cincinnati Symphony; Lorin Maazel, Elyakum Shapira, and Robert Mandell each conducting in turn. A concert by a small choir at 4:30 p. m. Saturday and a chamber music concert Sunday morning completes the Center's 1952 schedule. The Boston Symphony will hold a public rehearsal at 10 a. m. Saturday for the benefit of its pension fund.

WORCESTER, MASS.
GAZETTE
AUG 7 - 1952

Boston Symphony At Tanglewood Tonight

TANGLEWOOD, Lenox, Aug. 7—The final weekend of the Berkshire Festival, by the Boston Symphony Orchestra, Charles Munch conducting, will open tonight with Schumann's Symphony No. 1 ("Spring"), Swanson's Short Symphony and Brahms' Second Piano Concerto, in which Artur Rubinstein will make his first appearance at Tanglewood in the solo part.

Leonard Bernstein, successor to the late Serge Koussevitzky as teacher of conducting and his pupil at the Berkshire Music Center, the orchestra's Summer school, will occupy the podium for the Koussevitzky memorial concert Saturday night. The program will be C. P. E. Bach's Andante from Concerto in D major, Aaron Copland's Third Symphony and Sibelius' Fifth, one of Dr. Koussevitzky's favorites. Mr. Munch will close the Festival Sunday afternoon with the Berlioz "Requiem," in which Andrew McKinley will sing the tenor solo.

A few changes have been made in the Berkshire Music Center calendar.

"Trouble in Tahiti," which Mr. Bernstein, the composer, describes as "a little opera in seven scenes," will be given two performances Friday at 8.15 and 9.45.

The symphony concert by the school orchestra, originally scheduled for Friday night, will be given Saturday at 2.30, led by student conductors and Thor Johnson, Cincinnati Orchestra leader, and a former Tanglewood student. At 4.30 the small choir will sing.

Program and ticket information will be mailed on request to Tanglewood, Lenox. General admission for listening from the lawn is on sale the days of the concerts.

SYRACUSE, N. Y.
HERALD-JOURNAL
AUG 7 - 1952

TALKING IT OVER

Bernstein's 'Trouble in Tahiti,' Opera Satire, in 'Tanglewood'

By EMMA VAN WORMER

THE SECOND AND THIRD performances of Leonard Bernstein's satire on suburban life, an opera titled "Trouble in Tahiti," will be presented for Friends of the Berkshire Music Center, "Tanglewood," Lenox, Mass., tomorrow night. First performance was in Brandeis University early in the season, Bernstein conducting.

Bernstein

MUSIC OF the Bernstein Opera has been revised and rewritten since its premiere. A movie titled "Trouble in Tahiti" proves the turning point in the difficulties of a young couple. Bernstein describes it as "an experiment in simplicity." On Saturday afternoon at 2:30 o'clock Thor Johnson, first student ever to enroll in Berkshire Music Center in 1940 and now conductor of the Cincinnati Symphony Orchestra, will be guest conductor for a portion of the program in the final concert by the Berkshire Student Orchestra. He will lead Bela Bartok's "Concerto for Orchestra." The three active Berkshire students conducting under Leonard Bernstein: Elyakum Shapira of Israel; Lorin Maazel and Robert Mandell respectively will conduct the "Tragi Overture" of Brahms, "Romeo and Juliet" by Tschaikowski, and two movements of George Gershwin's Piano Concerto in F. The usual Saturday morning rehearsal of the Boston Symphony will be open to the public for the benefit of the Orchestra pension fund. Closing 1952 Berkshire Festival event is Sunday afternoon, a performance of the Berlioz Requiem.

* * *

A GROUP of Syracusans dining together recently spoke of the chicken dinners of another generation or so ago—a full course meal at 35 cents in "The Homestead," near the site of the present Central High School. . . Then someone chimed in with the old-time picture of a soup bone and, often, calves liver, included free with every weekly meat order. . . Mention of days of cotton stockings "for every day, lisle stockings for best."

ARTHUR W. STOVER, on an early spring trip south for golf, bought Japanese flowering cherry trees in the Carolinas for the New Jersey gardens of his daughter Mrs. Robert von Sothen (Bette Stover). Stover has just pride in the house housing the various implements he uses in caring for the Stover gardens in Hurlbut rd. The store house is as orderly in arrangement as the figures in reports compiled in the Stover business offices. . . . Discussion on varied and hearty appetites of rabbits in gardens hereabouts—some like old fashioned pink tops; others prefer asters.

ABOUT PEOPLE you know: Soprano Rose Bampton, who sang in Archbold Gymnasium auditorium last spring with the Syracuse Symphony, Wilfred Pelletier conducting, gave a recital recently in the Ojai Festival in California. Her program included lieder by Schubert, Brahms, Wolf and Marx and Schonberg's song cycle "The Book of the Hanging Gardens". . . Della De Cristo, mezzo soprano, is singing regularly with El Puma Opera Company in New York City and in the fall will go on tour singing Maddalena in "Rigoletto" . . . Miss De Cristo began study of operatic roles with Dr. Nicholas Gualillo in Syracuse Conservatory of Music.

AN AUGUST visitor in his home town was Richmond Gale, concert pianist, in Manchester, Vt. for the summer. He is preparing recital programs, to include the Mozart Concerto in G. . . The Columbia Artists Management, Inc. which has American tour direction of Island of Bali Dancers and Gamelian Orchestra, directly from Indonesia starting next month points to the cost of a round trip by air to Bali: $2,500 and two weeks time, while in certain cities the cost of seeing the dances and hearing the music is the price of a ticket.

ARTUR RUBINSTEIN, famed in many lands as a concert pianist, will play the Second Concerto by Brahms for Piano and Orchestra with the Boston Symphony tonight in the Shed in "Tanglewood, Lenox, Mass, Charles Munch conducting. Rubinstein, who has played in Syracuse in recent years, appeared here last winter for Civic Morning Musicals, Inc.

SPRINGFIELD, MASS.
MORNING UNION
AUG 7 - 1952

Nearly Continuous Music At Tanglewood This Week

Short Symphony and Brahms Second Piano Concerto Scheduled for Tonight

Tanglewood, Lenox, Aug. 6—Music will be nearly continuous at Tanglewood this week end.

Munch Will Conduct

Included in the opening program Thursday night of the final Berkshire Festival series by the Boston Symphony Orchestra, Charles Munch conducting, will be the Short Symphony, for which Howard Swanson won the 1951 prize of the New York Music Critics Circle as the best orchestral work performed in that period in the city. On the same program, Arthur Rubinstein, famous pianist, will make his first appearance at Tanglewood as soloist in Brahms' Second Piano Concerto. Mr. Swanson will be in the audience.

Leonard Bernstein will take the podium Saturday night for a memorial concert to Serge Koussevitzky, his teacher, who conducted the Boston Orchestra for 25 years and founded and directed the Berkshire Music Center until his death in June 1951. The program will include the Concerto in D major for Stringed Instruments by C. P. E. Bach; Symphony No. 3 by Aaron Copland, friend and associate of Dr. Koussevitzky; and Symphony No. 5 by Jan Sibelius, Finnish composer whose music he frequently played.

"Trouble in Tahiti"

For Friends of the Berkshire Music Center, "Trouble in Tahiti" by Leonard Bernstein will have its second and third performances Friday night. Its first was at Brandeis University in the spring. Its music revised and libretto rewritten since its premiere, the opera is a satire on suburban life. A movie titled "Trouble in Tahiti" proves the turning point in the difficulties of a young couple. The composer describes it as "an experiment in simplicity."

Saturday afternoon at 2:30 Thor Johnson, the first student ever to enroll at the Berkshire Music Center in 1940, now conductor of the Cincinnati Symphony Orchestra, will be guest conductor for a part of the final concert by the student orchestra, taking the baton for Bartok's "Concerto for Orchestra." The three active students in conducting under Mr. Bernstein, Elyakum Shapira of Israel, Lorin Maazel and Robert Mandell will conduct Brahms' "Tragic Overture," Tschaikowsky's "Romeo and Juliet" and two movements of George Gershwin's Piano Concerto in F respectively.

At 4:30 Saturday the small choir will sing, and Sunday morning at 10 the chamber music group will give their last concert of the season. As usual Saturday morning at 10 the Boston Symphony Orchestra rehearsal will be open to the public for the benefit of the pension fund.

Mr. Munch and the orchestra will close the Festival's fifteenth season Sunday afternoon with "The Requiem" of Berlioz, with chorus prepared by Hugh Ross and Andrew McKinley as tenor soloist. Tickets are on sale at the box office for seats in the shed. General admission will be sold before the concerts for listening from the lawn.

Bernstein Revises 'Trouble in Tahiti'

Tanglewood, Lenox, Aug. 6—Leonard Bernstein has [illegible] opera, "Trouble in Tahiti," [illegible] second performance [illegible] given at Tanglewood [illegible] opera department of the Berkshire Music Center.

Mr. Bernstein [illegible] ducting and orchestral [illegible] composed a symphony [illegible] a piano concerto, a Broadway [illegible] and some works in smaller forms. Living in Mexico last winter, he composed his first opera, writing also the libretto. The only [illegible] performance was at the Festival of Creative Arts at Brandeis University, Waltham, June 12, the composer conducting.

Lasting less than an hour in a series of scenes [illegible] work is scored for [illegible] wind instruments and a string [illegible] writing the libretto and revising [illegible] music for the Tanglewood performance the composer has changed the final scene. The story is a satire on surburbia, concerning the trouble of a young married couple, typical suburbanites. A movie entitled "Trouble in Tahiti" brings about the turning point in their difficulties. Production is planned for New York City next season.

NEW YORK, N
TIMES
AUG 8 - 1

RUBINSTEIN S AT BERKSHIR

10,000 Cheer Brahms —Evening Is 'Disti Also by Swanson

By OLIN DOW
Special to THE NEW YORK

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performances of the
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"Short Symphony" o
composer, Howard Sw

The Swanson wor
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First Impression

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NEW YORK, N. Y.
TIMES

RUBINSTEIN SCORES AT BERKSHIRE FETE

[illegible] Brahms Concerto—Evening Is Distinguished Also by Swanson Work

By OLIN DOWNES

[illegible] Symphony Orches- [illegible] Berkshire [illegible]

[illegible] Rubinstein [illegible]

Other [illegible] in differ- ent ways [illegible] the Brahms concerto Charles Munch directed performances of the Schumann "Spring" Symphony and the "Short Symphony" of the Negro composer Howard Swanson.

The Swanson work was first heard in New York under Dimitri Mitropoulos last December. It received the prize of the New York Music Critics' Circle as the best symphonic novelty of the 1950-51 season.

First Impression Confirmed

A rehearing of this brief and singularly well-wrought score confirmed the impression that it had made at its initial hearing. It is the achievement of a musician who evidently worked with the utmost sincerity and conscience in its making. Each of the three movements is unified and concentrated upon an idea, and the work as a whole increases this sensation of unification.

The movements are thematically and structurally interwoven, with admirable balance of form and content. The writing is modern in its quality of tonality, but tonality is never lost. These things, of course, could be technically characteristic of the score and not necessarily connote any particular artistic value. But the music is lyrical in its essence, emotional and dramatic.

The writing is so concentrated that it is almost tight. In later years, Mr. Swanson may say the same thing, or express similar concepts, with more ease and flexibility. Meanwhile, it is a great pleasure to see a musician, modern-minded, technically accomplished, with his feet on the solid ground and his high artistic purpose unmistakable.

Mr. Munch's communication of the "Spring" Symphony was one of rare tenderness, ardor and poetical feeling. It was the voice of Schumann. It is not often that the spirit of this familiar work is caught with such intuitive understanding of the composer's nature.

There were some technical flaws in the performance, some poor balances where the conductor failed to cover up defective spacings of Schumann's own orchestration. These imperfections, however, could not mar or hide the essential rightness and inspiration of the reading.

It was great music-making, and it emphasized anew that a composition can have defects of a technical and even constructive character and yet possess a secret of beauty so communicative and compelling that the imperfections simply don't matter.

NEW YORK, N. Y.
WORLD-TELEGRAM & SUN

AUG 8 - 1952

Music

Rubenstein Magic Wins Applause

By ROBERT BAGAR.

LENOX, Mass., Aug. 8.—The first appearance ever of Artur Rubinstein at Tanglewood—in a professional capacity, that is—was greeted with an ovation by more than 10,000 listeners in the music shed last night. The evening's program, devised and conducted by Charles Munch, offered three works, the First Symphony of Schumann, the Howard Swanson "Short Symphony" and Brahms' Second Piano Concerto.

Very pleasing, indeed, did this music prove to the throng, and the performance, excepting the Schumann, in part, merited nothing but demonstrative applause.

Mr. Rubinstein, a very well-known figure in Carnegie Hall, was the same very busy, bustling individual. And to say that he met every challenge imposed would be to minimize excessively.

Personality Plus.

The Rubinstein fire and intensity, the bang-bang attack of the rapid and powerful passages, the fleetness and accuracy of technique, these were all too familiar to his partisans. This man is personality plus. Even when there are tacits for the piano he draws complete attention. His face is a picture of concentration, his expressions and gestures remarkable to observe.

If there were faults to find with the rendering of this Brahms masterpiece, they were overwhelmed by the favorable aspects. Yet, for the sake of the report, let it be told that the fantastic Bostonians, the unerring, always precise Bostonians, missed a cue in the last movement.

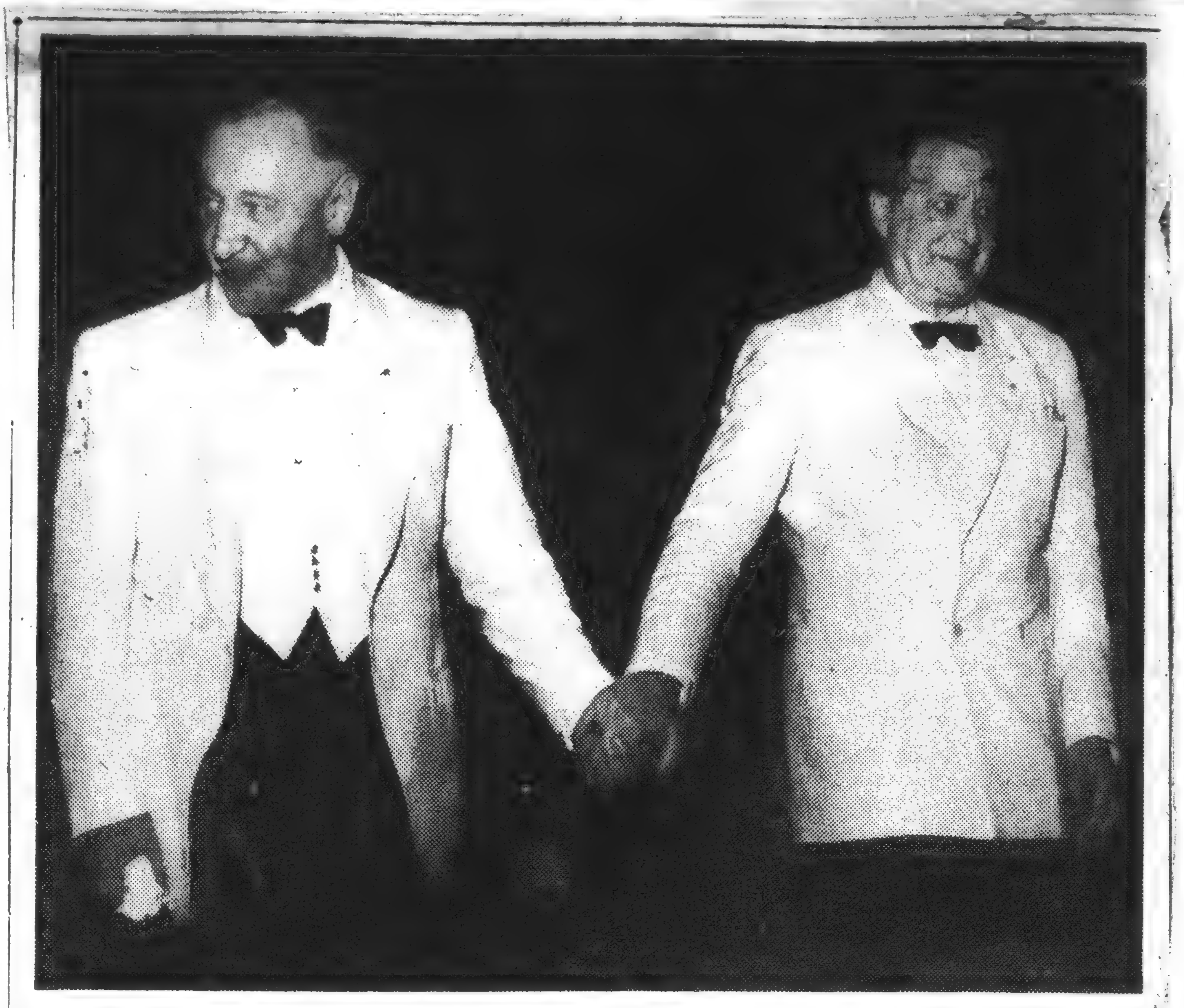
Small thing, eh? That is a relative matter, for even the slightest deviation from the constant perfection is a cause for astonishment. Well, I was astonished when, first, the violins made a weak entrance and, the more so, when the woodwinds, right on top of that, missed a bar or so entirely. The recovery was perfect, though.

Effective Music.

The Howard Symphony, a well-made work, this, a very busy work, no part of which ever seems to be without its quota of multilinear writing. That, as you know, is not necessarily bad. It surely isn't in this case.

Since its premiere by the Philharmonic-Symphony in 1950 this piece has received quite a play, and deservedly. I wouldn't say that it is pretty music that Mr. Swanson wrote, but effective music. The performance was first class.

The opening Schumann First generally went well, although issue could be taken with some of the unnecessary weight dropped down upon it.



Plouffe

ONE OF MANY RECALLS: Artur Rubinstein, piano soloist, left, and Charles Munch, conductor of the Boston Symphony Orchestra, acknowledge the ovation from an enthusiastic audience after being recalled to the platform many times last night at Tanglewood following the performance of Brahm's second piano concerto in B-flat major.

SPRINGFIELD, MASS.
MORNING UNION

AUG 8 - 1952

Artur Rubinstein Delights Large Tanglewood Crowd

10,250 Hear Superb Performance of Brahms Concerto; Koussevitzky Memorial Concert Saturday

By WILLARD M. CLARK

Tanglewood, Aug. 7—As I write, I can hear the applause and bravos of some of the 10,250 people here tonight. This applause is a sincere tribute to the greatness of Johannes Brahms, the artistry of Artur Rubinstein and the brilliance of the Boston Symphony Orchestra and genius of ~~Director~~ Charles Munch, all of whom collaborated in a superb performance of Brahms' "Concerto No. 2 in B-Flat Major" for piano and orchestra.

Grand Pianism

People heard pianism in the grand manner and of the great tradition. At his best, and he was at his best tonight, Artur Rubinstein has few equals when it comes to interpretive genius, technical assurance and breadth of concept. All these characteristics were in evidence tonight. There was a grand sweep and breadth to the opening allegro; pure romanticism in the andante and breath-taking sparkle and rhythmic incisiveness in the final allegretto.

Mr. Munch conceived this concerto in the broadest possible terms. He and the pianist were in absolute rapport and the orchestra was on its mettle. Thus it was a performance of a kind which makes Tanglewood and the Berkshire Festival memorable.

The program opened with a delectable performance of one of the loveliest of all symphonies, Robert Schumann's first symphony in B Flat Major. It was unfolded in gracious easy manner, with Mr. Munch quite content to let the music glide along its sweetly effervescent way, the opening andante and allegro became a paen of supreme joy; the larghetto, an almost sublime utterance and the final allegro a reaffirmation of the first.

The Boston Symphony Orchestra had not before played the "Short Symphony" of the Negro composer Howard Swanson, but Mr. Munch chose to program it tonight in the presence of the composer who shared the applause which followed its performance. In a space of approximately 12 minutes, Mr. Swanson has endeavored to encompass the depth, seriousness and intensity in a large symphony. He has been singularly successful, particularly in the more lyric moments, where the melody is in retrospective mood and very personal. It is, of course, written in the modern idiom but there is a refreshing lack of dissonance and the work in its compact, clear form, is one which should be a real addition to the symphonic repertoire.

Surpass Last Year

The audience tonight spread far out onto the lawn. The 10,250 people was something of a record, for last year at the opening of the third series of concerts 8000 were present and the year before that 7800.

The answer to this huge crowd seems clear. A great name was soloist. As much as we like to think that people come to Tanglewood to hear great music, the fact remains that the star is still the greatest attraction, whether we like it or not.

The concert Saturday night will be the annual Koussevitzky Memorial Concert, appropriately, it will be conducted by Leonard Bernstein, Dr. Koussevitzky's favorite pupil as well as one of the shining personalities at Tanglewood. The program will consist of the "Concerto in D Major for stringed instruments" by C. P. E. Bach; Copland's "Symphony No. 3" and the fifth symphony of Jan Sibelius, a work which Dr. Koussevitzky made known to this country.

HARTFORD, CONN.
TIMES

AUG 8 - 1952

Rubinstein Aids Munch to Dispel Tanglewood Fog

By FRANCIS T. AHEARN
Special to The Hartford Times

Tanglewood, Mass. — The dew and the mist slipped down from the Berkshire hills with clammy chilliness last night but no one noticed it at the Berkshire Festival except at intermission time.

The Boston Symphony, under the baton ~~of Charles~~ Munch, and Arthur Rubinstein, pianist, created an atmosphere of their own. It was an atmosphere of warmth, tenderness, sometimes electric, against which, even for the thousands sprawled across the lawns, the dew and the chill didn't even have a chance.

* * *

MESSRS MUNCH, Rubinstein and the gentlemen of the ensemble had pretty elegant support from Robert Schumann, Howard Swanson and Johannes Brahms.

Schumann's contribution was his B flat Symphony, Swanson's was "Short Symphony," and Brahms' was represented in the B flat piano Concerto. Schumann and Brahms, of course, have long since gone to their eternal plaudits. Mr. Swanson was on hand to take his in person.

ARTUR RUBINSTEIN *was soloist last night at Berkshire Music Festival.*

It was evident that Munch was putting everything he had into the 12-minute Swanson composition. And if the audience response was not quite as vigorous as it had been for the Schumann, it quickened when Munch beckoned to someone out in the audience. Down the aisle came a tall, smiling Negro. It was a long way down the aisle and a longer one to the sidesteps leading to the stage. The audience had time to stand, crane and applaud. The composer broke into a little jog trot. By the time he reached the stage, he was so evidently proud and happy that the audience splashed him with applause of good cheer and fellowship.

* * *

HOWEVER, it was Mr. Rubinstein's night. When he had done with the Brahms concerto, they cheered and cheered. He came back again and again, with Mr. Munch, and without him. He shook hands with the first cellist and with the concert master. He bowed and bowed. The applause roared on. One had a suspcion that it was an oversized-Bushnell audience trying to squeeze an encore. Mr. Rubinstein would have none of it.

TOLEDO, OHIO
BLADE

AUG 8 - 1952

TOLEDO BLADE: FRIDAY, AUGUST 8, 1952

Berkshire Festival Concert Filled With Some Solid Music

Charles Munch And Boston Symphony Orchestra Do Not Fail The Public Ear

By **JULIAN SEAMAN**
Blade Staff Writer

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Mr. Munch gave it a gallic tinge, as Mr. Ormandy had imbued it with the surrealist angles of Hindemith and only Mr. Mitropoulos seemed to have let the composer himself have his say. There isn't much to say, and it is difficult to understand all the furore.

One may gather from the foregoing that the Boston Symphony Orchestra, fresh from its Parisian sojourn, has regained some of its beauteous tone and none of its wonted discipline, flexibility and elan. Perhaps one cannot ascribe this apparent deterioration entirely to Mr. Munch, yet these differences persist and it seems probable that immediate repairs and a new idea are desirable.

BOSTON, MASS.
EVENING GLOBE

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NEW YORK, N. Y.
WORLD-TELEGRAM & SUN

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Further, tomorrow afternoon Charles Munch leads the Boston Symphony, tenor soloist Andrew McKinley, and choral forces in the Berlioz "Requiem," which really can't be called a standard, old as it is. And the Faure Ballade for Piano Orchestra, played on the second Thursday of the symphonic series, is itself a rara avis of the concert hall.

The point is made, by some music lovers—who have not attended these concerts—that the emphasis is on the old hat, the conventional, the sorely tried, shall we say? Refuting that is the reasonable number of unfamiliars scheduled.

Utter Sincerity.

I still remember with much pleasure the Bostonians' performance of the Honegger "Dance of the Dead." The score is excitement unqualified, and the accent is on expression rather than intellectual didoes. The intensity, the utter sincerity of the piece are remarkable. Arthur Honegger not only practices his composer's art but he lives it as well in the delivery of his subject, which in this case was a text by Paul Claudel, mostly derived from the Old Testament and specifically generated by the woodcuts of Hans Holbein, the Younger, which repose in Basel, Switzerland.

Quite often in this composition the music is less important than the delivery of text, which is everything always. And yet the music is an integral part of the whole. That, it would seem, is what the composer elected to do. Had he wished, he might have done just about anything else.

Not entirely unlikely the score, by itself, could prove uninteresting. But there are so many works combining words and music about which that may be said. Anyway, I'm not so certain that Honegger's score, without the vocal parts, would make that small an effect on listeners. It is just too emotional and moving for that.

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City Edition Berkshire Eagle

1952

Plouffe

COMPOSER AND FRIEND: Howard Swanson, left, New York composer, whose "Short Symphony," was performed by the Boston Symphony Orchestra at Tanglewood last night, is congratulated on his work by Charles Munch, director of the BSO, as audience of 10,250 music lovers accorded him a hearty reception.

NEW YORK, N. Y.
HERALD TRIBUNE

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[91]

TOLEDO, OHIO
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Yet the Berkshire Music Center's Opera Department, headed by Boris Goldovsky, did itself proud in the presentation of this elderly newcomer. The English translation, founded on static material, could not be expected to attain brilliance, though it was most workmanlike.

It has been suggested by some that this opera might be better if it were given in concert form. Undoubtedly; but not so much better that it could move right alongside of the great choral works of the repertory. However, you can never tell.

SPRINGFIELD, MASS.
NEWS

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It is fitting that such a Memorial Concert should take place at Tanglewood during the Berkshire Music Festival, and that the names of Leonard Bernstein, Aaron Copland and the Boston Symphony Orchestra should be prominent as participants.

A number of major symphony orchestras here and abroad will pay homage to the memory of Dr. Koussevitzky during the coming season by including in their programs works commissioned by the Foundation. Sir Malcolm Sargent will perform the Bela Bartok "Concerto for Orchestra" on Thursday, the 21st, at the Promenade Concerts in London.

Thor Johnson, conductor of the Cincinnati Symphony, has scheduled for next season Heitor Villa-Lobos' "Madona" (for Orchestra), Nikolai Lopatnikoff's "Concertino" (for Orchestra) and the Bartok "Concerto for Orchestra." Antal Dorati, conductor of the Minneapolis Symphony, has informed the Foundation that his tribute will include performances of the Bartok "Concerto for Orchestra," Burrill Phillip's "Tom Paine" (Overture) and Luigi Dallapiccola's "Tartiniana" (for Violin and Orchestra). Walter Hendl will conduct several works commissioned by the Foundation in the fall concerts of the Dallas Symphony, and Howard Mitchell with the National Symphony of Washington, D. C., will perform the David Diamond "Symphony No. 4." Rafael Kubelik will conduct the Chicago Symphony in performances of Diamond's "Symphony No. 4." Arthur Honneger's "Symphony No. 5" and a new symphony by Roy Harris.

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[91]

Stockbridge in 1789. Moving to Lenox in 1828 in a consolidation it became the Berkshire Star and County Republican. After its sale in 1829 it became known as the Berkshire Journal, consolidating in the same year with moved from Pittsfield to Journal and Argus. In 183 to the Massachusetts Eagle was moved to Pittsfield. In shire County Eagle which the weekly became a daily

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Editorials

Mixed Results in Tennessee

In an election year, and especially in the three months preceding election day, every political happening has interest and significance. The Democratic primary in Tennessee held

means that Crump's at an end.

On the other hand, in the gubernatorial

PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 9 - 1952

Thor Johnson Leads Student Orchestra

First Pupil At Music Center Back at Tanglewood

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[illegible] a letter [illegible] in the [illegible] enroll [illegible] off the press, [illegible] the first students [illegible] under the late [illegible] at Tanglewood. [illegible] of the Cincinnati Symphony Orchestra.

[illegible] Wisconsin, he grew up [illegible] Winston-Salem, N.C., where he attended the public schools. He received an A.B. degree at the University of North Carolina and a master of music at the University of Michigan. While studying at Ann Arbor he conducted the Grand Rapids Symphony Orchestra for [illegible].

He studied in Europe under Felix Weingartner, Bruno Walter and [illegible] and at Tanglewood for two seasons. He was professor of music at the University of Michigan conducting the Musical Society's annual May festival. During the war he organized the first soldier symphony at Fort Monmouth and taught at the Army School of Music in England. He has guest-conducted the Boston, Philadelphia and Chicago Orchestras.

From 1946 to 1947 he conducted the Juilliard School Orchestra, going to Cincinnati as permanent conductor in 1947. Since the season closed in April he has conducted at the Ann Arbor and Cincinnati May festivals, the Ojai, Cal., festival, the Brevard, N.C., festival and the Schubert festival in Charlottesville, Va. He received last month the award of the year from Phi Mu Alpha convention in Cincinnati. In 1949 he won the Alice Ditson award.

NEW YORK, N. Y.
HERALD TRIBUNE
AUG 9 - 1952

Tanglewood

The Berkshire Festival

* * *

By Francis D. Perkins

LENOX, Mass., Aug. 8.—The season's operatic activities at Tanglewood closed this evening with two performances of Leonard Bernstein's "Trouble in Tahiti" in the Berkshire Music Center's Theater Concert Hall given for contributing friends of the center. Active members of the center's opera department performed scenes from several Italian operas in the afternoon.

Mr. Bernstein's short opera was first performed in the Brandeis University festival at Waltham, Mass; there has been some later revision in both the libretto and the score. The composer is his own librettist for this work, which is his first in this form. The cast included Beverly Wolff and Arthur Schoep, as the contentious wife and husband, and William Harder, Elizabeth Winslow and Joseph Scott as a commenting trio, in this account of suburban marital difficulties. Seymour Lipkin conducted the orchestra of four strings and twenty-one wind instruments.

The Boston Symphony Orchestra under Charles Munch was in good form for last night's Berkshire Festival concert in Tanglewood's music shed, where Howard Swanson's "Short Symphony" followed Schumann's Symphony in B flat major. The Swanson work, which won the New York Music Critics' Circle latest award, had not been previously played by the Bostonians, but the performance gave an impression of understanding of its general spirit and expressive nuances, as well as of instrumental finish and clarity of detail.

The style of the work has its individual elements and others, such as constant motion of a certain basic rhythm and thematic figures contributing to it, which are typical of several contemporary American symphonic works. Mr. Swanson also shows lyric inclinations, as in the andante and the intermediate episode in the finale. The first movement, in its short course, is successful in suggesting increasing tension and momentum; this effect is lessened by a somewhat episodic character. The composer was warmly applauded.

Artur Rubinstein, making his Tanglewood debut, received an ovation from the audience after the performance of Brahms' Second Piano Concerto. The interpretation exhibited the pianist's consummate technical ability and his understanding of romantic music such as this; the orchestral playing was well balanced and co-ordinated. But both the soloist and the conductor seemed to realize the expressive resources of this concerto to a varying rather than a constant degree; the piano and the orchestra both provided absorbingly imaginative measures and others in which a listener's attention was less tempted to penetrate beyond external details.

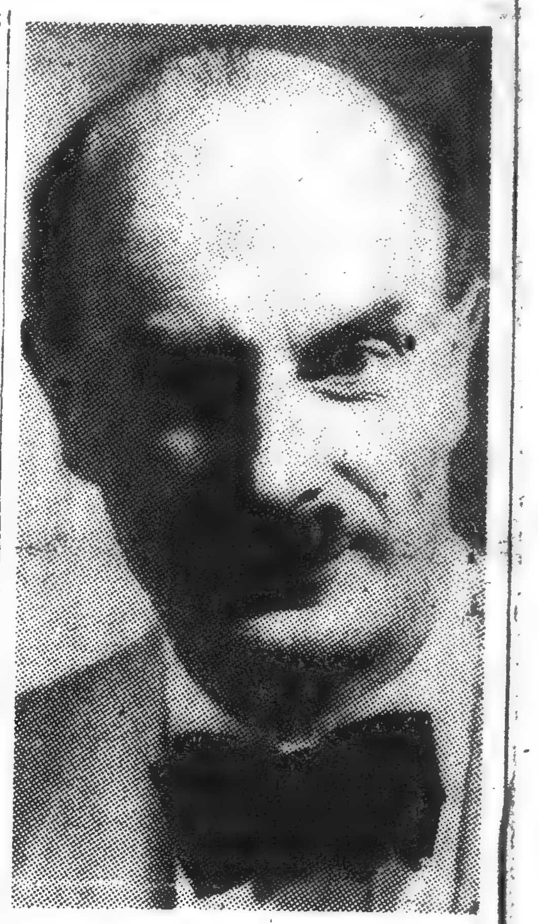
The program books announce that Mr. Munch will again be director, both of the Berkshire Festival and the Berkshire Music Center, next summer. Details of the 1953 festival are not yet worked out, but it is believed that the number and distribution of the concerts will be as usual, and that Pierre Monteux will again be one of the guest conductors.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 9 - 1952

Four Brass Bands Will Play From Corners of Music Shed

Festival Chorus To Be Joined by Department Leaders at Closing Concert by BSO—Munch Famous for Berlioz Works

TANGLEWOOD — The Berlioz "Requiem," in which Charles Munch will conduct the Boston Symphony Orchestra tomorrow afternoon, is seldom heard because of the difficulty of performing it. Famous for his conducting of Berlioz' works, Mr. Munch has chosen it for the final program of the 15th Berkshire Festival.


Hugh Ross

For the occasion the orchestra will be augmented by 27 brasses, who with the regular orchestra brasses will play as brass bands in the four corners of the Shed. The Festival chorus, made up of students who have been prepared under the direction of Hugh Ross to sing in other works conducted by him, Mr. Munch and Pierre Monteux, has also been increased. Included in the 150 singers from every department of the Berkshire Music Center will be members of th faculty. Mr. Ross, Boris Goldovsky, head of the opera department, Ingolf Dahl, director of the Tanglewood Study Group and James Aliferis, assistant choral director, their own labors ended, will sing with their students.

The first performance of the "Requiem" in America was at a May music festival in New York in 1881, under the baton of Leopold Damrosch, whose grandchildren and great-grandchildren, who spend their summers in Tyringham, will be in tomorrow's audience. The players are said to have stood up and cheered. No sufficient auditorium was found in down-town New York, so the Seventh Regiment Armory on 67th Street, at that time a "distant location," was engaged.

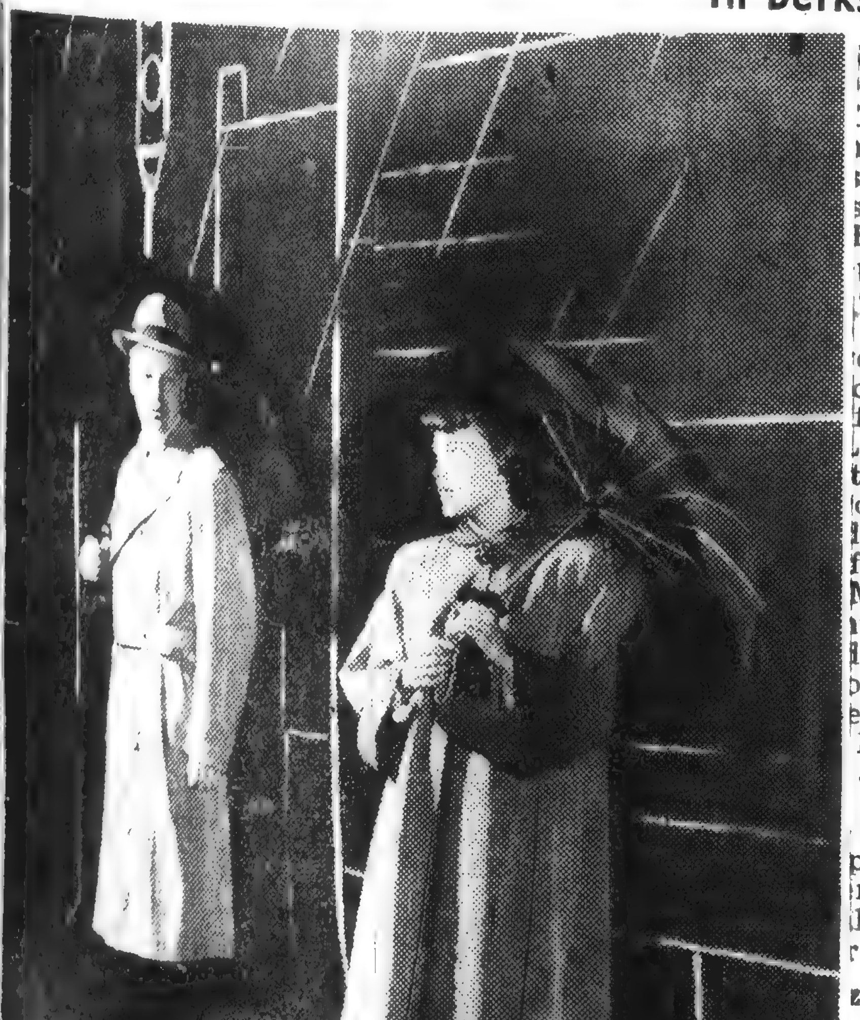
On the 100th anniversary of the first performance in the Chapel of St. Louis at the Invalides in Paris in 1937, Charles Munch repeated it in the same auditorium. He brought it to Boston in April, 1951. It was first intended, according to the composer's account in his memoirs, as a memorial for those who had fallen in the July Revolution of 1830. It was finally dedicated, on its first performance in December, 1837, to the memory of General Damremont, who had been killed in the Algerian campaign.

Tickets are on sale at Tanglewood for seats in the Shed, or for listening from the lawn, for which the colossal work is well suited.

TOLEDO, OHIO
BLADE
AUG 9 - 1952

Two Singers Bring Rewards In Leonard Bernstein Opera

Performances Of Mezzo And Baritone Praised In Berkshire Music Unit's 'Trouble In Tahiti'


TROUBLE IN TAHITI: These two students at the Berkshire Music Center will take part in Leonard Bernstein's short opera, "Trouble in Tahiti," to be performed twice tonight at the Tanglewood theatre for Friends of the Music Center. The first performance is at 8.15, the second at 9.45. At left, Arthur Schoep and at right, Beverly Wolff.

SEAMAN
Staff Writer

D, Mass., Aug. 9 [illegible]iti," called "an [illegible]scenes," and not [illegible] presented here [illegible] Festival Theater [illegible]partment of the [illegible] Center. Leonard [illegible] devised this [illegible] been present [illegible] conduct—having [illegible]fice to Seymour Lipkin, hitherto [illegible] talented young [illegible] on the Rach[illegible], thereby as[illegible] function.

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[illegible]viously derivative, doggedly bizarre and seems to constitute an injudicious marriage of boogie-woogie to German "sprechstimme." This form of inane parlando has been concocted more adroitly by less audacious and more imaginative brains.

And, just to be different—or, perhaps, to emphasize his own limitations — Mr. Bernstein has thought to express himself in 21 wood winds and a string quartet, scarcely an eloquent medium of the gods.

Praise For Singers

This spate of disconnected and dreary sound evoked two rewards, however—the admirable voice and singing of Beverly Wolff, mezzo, and the expert acting and singing of Arthur Schoep, baritone. All trials have their virtues and these, in my dazed opinion, can count as such in the lexicon of experimental opera. Otherwise — Mr. Bernstein has blazed no trails and Puccini, Wagner et al still reign in my benighted brain.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 9 - 1952

Two Violinists Win Heifetz Award

TANGLEWOOD — Three special cash prizes named for their donors were announced today by the Berkshire Music Center the Jascha Heifetz award, the Gregor Piatigorsky award, and the Samuel Wechsler commission.

This year, on the basis of co-operative effort ,talent, and future promise, prizes were awarded to the following: Heifetz award, to two violinists, Serge Blanc of Paris, France, and Elizabeth Walker of Oxford, Ohio; Piatigorsky award to cellist, John Sant Ambrogio of Bloomfield, N.J.; Wechsler commission, to a former student of composition at the Berkshire Music Center, for a short work suitable for study by the Tanglewood Study Group, to Allen Sapp of Boston. Mr. Wechsler is himself a former student at Tanglewood.

All three awards were made at a student orchestra concert at Tanglewood this afternoon, after a full season of activity. The three gifts are grants, in addition to other special scholarships announced earlier this year, and to other forms of financial aid given to deserving students. The Berkshire Music Center is maintained by the Boston Symphony Orchestra in connection with its Berkshire Festival concerts at Tanglewood, and is supported in addition by individual grants for scholarships and the like, and by members of the Society of Friends of the Berkshire Music Center, whose voluntary contributions entitle them to attend the many student concerts during the summer session.

Today's award winners are all well advanced in their musical careers. Mr. Sapp, a student at Tanglewood in 1942, studied with Aaron Copland, and has studied elsewhere with other noted composers. He won the Knight prize for a sonata for violin and piano and the New York Philharmonic Society Competition and has had his music performed in London, Paris, Belgium and Germany. Serge Blanc attended the Conservatoire National de Musique in Paris and has given concerts in Paris, London, Belgium, Holland, Switzerland and Austria. Miss Walker is an assistant professor of music at Miami University in Oxford, Ohio, as well as a member of the Miami University string quartet. Mr. Sant Ambrogio is a student at the Lebanon Valley College in Annville, Pa., and plays in the Harrisburg Symphony.

The prizes were presented by Frederic R. Mann, Philadelphia industrialist and president of the Robin Hood Dell concerts of that city. He is the donor of two scholarships: One for a conducting student in memory of Dr. Serge Koussevitzky, and one for a cellist, in honor of Mr. Piatigorsky, who is director of chamber music at the school, on leave of absence for the current session.

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[illegible] seasons, and won the [illegible]towed by the New York [illegible]ics Circle last winter for [illegible]tral music.

[illegible] attendance of 10,250 [illegible] usually reached here [illegible]aturdays and Sundays; [illegible]stein's presence was one [illegible] this mark.

[illegible]ather today succeeded [illegible] rain, and the audience [illegible] considerable contingent [illegible] sitting on the lawn be[illegible] music shed.

[illegible] Bernstein's short opera [illegible] Tahiti," which has [illegible] some revision since its [illegible] Waltham last June, [illegible] twice at Tanglewood [illegible], Mr. Bernstein will [illegible]-final festival con[illegible] night, which is [illegible] memorial of Serge [illegible] who was so closely [illegible] the history of [illegible]wood. F. D. P.

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PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 9 - 1952

Thor Johnson Leads Student Orchestra

First Pupil At Music Center Back at Tanglewood

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[illegible] a letter [illegible] school in the [illegible] enroll[illegible] off the press, [illegible] one of the first students [illegible] conducting under the late Serge Koussevitzky at Tanglewood. [illegible] of the Cincinnati Symphony Orchestra.

Born in Wisconsin, he grew up in Winston-Salem, N.C., where he attended the public schools. He received an A.B. degree at the University of North Carolina and a master of music at the University of Michigan. While studying at Ann Arbor he conducted the Grand Rapids Symphony Orchestra for [illegible] years.

He studied in Europe under Felix Weingartner, Bruno Walter and [illegible] and at Tanglewood for two seasons. He was professor of music at the University of Michigan, conducting the Musical Society's annual May festival. During the war he organized the first soldier symphony at Fort Monmouth, and taught at the Army School of Music in England. He has guest-conducted the Boston, Philadelphia and Chicago Orchestras.

From 1946 to 1947 he conducted the Juilliard School Orchestra, going to Cincinnati as permanent conductor in 1947. Since the season closed in April he has conducted at the Ann Arbor and Cincinnati May festivals, the Ojai, Cal., festival, the Brevard, N.C., festival and the Schubert festival in Charlottesville, Va. He received last month the award of the year from Phi Mu Alpha convention in Cincinnati. In 1949 he won the Alice Ditson award.

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NEW YORK, N. Y.
HERALD TRIBUNE
AUG 9 - 1952

Tanglewood

The Berkshire Festival

* * *

By Francis D. Perkins

LENOX, Mass., Aug. 8.—The season's operatic activities at Tanglewood closed this evening with two performances of Leonard Bernstein's "Trouble in Tahiti" in the Berkshire Music Center's Theater Concert Hall given for contributing friends of the center. Active members of the center's opera department performed scenes from several Italian operas in the afternoon.

Mr. Bernstein's short opera was first performed in the Brandeis University festival at Waltham, Mass; there has been some later revision in both the libretto and the score. The composer is his own librettist for this work, which is his first in this form. The cast included Beverly Wolff and Arthur Schoep, as the contentious wife and husband, and William Harder, Elizabeth Winslow and Joseph Scott as a commenting trio, in this account of suburban marital difficulties. Seymour Lipkin conducted the orchestra of four strings and twenty-one wind instruments.

The Boston Symphony Orchestra under Charles Munch was in good form for last night's Berkshire Festival concert in Tanglewood's music shed, where Howard Swanson's "Short Symphony" followed Schumann's Symphony in B flat major. The Swanson work, which won the New York Music Critics' Circle latest award, had not been previously played by the Bostonians, but the performance gave an impression of understanding of its general spirit and expressive nuances, as well as of instrumental finish and clarity of detail.

The style of the work has its individual elements and others, such as constant motion of a certain basic rhythm and thematic figures contributing to it, which are typical of several contemporary American symphonic works. Mr. Swanson also shows lyric inclinations, as in the andante and the intermediate episode in the finale. The first movement, in its short course, is successful in suggesting increasing tension and momentum; this effect is lessened by a somewhat episodic character. The composer was warmly applauded.

Artur Rubinstein, making his Tanglewood debut, received an ovation from the audience after the performance of Brahms' Second Piano Concerto. The interpretation exhibited the pianist's consummate technical ability and his understanding of romantic music such as this; the orchestral playing was well balanced and co-ordinated. But both the soloist and the conductor seemed to realize the expressive resources of this concerto to a varying rather than a constant degree; the piano and the orchestra both provided absorbingly imaginative measures and others in which a listener's attention was less tempted to penetrate beyond external details.

The program books announce that Mr. Munch will again be director, both of the Berkshire Festival and the Berkshire Music Center, next summer. Details of the 1953 festival are not yet worked out, but it is believed that the number and distribution of the concerts will be as usual, and that Pierre Monteux will again be one of the guest conductors.

TOLEDO, OHIO
BLADE
AUG 9 - 1952

Two Singers Bring Rewards In Leonard Bernstein Opera

Performances Of Mezzo And Baritone Praised In Berkshire Music Unit's 'Trouble In Tahiti'

By **JULIAN SEAMAN**
Blade Staff Writer

TANGLEWOOD, Mass., Aug. 9 "Trouble in Tahiti," called "an opera in seven scenes," and not much music was presented here last night in the Festival Theater by the opera department of the Berkshire Music Center. Leonard Bernstein, who devised this trifle, may have been present but he did not conduct—having relegated that office to Seymour Lipkin. Mr. Lipkin, hitherto known as a talented young pianist who won the Rachmaninoff award, thereby assumed another function.

This item in Mr. Bernstein's list of accomplishments has been altered, I am told, from its original version, performed twice before at Brandeis University, Waltham, Mass. It is rather consciously clever and, as Boris Goldovsky, head of the department, explained to a rapturous audience, is compounded of musical comedy, operetta, and what Mr. Goldovsky called "European opera," whatever that may be.

Score Called Bizarre

The score is obviously derivative, doggedly bizarre and seems to constitute an injudicious marriage of boogie-woogie to German "sprechstimme." This form of inane parlando has been concocted more adroitly by less audacious and more imaginative brains.

And, just to be different—or, perhaps, to emphasize his own limitations — Mr. Bernstein has thought to express himself in 21 wood winds and a string quartet, scarcely an eloquent medium of the gods.

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This spate of disconnected and dreary sound evoked two rewards, however—the admirable voice and singing of Beverly Wolff, mezzo, and the expert acting and singing of Arthur Schoep, baritone. All trials have their virtues and these, in my dazed opinion, can count as such in the lexicon of experimental opera. Otherwise — Mr. Bernstein has blazed no trails and Puccini, Wagner et al still reign in my benighted brain.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 9 - 1952

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Four Brass Bands Will Play From Corners of Music Shed

Festival Chorus To Be Joined by Department Leaders at Closing Concert by BSO— Munch Famous for Berlioz Works

Hugh Ross

TANGLEWOOD — The Berlioz "Requiem," in which Charles Munch will conduct the Boston Symphony Orchestra tomorrow afternoon, is seldom heard because of the difficulty of performing it. Famous for his conducting of Berlioz' works, Mr. Munch has chosen it for the final program of the 15th Berkshire Festival.

For the occasion the orchestra will be augmented by 27 brasses, who with the regular orchestra brasses will play as brass bands in the four corners of the Shed. The Festival chorus, made up of students who have been prepared under the direction of Hugh Ross to sing in other works conducted by him, Mr. Munch and Pierre Monteux, has also been increased. Included in the 150 singers from every department of the Berkshire Music Center will be members of th faculty. Mr. Ross, Boris Goldovsky, head of the opera department, Ingolf Dahl, director of the Tanglewood Study Group and James Aliferis, assistant choral director, their own labors ended, will sing with their students.

The first performance of the "Requiem" in America was at a May music festival in New York in 1881, under the baton of Leopold Damrosch, whose grandchildren and great-grandchildren, who spend their summers in Tyringham, will be in tomorrow's audience. The players are said to have stood up and cheered. No sufficient auditorium was found in down-town New York, so the Seventh Regiment Armory on 67th Street, at that time a "distant location," was engaged.

On the 100th anniversary of the first performance in the Chapel of St. Louis at the Invalides in Paris in 1937, Charles Munch repeated it in the same auditorium. He brought it to Boston in April, 1951. It was first intended, according to the composer's account in his memoirs, as a memorial for those who had fallen in the July Revolution of 1830. It was finally dedicated, on its first performance in December, 1837, to the memory of General Damremont, who had been killed in the Algerian campaign.

Tickets are on sale at Tanglewood for seats in the Shed, or for listening from the lawn, for which the colossal work is well suited.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 9 - 1952

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SPRINGFIELD, MASS.
REPUBLICAN

AUG 10 1952

Opera Comes Into Its Own In Tanglewood's Last Week

Mozart's 'Titus' and Bernstein's 'Trouble in Tahiti' Staged; Lighting Effects, Modern 'Props,' Beautiful Costumes Also Outstanding

By VICTOR PRAHL

Opera came into its own during the final week of activities at Tanglewood with two performances of Mozart's "Titus" on Monday and Tuesday nights and two of Leonard Bernstein's short opera "Trouble in Tahiti" on Friday night. This was probably the first performance in this country of the Mozart work.

In his introductory remarks Boris Goldovsky warned the audience that it was an old-fashioned work, that it was even such when it was written, but such an apology was hardly necessary for in the excellent translation by himself and Sarah Caldwell, the story was clear, the plot held the interest, and surely as a spectacle this opera has probably never had a more beautiful production anywhere. The latter was aided greatly by the magnificant lighting effects, that of throwing a colorful design on the back drop. This innovation has been used with success for the last few seasons in the productions at Smith College but the more spacious stage at Tanglewood allowed it on a much larger scale. Some of the scenic images were 44 feet high and 32 feet wide. The towering arch reflected at the back in the throne room of the palace was impressive and the scene depicting the burning of Rome highly realistic. These with the skillful use of modern properties front-stage and unusually beautiful costumes resulted in a production that surpassed by far anything we have seen at Tanglewood.

The score with its patterned arias duets and trios is old-fashioned but if not Mozart at his best it contains many melodies of charm and certainly some splendid show pieces. These fell to six gifted young singers who made the most of them. Lolyd Ostenbrug brought dignity of bearing and a fine sense of lyricism to the sympathetic role of the Emperor Titus, Irene Jordan, who we understand has been singing mezzo parts at the Met, articulated well the florid soprano part of Vitellia but where the tessitura was consistently high the voice was forced and became unpleasant in quality. Sarah Jane Fleming lent a youthful sweetness to the role of Servilia and Jacqueline Langee with her firm alto tones did well by the part of Annius. We enjoyed most the fine singing of Shirley Winston as Sextus. Hers is a mezzo-soprano, beautifully produced, tonally even and wide of range. She handled the famous coloratura aria of Sextus with great skill, and she is a good actress. Smaller parts were in the capable hands of Richard Sharretts (Publius), Arthur Schoep (Lentulus) and Robert Mesrobian (Marius).

Boris Goldovsky, who conducted the orchestra in his usual efficient manner, once again has added a major achievement to the opera department of the Berkshire Center.

Rubenstein Delights

At Thursday's concert Charles Munch and the Boston Symphony projected happily the rapturous mood of Robert Schumann's Symphony No. 1, "Spring," the one he wrote during the first year of his marriage to Clara, and has been called one long love song.

Between the two romantic works of the concert, Mr. Munch sandwiched Howard Swanson's "Short Symphony." This work by the gifted young Negro composer was voted the New York Critics' Circle award last season and has already been heard elsewhere. In this 12 minute work he has aimed at "the depth, seriousness, and intensity inherent in a large work." We would say that in this he has been for the most part successful. It was easily listenable at a first hearing and although rather fragmentary it was pleasant following the neat development of the clearcut themes. We could not help thinking of Ravel at the beginning of the slow part for winds.

It was a delight hearing Artur Rubinstein in this setting, for his is the type of playing that can take the large open spaces, and the Brahms Concerto No. 2 in B flat is a work sufficiently grand in proportion to let himself go. It was a performance in the grand manner with

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MINNEAPOLIS, MINN.
MORNING TRIBUNE

AUG 10 1952

Tanglewood Concerts Bring New Era, and Dinner Rush, to Berkshire Hills

By JAY EDGERTON
Minneapolis Tribune Staff Writer

LENOX, MASS.—Tens of thousands of students, music lovers and plain tourists from all over the world stream into this central valley of Massachusetts' Berkshire hills each July and August for the Tanglewood concerts of the Boston Symphony orchestra.

The musical events which center at the historic Tappan estate, overlooking the lake called Stockbridge bowl, where Nathaniel Hawthorne once lived and wrote, have converted the old resort town of Lenox into a kind of American Salzburg.

Munch

Twenty years ago this Shangri-la country between the green and rolling folds of the Berkshires — summer abode of Carnegies, Vanderbilts and Westinghouses in the days before income tax—seemed on his last legs socially and culturally. But today a new cultural life, more vigorous and democratic, pumps through the valleys that Emerson, Hawthorne and Melville once loved.

Back a few hundred yards from the Lenox-Stockbridge road is the elegant white home where Edith Wharton, author of "Ethan Frome" and "The Age of Innocence" once entertained the great Henry James.

It is symbolic of the Berkshires' change of social and cultural focus that "The Mount," Mrs. Wharton's sumptuous French-type house with its paved terrace and formal gardens, is now a girls' school in winter, a tourist house in summer.

Grass and weeds now grow on the terrace where James once proclaimed to his hostess that the most beautiful words in the English language were "summer afternoon." There is a forlorn, tired look to the few remnants of Mrs. Wharton's gilt furniture, pictures and tapestries still at "The Mount."

BUT if the old turn-of-the-century glory is gone, a new and more effective vitality has come with the Tanglewood concerts. These have thousands of followers all over the east, and summer weekends bring them pouring into the valley from up and down the Atlantic coast.

Summer life in the area now revolves around the "festival" —meaning not only the big concerts played by the Boston Symphony but also the score of little concerts and chamber music recitals staged by Berkshire students.

The concerts began in a humble way in the summer of 1934, when they were held in a tent. In 1937, the festival went into business in a big way through the gift of the Tanglewood estate to the Boston orchestra.

The late great Serge Koussevitzky, the orchestra's director, became the moving genius behind Tanglewood and under his leadership both the public concerts and the Tanglewood school for budding musicians became the resounding successes they are today.

On the 210 acres of the estate—velvet lawns and formal gardens shaded by elm, pine and birch—the great "shed" planned by the Finnish architect, Eliel Saarinen, smaller concert halls, a[illegible] ministrative q[illegible] been built.

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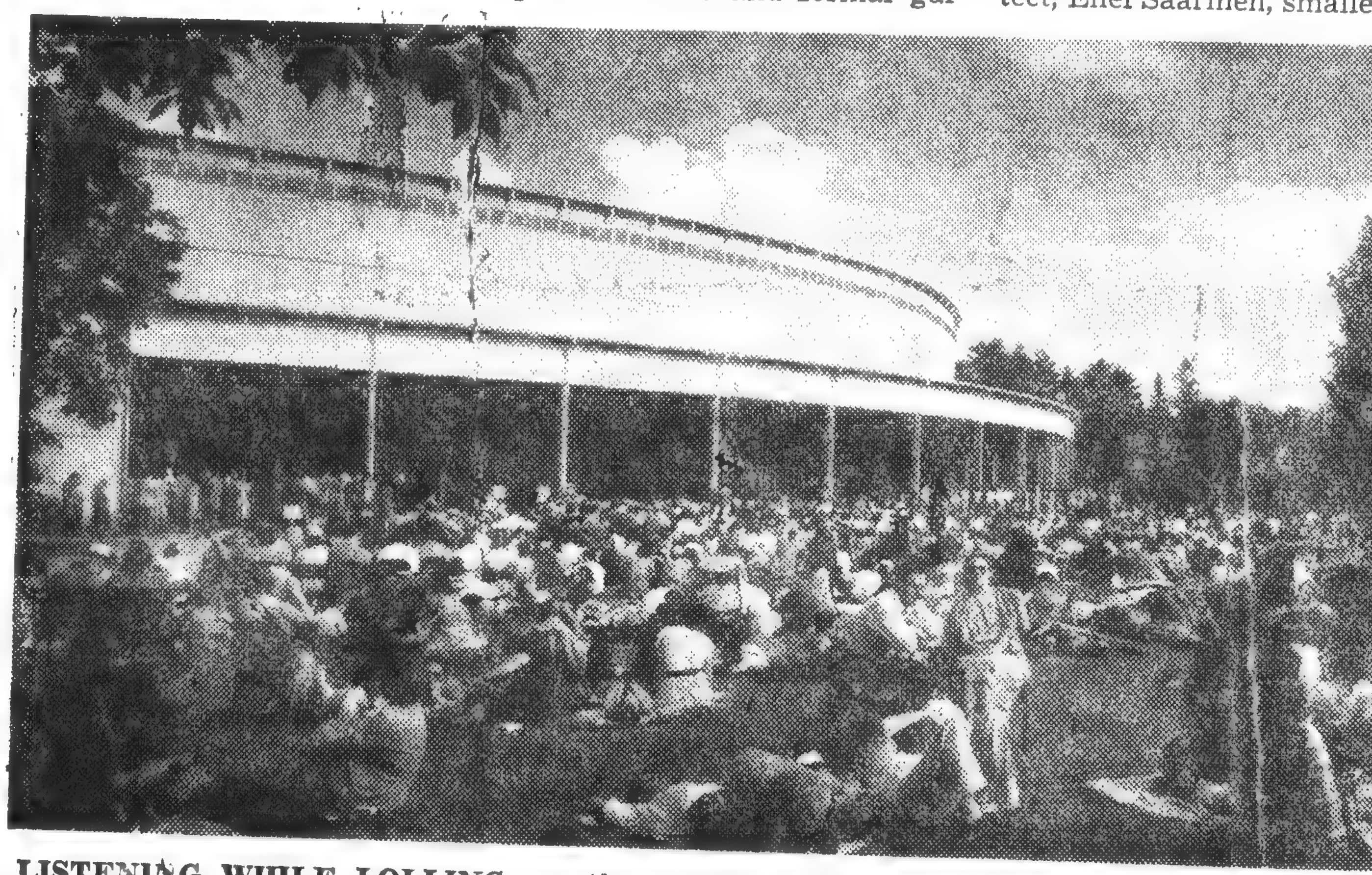
Tanglewood cl[illegible] son Sunday (toda[illegible] lioz' "Requiem," [illegible] Munch. It has be[illegible] of outstanding suc[illegible] orchestra performin[illegible] ly under the directio[illegible] Pierre Monteux an[illegible] Leonard Bernstein. [illegible] Tanglewood fans are [illegible] forward to an even grea[illegible] son next year. Koussev[illegible] great dream of a national [illegible] sic center has come true, [illegible] ally, in the green hills of [illegible] ern Massachusetts. ■


LISTENING WHILE LOLLING on the lawn near Tanglewood's big "concert shed" near Lenox, Mass.—a photograph showing a typical audience for one of the Boston Symphony's afternoon concerts.

NEW YORK, N. Y.
POST

AUG 10 1952

Music Notes

The final weekend of the **Berkshire Festival** includes a concert by the student orchestra conducted by Thor Johnson playing the music of Brahms, Bartok, Tschaikowsky and Gershwin, Saturday afternoon. In the evening Leonard Bernstein takes to the podium for the annual Koussevitsky memorial concert featuring the works of Bach, Copland and Sibelius. Charles Munch presides over the last and final offering Sunday afternoon, Berlioz' "The Requiem."

NEW YORK, N. Y.
HERALD TRIBUNE
AUG 10 1952

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By JAY

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TIGHT BINDING

NEW YORK, N. Y.
HERALD TRIBUNE
AU

The Musical Scene

...udents at Tanglewood Share Spotlight With Boston Symphony Orchestra

By JAY S. HARRISON

...question of several listeners-at-... d, of course, is the summer ...a." 'Or else, "It is the name

... "L'Heure Espagnol" will be ...d to the repertoire of the ... York City Opera Company ... fall season, which begins ...the City Center on Sept. 18. The American premiere of ...i Dallapiccola's Concerto for ...no ... Chamber Orchestra ... be ...ven, next Saturday, by ...e N. B.C. Summer Symphony, ...th the composer as soloist and ... orchestra under the direction ... Massimo Freccia. . . . Today ... 3:00, in Tanglewood, Charles ...nch and the Boston Symphony ...chestra presents Berlioz's pro-...ous "Requiem," and the work ... be repeated next Saturday ... at the National Music Camp ...Interlochen, Mich. At that ...mance Maynard Klein, pro-... of choral music at the Uni-... of Minnesota, is to con-... 500 voice Interlochen ...al Choir.

NEW YORK, N. Y.
HERALD TRIBUNE
AUG 10 1952

Tanglewood
The Berkshire Festival

* * *

By Francis D. Perkins

LENOX, Mass., Aug. 9.—More than seven hours of public musical activity marked the last day but one of the Berkshire Festival and the Berkshire Music Center's session at Tanglewood this morning, afternoon and evening. Leonard Bernstein, whose opera, "Trouble in Tahiti," was performed last night in the theater concert hall, conducted the Boston Symphony Orchestra in the semi-final festival concert tonight in the music shed, where the orchestra and festival chorus rehearsed in the morning under Charles Munch for tomorrow afternoon's closing performance of the Berlioz "Requiem."

The Center's student orchestra gave its last concert this afternoon in the music shed, with Thor Johnson, conductor of the Cincinnati Symphony; Elyakum Shapira, from Israel; Lorin Maazel and Robert Mandell conducting. Gladys Stein was soloist in part of Gershwin's piano concerto.

Among the prize winners announced at this concert by Frederic R. Mann, president of Philadelphia's Robin Hood Dell Concerts, is Allen Sapp, of Boston, commissioned to write a short work to be performed by the Tanglewood study group. The center's small choir also gave an afternoon concert under the direction of James Aliferis.

The Boston Symphony's evening concert was in memory of Serge Koussevitzky and the program's three works were in one way or another attributed to him.

Maximillian Steinberg's arrangement of the String Concerto in D major attributed to Emanuel Bach only by its slow movement was made at Koussevitzky's suggestion and the Koussevitzky Music Foundation had commissioned Aaron Copland's Third Symphony, which Koussevitzky and the Bostonians had introduced six years ago. The choice of Sibelius' Fifth Symphony for the close reflected Koussevitzky's devotion to the Finnish composer.

Mr. Bernstein was warmly acclaimed after both of last month's performances of "Trouble in Tahiti." The work, which occupies only forty-five minutes, has a cast of five. Beverly Wolff and Arthur Schoep represented the disagreeing wife and husband, and Elizabeth Winslow William Harder and Joseph Scott sang in the trio which commented upon the expressive background and action. Seymour Lipkin conducted and Sarah Caldwell was the stage director.

The opera was first performed at the Brandeis Festival in Waltham, Mass., June 12. Mr. Bernstein has since made some revisions both in his libretto and in his score. Owing to its character, the work was better served by the relatively intimate dimensions of the Tanglewood theater than by its outdoor staging in Waltham. It tells of a husband and wife living in a metropolitan commuting area who bicker at breakfast and, after pursuing separate activities during the day, suspend their bickering to attend a terrible movie which the wife has already seen during the afternoon.

The opera has its touches of satire and also of wistfulness along with a certain sense of sophistication. The text is flexibly and idiomatically set; one of the music's best assets is an ability to suggest and project an expressive situation, both in general atmosphere and detail.

What one missed in the music, however, was a sense of unity along with its necessary variety. The idiom ranged from that of jazz and the Broadway stage to one of a more usual Broadway type; the result, despite the composer's skill in these differing atmospheres, was conglomerate; it told, despite its effectiveness, relatively little of a style primarily associated with Mr. Bernstein. Although the moods of the story were well suggested, some episodes seemed slightly protracted, and the impression at the end was inconclusive. This effect may have been desired, but it was not clear at the close whether or not the work had come to an end.

The two principals gave very commendable characterizations, and Miss Wolff showed a distinct gift for lyric comedy; the trio's singing was well unified, but at times overamplified. The instrumentation for wind and a few strings was effective in its color and sonority.

DALLAS, TEX.
NEWS
0 1952

Hotbed at high altitudes. . . . Aspen, Colo., already a world-famed gathering place for culture seekers, is the native mecca for music makers, music thinkers and ordinary sight-seers. The above aerial shot shows the community sprawled before Independence Pass, with the pivotal Tent in the foreground.

The Musical Digest

By IRVING KOLODIN

A Lofty Hotbed Of Men and Music

ASPEN, Colo., Aug. 9.—If you can imagine a hotbed of anything at an altitude of 7,850 feet, then you can properly describe this idyllic place in the heart of the Colorado peaks as a hotbed of music-making, music-thinking and music-being. The three facets of the matter need to be emphasized, for it is just this diversity that makes Aspen different from the other centers of comparable activity in these broad United States.

Of course, if you don't relish having your bag carried by a Ph.D., or the soup served in the Hotel Jerome dining room by a budding rival to Erica Morini, don't come to Aspen. That introduction serves to put you in the mood of a place where everybody seems to have come for some purpose (above and beyond the call of the beautiful scenery, the light, bracing air or a stimulating swim in the inviting pool.) Hence there is a sense of unanimity and fellowship quite lacking in the average resort.

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THOUGHTS about Aspen tend to become inextricably tangled with thoughts about Tanglewood, in the Berkshire Hills, if only for the physical link they share in the family of Finnish architects named Saarinen. Father Eilel built the famous fan-shaped shed in which Serge Koussevitzky began a notable tradition with the Boston Symphony. Son Eero designed the good-looking, functional amphitheater here in Aspen, which is sizable enough to accommodate a symphony orchestra and chorus on its cleverly tiered stage, yet intimate enough to be a perfect setting for the chamber-music performances which predominate in Aspen.

The sloping bowl was scooped out of the earth by bulldozers personally supervised by Dimitri Mitropoulos (who presided at the first festival here in 1949), surfaced with cement and crowned with a gay brown and white tent, which serves equally well to fend off the elements and reflect the sound from the stage.

To one who remembers the tent-phase of Tanglewood Aspen now has the same kind of purposeful informality that prevailed in the Berkshires before it became a tourist's haven, with audiences of ten or twelve thousand in attendance and a commercial pattern to match. The students come and go from their classes in slacks or bobby socks, without the high-pressure competitive sense that pervades the workings of the Tanglewood summer school, where the "pupils" are just a jump away from professional careers.

Such "professors" as Violinist Szymon Goldberg, Pianist Victor Babin or Clarinetist Reginald Kell are equally unostentatious about their work. When they get together for the week-end concerts it need be hardly guaranteed that the music-making would be worth an ocean crossing, not a mere train or auto journey, to hear.

◆

TO GIVE a properly rounded view of Aspen, it should be mentioned that while music is a considerable part of the activity here, it is by no means the only or

ing Goethe bicentennial observance in 1949 (to the extent that the eminent philosopher-musician Albert Schweitzer journeyed here from his post in South Africa) has a complementary pattern of activity which is this summer considering the large subject of "Human Freedom."

If this sounds formidable, don't think for a moment that it is in any way stuffy. The fish bite like mad before and after the discussions, there are fine trails for an early morning horseback ride and, if all else fails, there is always the harmony of music to soothe the ruffled spirits.

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SUNDAY STANDARD-TIMES, NEW BEDFORD, MASS., AUGUST 10, 1952

Awards Given At Tanglewood

3 Special Cash Prize Winners Announced

Special to The Standard-Times

LENOX, Aug. 9—Three special cash prizes, named for their donors, are announced today by the Berkshire Music Center. They include the Jascha Heifetz Award, the Gregor Piatigorsky Award and the Samuel Wechsler Commission.

This year, on the basis of cooperative effort, talent and future promise, these prizes were awarded as follows:

The Heifetz Award . . . to two violinists, Serge Blanc of Paris, France, and Elizabeth Walker of Oxford, Ohio; the Piatigorsky Award to cellist, John Sant Ambrogio of Bloomfield, N. J.; the Wechsler Commission, to a former student of composition at the Berkshire Music Center, for a short work suitable for study by the Tanglewood Study Group, to Allen Sapp of Boston.

All awards were made at a student orchestra concert at Tanglewood this afternoon, after a full season of activity. The three gifts are grants, in addition to other special scholarships announced earlier this year, and to other forms of financial aid given to deserving students.

The Berkshire Music Center is maintained by the Boston Symphony Orchestra in connection with its Berkshire Festival concerts at Tanglewood. It is supported, in addition, by individual grants for scholarships and the like, and by members of the Society of Friends of the Berkshire Music Center. The latter's voluntary contributions entitle them to attend the many student concerts during the Summer session.

Today's award winners are well advanced in their musical careers. Mr. Sapp, a student at Tanglewood in 1942, studied with Aaron Copland and has studied elsewhere with other noted composers. He won the Knight Prize for a "Sonata for Violin and Piano" and the New York Philharmonic Society Competition and has had his music performed in London, Paris, Belgium and Germany.

Mr. Blanc attended the Conservatoire National de Musique in Paris and has given concerts in Paris, London, Belgium, Holland, Switzerland and Austria. Miss Walker is an assistant professor of music at Miami University in Oxford, Ohio, as well as a member of the Miami University String Quartet. Mr. Ambrogio is a student at the Lebanon Valley College in Annville, Pa., and plays in the Harrisburg Symphony.

The prizes were presented by Frederic R. Mann, Philadelphia industrialist and president of the Robin Hood Dell concerts of that city. He is the donor of two scholarships, one for a conducting student in memory of Dr. Serge Koussevitzky, and one for a cellist, in honor of Mr. Piatigorsky, who is director of chamber music at the school, on leave of absence for the current session.

NASHVILLE, TENN.
MORNING TENNESSEAN

AUG 10 1952

Berkshire Fete Charms Music Lovers

Happy music lovers relax outside the Music shed at a Tanglewood concert.

This is one in a series of articles on the summer musical scene in New York and other cities by Louis Nicholas, music critic of THE NASHVILLE TENNESSEAN. Nicholas, associate professor of music at Peabody college, is on leave of absence, taking advanced graduate work at Teacher's college, Columbia university.

By LOUIS NICHOLAS
TENNESSEAN Music Critic

LENOX, Mass. — Surely no place in the country presents such a rich and inspiring array of musical delights in the summer as the Berkshire festival.

And the pleasure is far from being entirely aural, for Tanglewood, Lenox and all the surrounding countryside is so beautiful that no more perfect setting for superby musical performances could be imagined.

Summer music festivals in the Berkshires date back to 1934 when Henry Hadley and sixty-five members of the New York Philharmonic-Symphony society gave the first Stockbridge festival. The Boston Symphony and Koussevitzky took over in 1936. From 1937, the concerts were given at Tanglewood, the 210 acre estate given to the Boston Symphony orchestra by Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan.

The house on the estate which was built in 1865, and now serves as the Berkshire Music center.

Remarkable Structure

The scene of all the big orchestral programs is the Music shed, a remarkable structure designed by the Finnish architect, Eliel Saarinen. The acoustics of this building which has a capacity of 6037 could scarcely be improved upon. The sound of the music carries so well that hundreds sit on benches outside the shed, and thousands bring blankets and pillows and sit or lie on the grass around the area. A delightful informality prevails.

In addition, there is a Theater-Concert hall seating 1152 which is ideal for opera and concert, and a Chamber Music hall seating 300 which has panels on one side that may be opened to accommodate another 200 or more outside in good weather.

There is a wonderful spirit prevailing in the entire surrounding country as well as at the festival. For the love of music, the joy of making and of hearing it animates everyone.

I reached Tanglewood in time for the chief event of the annual Tanglewood on Parade—the concert by the Boston Symphony with noted alumni of the Berkshire Music center as conductors and soloists. Earlier there had been performances by overy department of the Center.

Lead Chorus, Orchestra

The crowning program of the evening had James Aliferis leading chorus and orchestra in the last movement of Lucas Foss' "The Prairie"; Howard Shanet conducting for Jacob Krachmalnick, the young concertmaster of the Philadelphia orchestra, as he played the Chausson "Poeme"; Lucas Foss, the brilliant pianist of the Boston Symphony and a highly gifted composer, conducting for Seymour Lipkin's masterly performance of Mendelssohn's "Piano Concerto in G minor"; and Leonard Bernstein, the dynamic and exceedingly vital conductor of the last act of "Carmen" with Mildred Miller, David Lloyd and James Pease as the principal singers.

Lloyd and Pease will be remembered in Nashville as the tenor and bass soloists in the Nashville Symphony orchestra performance of Beethoven's "Ninth Symphony" three seasons ago. Lloyd, especially, after a rather colorless start, worked up to a powerful and moving climax.

On Saturday morning I heard the rehearsal of the evening's symphony concert of excerpts from Wagner's "Ring" with Pierre Monteaux as the conductor of performances of great eloquence and breadth. He is an undemonstrative conductor, and sometimes impresses me as being somewhat heavy and stodgy, but he knows the business of conducting as few others do, and at this rehearsal and in the evening concert he led the superb Boston symphony and his soloists in readings notable for sumptuous tone, architectrual grandeur, color and mobility.

Concert Solists

The soloists for this concert were Pease in "Wotan's Farewell" (Die Walkure), Margaret Harshaw and Howard Vandenburg in the final scene of "Siegfried" and Harshaw in "Brunnhilde's Immolation" (Gotterdammerung). Harshaw's transition from contralto to soprano is proceeding with great success, and she is a far more interesting singer than she was as a contralto.

The two-hour chamber music concert in the afternoon brought works of considerable interest by students from Israel, Italy, Canada and this country.

One of the performers on this program was Lorin Maazel, who was a student at the first Cumberland Forest Music festival, and conducted the Sinfonietta at its first concert. Aaron Copland, who will be the guest of Peabody college and the Nashville Symphony orchestra next April, moderated a brief Composers' forum midway in the program.

Critics were specifically excluded from any of the rehearsals of the opera-the first presentation in America of Mozart's "La Clemenza di Tito"—but I was unable to stay over for the performances on Monday and Tuesday evenings, so my friend, Michael Rhodes, a fine young baritone who has been heard in recital at Middle Tennessee State college at Murfreesboro, got special permission from Boris Goldovsky for us to attend the Saturday night rehearsal, a stage run-through without orchestra.

Known to Nashvillians

Goldovsky is best known to Nashvillians through his intermission features of the Metropolitan opera Saturday afternoon broadcasts, but he has also been heard in piano lecture-recital at Ward-Belmont.

He was pianist, conductor, stage manager, translator of the libretto all rolled into one, and yet he never got even slightly ruffled or impatient.

Most of the principals were young professionals of fine ability. For example, there was Irene Jordan, a Birmingham girl who sang at the Metropolitan one season as a mezzo-soprano and has been making the transition to the coloratura stratosphere.

Most of the music of this opera is very fine but is the old-fashioned style of the opera seria. But the costumes for the Tanglewood production are of great beauty, color, and appropriateness, the sets are remarkable for the grandeur and sweep of their classic lines and dimensions; and Mr. Goldovsky's staging has given as much fluidity to the stage pictures at all times as is possible within the stylistic framework of the opera seria.

11,000 Hear Munch

The Sunday afternoon concert brought 11,000 to hear Charles Munch, the [illegible] of the festival and of the Boston Symphony [illegible] a Beethoven-[illegible] program. The attendance Saturday evening had been 10,[illegible].

Munch is a dynamic conductor who conducts many things thrillingly and other things in such a manner as to rouse the ire of many critics. His performance of Debussy's "Iberia" could hardly have been bettered, and Honegger's "Dance of the Dead" was thrilling with its strong contrasts. The "Overture to 'Egmont'" and Beethoven's "Eighth Symphony" were only slightly less satisfactory.

I was delighted to see at the concert [illegible] young [illegible] charmed Nashvillians at her Community [illegible] fall. She [illegible] festival on Thursday [illegible]

LOUISVILLE, KY.
COURIER-JOURNAL

AUG 10 1952

Four Louisvillians Do 'Very Well' at Berkshire Music Center

By EDWARD BARRET, Director, Louisville Philharmonic Chorus

LENOX, Mass. — Tanglewood, the home of the Berkshire Music Center, is as beautiful and wonderful a place as ever. In spite of the death last year of Dr. Serge Koussevitzky, the founder of the school, there has been no letting down or drop in interest, I found on a visit there this summer. In fact there is, under Charles Munch, an increase in activity. Since I had not been to Tanglewood since 1950 I was very anxious to see and hear what changes were made. Also I wanted to keep an eye on the Louisville students who were so fortunate as to be there this season.

The Louisville Philharmonic Chorus sent two of its members this summer, Richard Dales and Gertrude Anderson. Both were in the small choir under the direction of Hugh Ross and his assistant, for this year, James Aliferis. In addition to their own concerts, the small choir has appeared every week with the Boston Symphony Orchestra. I heard them perform Mozart's "Litaniae de Venerabile Altaris Sacramento" under Ross, Schubert's Mass in G major under Charles Munch and the Dallapiccola "Three Songs In Captivity," again with Ross.

Ross has nothing but praise for both Dales and Anderson and predicts quite a future for both of them. In addition to the small choir appearances with the Boston Symphony, I heard the Festival chorus in Ravel's "Daphnis and Chloe" suites 1 and 2 with Charles Munch. This performance evoked an ovation. Munch was recalled again and again. The audience of over 10,000 stood and cheered for 10 to 15 minutes.

Another young singer from Louisville is Abbye Beierfield. She studied in the opera department under Boris Goldovsky. Although I was not able to hear her perform, Goldovsky and others told me she was doing very well and had leading roles in several productions.

The Woman's Association of the Louisville Orchestra sent the orchestra's young harpist, Irma Dell Smith. She played in the student orchestra under Leonard Bernstein, and studied with Bernard Zizhera of the Boston Symphony.

[95]

BOSTON, MASS.
POST

AUG [illegible]

Symphony Musicians To Retire

[illegible] Boston Symphony, un- [illegible] Munch's direction [illegible] con- [illegible] Festi- [illegible] long [illegible] They are [illegible] flute; Boaz [illegible] bassoon; [illegible] Han- [illegible] Gaston [illegible] of [illegible] and [illegible] ster.

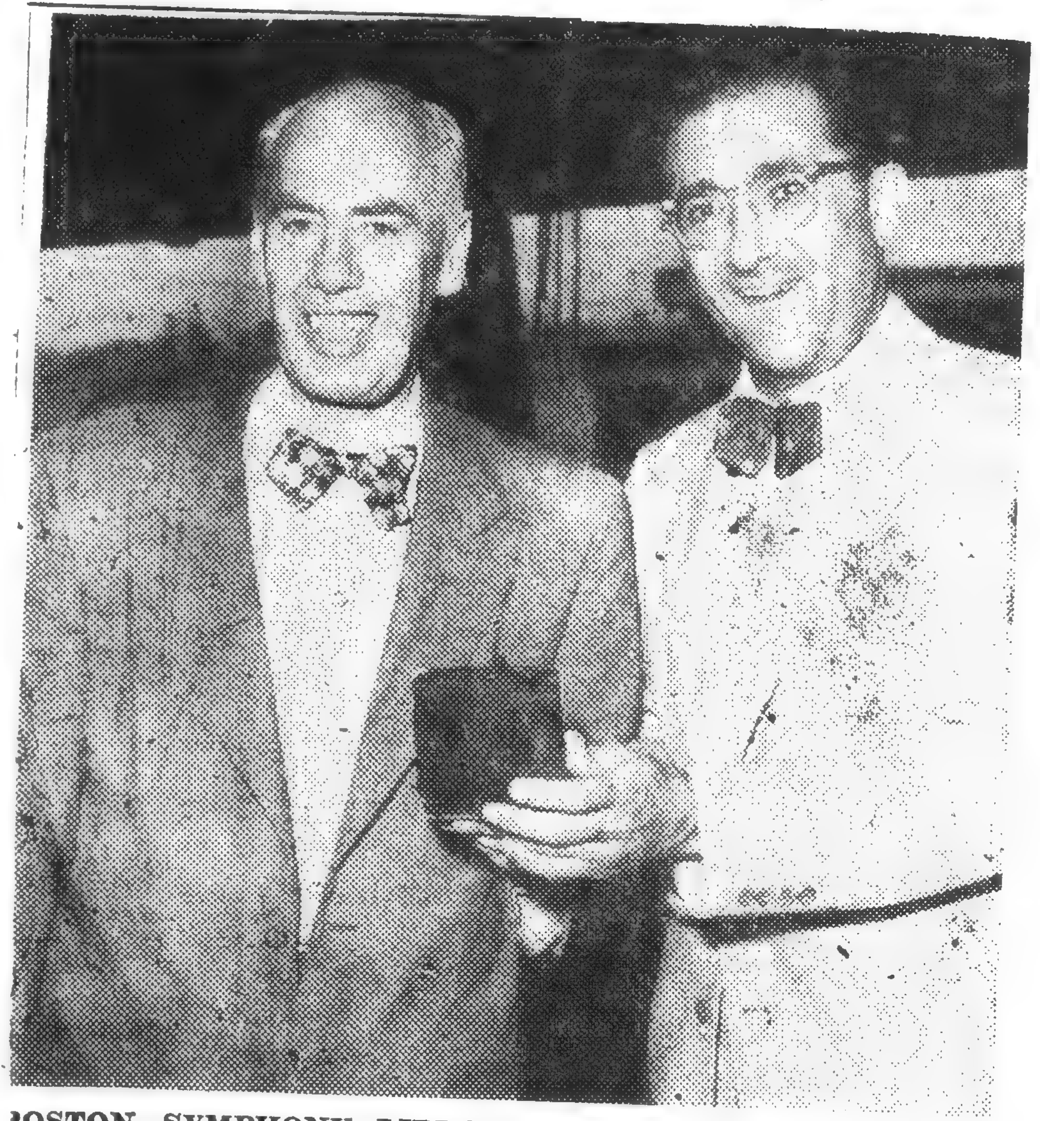
[illegible] members [illegible] watch [illegible] his [illegible] Tanglewood with [illegible] ten- [illegible] at Tanglewood [illegible]

[illegible] group of [illegible] to Mr. Lau- [illegible] the [illegible] been one of [illegible] members. Holland- [illegible] who became a [illegible] the bassoon section two [illegible] has long been the [illegible] and interpreter [illegible] visiting conductors and [illegible] were concerned. Also honored was Leslie Rogers, [illegible] who joined the or- [illegible] 4[illegible] years ago as a member [illegible] section.

Following the completion of the [illegible] season in late April, the Boston Symphony, led by Messrs. M[illegible] and Monteux, will go on a [illegible]-week transcontinental tour [illegible] will take it South to New Orleans and West to San Francisco, where it played in 1915. Under [illegible] direction of Arthur Fiedler, a group calling itself the Boston Pops Orchestra, will make a 10-week tour of the country, starting in January, under the management of Columbia Artists.

BOSTON, MASS.
HERALD

AUG 10 1952



BOSTON SYMPHONY LIBRARIAN, Leslie J. Rogers, left, is presented ~~an inscribed~~ watch for 40 years of service with the orchestra.. The presentation is made by Violinist Harry E. Dickson at the Berkshire Festival.

SPRINGFIELD, MASS.
REPUBLICAN

AUG 10 1952

Foreign Students Visit W. Mass.

Forty Fulbright exchange students, enrolled in Yale's American Studies for Foreign Students, were taken on an informal two-day bus trip to their first extensive sight of the United States. After visitin Connecticut points, the students, representing nearly 20 different nations, stopped over at Tanglewoo to hear the Boston Symphony Orchestra. Waiting for the concert to start, the men toured the Tanglewoo grounds or sat on blankets to chat, as shown in upper picture. The lower picture shows the student having their first taste of a traditionally American church supper. They were guests of the First Congregational Church in Lee. The picture are by the Yale News Bureau—Alburtus

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NEW YORK, N. Y.
JOURNAL-AMERICAN

AUG 10 1952

Miles Kastendieck:

MILES KASTENDIECK

Tanglewood Widens Our Operatic Horizon

IN its 10th season the Berkshire Music Center has more than justified its existence. Its various departments have all experienced the practical advantages of constantly performing and of working together. Most glamorous, of course, is the work of the Opera Department which culminates each year with a major production. The presentation of Mozart's "Titus" last week prompts some summarizing of the last decade of its activity.

Since Boris Goldovsky became head of the department in 1946, the annual productions have become important not only in themselves but also in their contribution to operatic repertory. Work is being done at Tanglewood that is not being done elsewhere in the country in quite the same way. In the process, the operatic horizon in the United States is being widened.

Reclaiming Mozart's 'Titus" is a case in point. Not too successful when performed in 1791, it has received indifferent attention. With a handsome production and astute direction last week, it obviously deserves more than passing interest. An English translation with the use of dialogue in place of recitative and some experimental staging have done wonders for it. They have also shown what wonderful things are being achieved in this opera workshop.

Other "Firsts"

Not that "Titus" is the only distinguished accomplishment. The American premieres of Britten's "Peter Grimes" in 1946, of Mozart's "Idomeneo" in 1947, of Britten's "Albert Herring" in 1949, and Ibert's "Le Roi d'Yvetot in 1950 proved to be contributions of inestimable value.

The Opera Department as now constituted includes over 60 students. The 23 singers in it this year were most carefully selected. Together with 14 auditors, nine student coaches, five student stage directors, 11 students of scenic design and two of costuming, the workshop is keyed for first-class operation. It is no wonder that the production of "Titus" was so fine.

In his extensive operatic activity Goldovsky probably achieves most in his Tanglewood association. The "Titus" production was quite an ambitious undertaking. The young singers did exceptionally well. The staging was excellent as well as unusual. This combination becomes in itself a tribute to 10 years of growth and the vision which stimulated it. What happens in opera in Tanglewood each summer now commands the interest of the entire country.

ALBANY, N. Y.
TIMES-UNION

AUG 10 1952

Music Notes:

Symphony to Present Final Concert Today

By EDGAR S. VANOLINDA

The final concert of the season at Tanglewood by the Boston Symphony Orchestra will take place today at 3 p. m. in the large music shed. The program, conducted by Charles Muench, will be devoted to Berlioz's "Requiem" with the orchestra assisted by the Festival Chorus, prepared by Hugh Ross. This morning, at 10 o'clock, William Kroll and his chamber music group will perform Mozart's "Serenade" No. 12; Stravinsky's "Octet" and a trio by Ravel. The morning programs are open to the Friends of the Berkshire Music Center.

* * *

The Catskill Valley Chorus of 55 mixed voices will present its fifth annual summer concert in the Durham Central School, Tuesday evening, Aug. 26, at 8:30 oclock. The chorus is directed by Rolland Heermance of Saugerties, with Mildred L. Rupplein, of Cornwallville, as accompanist.

* * *

The Seagle Colony Opera Guild of Schroon Lake presented its final performance of Pucinni's "La Boheme" in North Creek last Friday evening. Rehearsals have started for Gilbert & Sullivan's "Patience" to be presented August 23.

Tanglewood: Treasure House for Music Lovers

(Donald H. White, son of Mr. and Mrs. Clinton H. White of 72 Chestnut Street, South Dartmouth, has just returned from the Berkshire Music Festival, where he reviewed concert and opera performances for The Standard-Times. He is coaching in opera and voice in New York City, where he plans to give a debut recital at Town Hall during the coming season. The following article covers in retrospect the activities of Tanglewood during Series B. The festival closes this afternoon with a performance of the Berlioz Requiem).

By DONALD H. WHITE

When we last visited the Berkshire Music Center at Tanglewood three years ago, the Summer festival situation was in eclipse throughout the world. Times are better now, but Tanglewood remains the most unique and wonderful experiment in the combination of a Summer music school with the activities of perhaps the world's greatest symphony orchestra.

White

And it was, as Boris Goldovsky (who conducted the "Carmen" sing here last Winter) told the "Titus" opera audience recently, the vision and prophetic dream of the late Serge Koussevitzky which made the center a working reality.

Though a visitor sees hundreds of tourists and local townspeople strolling happily over the estate, here and there are the small, telltale groups of composition students sitting around some leading American composer or conductor, giving notice that more than festival concerts take place here. There they can be found gathering avidly the technique and procedures which all serious musicians must absorb in great quantities before calling themselves interpretive artists or active composers.

Grave Visited

As is to be expected, the grave of Dr. Koussevitzky nearby is visited by countless pilgrims to the Tanglewood season who stand reverently by the resting place of their former friend or professional colleague. Tanglewood has been called a "home for music, a shrine for musicians." The personal creation of Dr. Koussevitzky, the center represents the hopes and plans of many seasons which he spent guiding its musical destiny.

Series B at Tanglewood was opened by Charles Munch and the Boston Symphony with two Faure compositions, the incidental music to "Pelleas et Melisande" and "Ballade for Piano and Orchestra in F Sharp Major."

Later in the program we had our first glimpse of Nicole Henriot, a new French performer who plays with a zestful fervor under Munch's baton. This is a brilliantly talented pianist, though young enough at present to give the impression of a fun-loving personality and broad sense of humor.

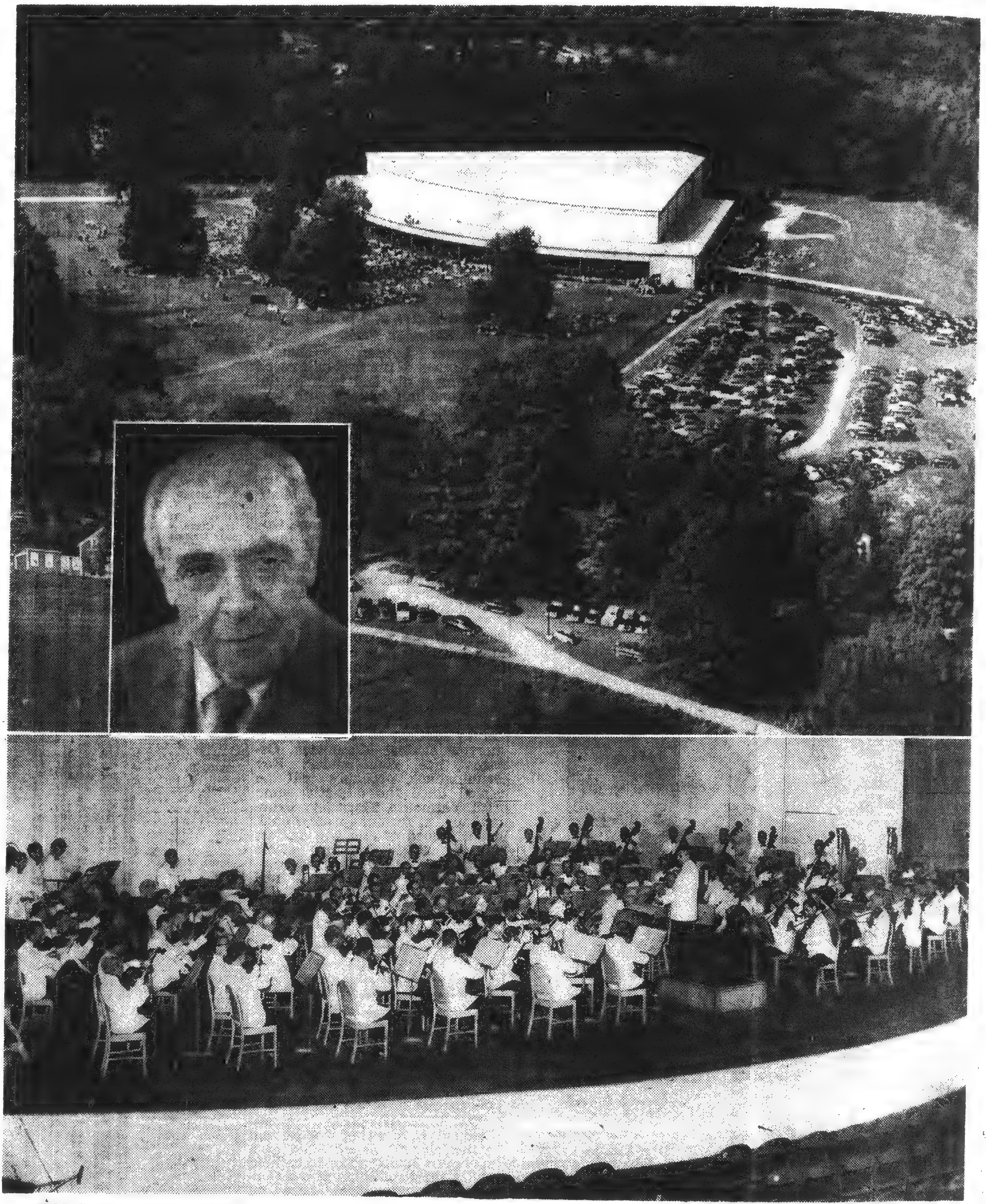
An admirable opportunity for conductorial comparisons was next in store when Dr. Munch led his forces through the robust pages of the Brahms Fourth Symphony. A different interpretation from the Brahms of Koussevitzky but an interesting one, nevertheless. Munch is subdued on the podium, uses little acrobatics and marks a visibly-exact beat.

Not Found

Some of the finest gradations of tonal quality were not to be found during this traversal of one of the war-horses of the symphonic repertoire. Munch's technique must be studied at length before making pronouncements, but we found him to be a steady, comparatively unemotional interpretor who is always in absolute control of his orchestra.

A feature of the Tanglewood Opera Department is the series of one-act operas, both early and modern works, which are presented in the original formal gardens of the Tappan estate. Mr. Goldovsky, genial host for these events, officiates beneath a sun umbrella which is held over the small console piano.

Audiences are members of the Friends Society, a sponsor and contribution department attached to Tanglewood. Only subscribers and those who give donations to the symphony festival are admitted to these garden performances. Mr. Goldovsky lavishes a great deal of time and energy upon them and they always are well worth the small subscription required for attendance.



THE GREAT MUSIC SHED AT TANGLEWOOD and some of the crowd of music lovers surrounding it are at the top in this photo. Lower view shows the Boston Symphony Orchestra in Summer garb while the late Dr. Serge Koussevitsky, former conductor of the symphony and the man who built up Tanglewood, is shown in the inset.

AARON COPLAND, EMINENT AMERICAN composer, conducts a composition class at Tanglewood. Shown, from left to right, are Edward Chudacoff, Munising, Mich.; Halim El-Dabh, Cairo, Egypt; Arno Safran, Flushing, N. Y.; Roger Hollinrake, New Zealand, and Yehoshua Lakner and Ben-Zion Orgad, both of Tel-Aviv, Israel.

—Will Plouffe Photos

THE THREE CONDUCTORS WHO WILL lead the Boston Symphony Orchestra at Tanglewood during the 1952 season talk behind scenes in the Music Shed. They are, from left, Charles Munch, Leonard Bernstein and Pierre Monteux.

[97]

SAN FRANCISCO, CAL.
CHRONICLE
AUG 10 1952

Maestro Monteux Is Holding Court At Massachusetts' Tanglewood

By Alfred Frankenstein

NOT LONG AGO I met a member of the Boston Orchestra who complained that his vacation was too short. If this does not impress you as one of the most astonishing and unprecedented statements you have ever read in a newspaper, it can only mean that you are not familiar with the ways of symphony orchestras.

The gentleman in question was employed for 50 weeks each year, and he had no time to knock around in print shops and add to his collection of lithographs by Daumier. His state of mind was sad, but perhaps not so sad as that of members of the San Francisco Symphony, whose vacations are ten times longer than his.

The Boston Symphony, in other words, is one orchestra that never lets up, is always in mid-season and therefore in mid-season form.

All of this was dazzlingly apparent the other night at Tanglewood when the Boston Symphony played Schubert's C major symphony and Stravinsky's "Sacre du Printemps" under the direction of Pierre Monteux. It was a kind of homecoming and report from Paris, for Monteux and the Bostonians had presented the "Sacre" at the Congress for Cultural Freedom a few weeks earlier at the Champs-Elysees, and there had been nothing but pop concerts in Boston in the interim.

The event at the Champs-Elysees was something of a milestone in the history of the Western world, for Monteux had led the first performance of this work in the same theater 29 years before, to produce one of the most violent riots and some of the most inflammatory critical condemnation ever called forth by a piece of music; in 1952, however, the "Sacre du Printemps" was played in Paris as a monument to cultural achievement under conditions of freedom, and its composer and first interpreter were honored accordingly.

It is worthy of more than passing note that the Tanglewood program made no effort to "explain" this score in terms of the ballet that was danced to it in Paris in 1913. When I first heard it, in Chicago in the 1920's, people thought it was altogether incomprehensible in any other terms; the late Frederick Stock, conductor of the Chicago Symphony, had great cards printed with the title of each separate section, and these were exposed to the view of the audience at the appropriate points in the performance. By now, however, it is apparent that the "Sacre," savage, incantatory and overwhelming as it may be, is a piece of music; that there is a classic style for its interpretation and a coarsened style, that it may be as powerfully modeled as an archaic statue, and that it may be sentimentalized into a troglodytic serenade.

Pianist Sylvia Jenkins will be soloist with the San Francisco Symphony at the "Pops" concert under Arthur Fiedler Tuesday.

That Monteux's interpretation is the classic one goes without saying. Among other things, he is one of the few conductors who really beats it out, who counts its fantastic successions of bars in 5/16, 3/8, 2/4, and so on, exactly as they are written and makes the orchestra play them that way. And with so precise and colossal an instrument as the Boston Symphony at his command (there were 20 first violins on the stage that night, and everything else was in keeping) the results seem as justly modeled as in the most perfectly proportioned of classic symphonies. In a way, one wished Monteux had played Mozart in the first half instead of Schubert in order to drive that point home.

MONTEUX had just finished a series of summer concerts in Chicago, and he had more Tanglewood concerts to come. He said he could report nothing about musical conditions in Europe because he had been completely absorbed in conducting the Boston Symphony on its tour, which included concerts in Italy, Germany and provincial cities of France as well as in Paris. He opens the Boston Symphony season next fall, directs the Philadelphia Orchestra until after the first of the year, and then goes back to Europe for several months. He told me one thing about the San Francisco Symphony that is worth printing here even if it has already been released to the daily papers—that Earl Bernard Murray has been appointed assistant conductor for next season in order to hold things together during our procession of guest directors.

Tanglewood has not changed a great deal during the six years since I was last there. A cafeteria has replaced the hopelessly swamped lunch wagon of yore, and the State police have made a gesture toward expediting one's approach and one's getaway. The music shed at Tanglewood accomodates 6000 people, and 3000 and 4000 more can and do sit on the grass outside the shed on concert nights. What this does to the traffic of Western Massachusetts, Southern Vermont and New Hampshire, Eastern New York and Northern Connecticut can readily be imagined. Next to the Atlantic ocean, the Boston Symphony has become the greatest summer attraction in all of New England. Even the Red Sox—well, anyhow, the Braves—can't match the "Sacre du Printemps."

Staged in Dartmouth

We saw Pergolesi's comedy, "Livietta and Tracolo" performed on a program with Jacques Ibert's "Angeliuqe." Local music-lovers will recall that the latter was offered by the Boston University College of Music Opera department at Dartmouth High School earlier this year in a production staged by Sarah Caldwell, Goldovsky's valued assistant at Tanglewood. Many of the same young singers who appeared then were cast in the al fresco performance in the gardens.

Mr. Goldovsky gave some explanation of the background of these two diverse works, one from the early Comedia del Arte period and the other a score from our own century. M. Ibert has been a resident composer at the festival in past seasons, when his "Le Roi d'Yvetot" was given by Goldovsky's group. "Angelique" was a comic romp as sung by these young, aspiring musicians.

Tanglewood on Parade

BORIS GOLDOVSKY, remembered here for conducting the "Carmen" sing last Winter, welcomes crowds to Tanglewood on Parade.

An unusual opportunity to assess the entire music center came during the activities of Tanglewood on Parade day. Each season, one day in August is set aside for the purpose of presenting a "showcase" sequence of typical performances and departmental innovations. Simultaneously, a great number of musical events takes place all over the sizable area. An opera performance is given in the Theater-Concert Hall; a student orchestra rehearses under several conductors in the Music Shed, and chamber music and forums are offered in other Tanglewood buildings.

Mr. Goldovsky, drafted once again to address the opening audience, noted the 10 years since the Berkshire Music Center came into existence.

"We have had five wonderful weeks thus far this Summer to prepare our music; weeks that are equivalent to many months of training in the conventional conservatory or music school."

Adjourning to the Music Shed for an orchestral concert, we made plans to receive a final report on the opera which was being presented over in the Theater-Concert Hall. This turned out to be a new score by Andre Singer, "Alcottiana," an anthological group of teachings by A. Bronson Alcott, father of Louisa May Alcott, the author of "Little Women." Set in a Boston school in the 1830s, the plot is based on the discussions of the children in Mr. Alcott's clas, inserting much of his own philosophy between the lines. It fills the need for works suitable for performance in secondary schools and colleges and should prove a helpful addition to the limited repertoire of such scores.

Best on the student concert program was Benjamin Britten's "Young Person's Guide to the Orchestra," conducted by Lorin Maazel. As we watched and listened to the fine group revel through this unique work, it was evident Maazel is headed for a promising career as a podium virtuoso. The music is really the best example of appreciation and explanatory material outside of Prokofiev's "Peter and the Wolf."

Scored in Britten's deft orchestration, the "Guide" is a series of variations on a Purcell theme played during the narration of each instrument's participation in the orchestra. David Lloyd, dropping his usual occupation of tenor, was a chatty, personable reader of the accompanying script. After each instrument illustrates its tone and possibilities of performance, they all join in a splendid fugue, written contrapuntally against the original Purcell melody. The "Guide" is highly recommended herewith as required listening for every budding orchestral musician.

The impressive all-Wagner program which was the second Series concert presented the astounding talent of Margaret Harshaw, Metropolitan opera dramatic soprano. Tanglewood audiences have longed for the perfect setting for the naturalistic tone pictures, remarkable orchestral effects and visionary harmonies, and over it all, the short benevolent figure of Pierre Monteux, the conductor, so modest that he completely subjugates his own personal dynamism to that of his soloist and orchestra. It is exceedingly rare to observe a sovereign maestro with such an endearingly retiring nature. But his worth is so well known that it is wisely balanced by his charming reticence.

Stirs Audience

Wagnerian opera always stirs and excites the opera house audience. A capacity attendance of 11,000 gave truth to the belief that Wagner's scores are becoming ever more popular in their common appeal.

Other events than the symphony concerts are absorbing to observe in their own environments. The Voice Department, headed by Ralph Berkowitz, Paul Ulanowsky, the celebrated accompanist and Felix Wolfes of the New England Conservatory of Music, is one of the busiest divisions working at Tanglewood. In order to sample a bit of the talent that is presented, we attended a voice recital in the intimate Chamber Music Hall. Three sopranos, two mezzo sopranos and a tenor gave a varied program of German lieder, modern French songs and a Britten cycle.

The Chamber Music Hall, another of Saarinen's unique designs, features one entirely open side with benches placed under the trees for perambulating music lovers who want to drop in for just a sampling of the current performance. The splendid vista of greenery and mountains which is visible outside makes a voice or chamber music recital a joint experience in appreciation of beauty.

Picture a Sunday afternoon—the Boston Symphony men garbed in their impeccable Summer whites—fine weather and a capacity audience in the huge Music Shed.

The noble opening chords of Beethoven's "Egmont" Overture marked the beginning of the final concert which we attended. Stirring trombones and brass gave a ring to the finale, a capsule of tremendous orchestral potency.

Debussey's "Iberia," its pungent sunshine-filled measures contrasted with the nocturnal magic described so well in the second movement, was calculated to please a Summer audience. Munch, with Gallic enjoyment of its complex score and programmatic detail, gave us a stirring interpretation.

The final piece, Honegger's "Danse des Morts" (Dance of the Dead) was the "piece de resistance" of the afternoon. Inspired by Holbein's woodcuts and words from the Book of Ezekiel, this music was an intense and roaring welter of modern impressionism. When this macabre "ballet in music" begins its great assault upon the psyche of the listener, an orchestral cataclysm is unleashed.

Munch realized all the potentialities of this grueling score, as did the fine chorus of Tanglewood students trained by Hugh Ross. The last section, aided by percussion, tympani and the organ, was a representation of the words, "On this same rock my church shall be established, and the gates of hell shall not prevail against it."

Gained Training

The roll of past students at Tanglewood reads like a "Who's Who" of American musical artists. Many of the permanent conductors of our major philharmonic bodies gained their most important training under the eyes of Dr. Koussevitzky and his distinguished faculty. Of the 404 pupils at the Center this Summer, one-quarter had returned after attending in previous seasons.

Twenty-seven musicians from 16 foreign countries were listed as Berkshire students.

Though Koussevitzky's short, stooped, beloved figure will never again be pointed out by admiring visitors, his principles of leadership and high musical integrity have been continued.

TIGHT BINDING

LOS ANGELES, CAL.
TIMES

AUG 1 7 1952

The SOUNDING BOARD

Clouds Over Tanglewood Clear as Munch Pursues Old Policy

By ALBERT GOLDBERG

The ~~Berkshire~~ Festival at Tanglewood has just finished a crucial second season without its founder and moving spirit, Serge Koussevitzky. Irving Deakin ~~sends the~~ following report on the event:

"The 10th anniversary season of the Berkshire Festival of the Boston Symphony Orchestra at Tanglewood, in Lenox, was distinguished for a number of things other than the exceptional quality of one of the loveliest natural settings imaginable, which seems to grow more idyllic with the passage of time.

"This 10th season opened with a query. It is true that the Boston Symphony Orchestra had just returned from a genuinely triumphant European tour, crowned with laurels for its superior playing under its permanent conductor, Charles Munch, and its conductor of a quarter of a century ago, the now guesting Pierre Monteux. The quality of the playing to be expected could almost be taken for granted.

CLOUD SEEN LAST YEAR

"The query was: What would Tanglewood itself be like? Last season had a rather ominous little cloud hanging over it. It may have been no bigger than a man's hand but it nevertheless was a cloud. Serge Koussevitzky, its founder, had been dead hardly a month. Tanglewood had been his 'baby.'

"Munch's attitude toward Tanglewood was not known. There was an air of uncertainty as to direction and policy and the rumor factory was busy as to the future. The rumors were not all encouraging.

"It is a pleasure to be able to report that those clouds not only have lifted but that the rising barometer indicates that the threatened storm has passed over.

POLICY UNCHANGED

"Briefly, to list the material and spiritual accomplishments: Policy continues unchanged. Munch, in his opening address, set the tone and calmed any fears when he said: 'This is the first time I have had the honor to open a session of the Berkshire Music Center. It is its 10th season and the second to begin, unfortunately, without its founder, Dr. Serge Koussevitzky.

"'His presence among us is always alive and reminds us of the greatness and beauty of this wonderful creation, which he cherished and loved so deeply. I believe the best thing for us all to do is to endeavor to continue his work, following the path he traced for us.'

"So much for the material-spiritual accomplishment. From the completely material side, attendance records have been broken. The chamber orchestra concerts have attracted from 4000 to 5000 each.

FESTIVAL ATTRACTS

"The festival concerts in the Saarinen-designed shed have brought an average of 9500 to each of nine concerts, culminating in the Berlioz 'Grand Messe des Morts,' with all the colossal orchestral and choral forces demanded by the composer limited only by space and practicability but with all of the musical notation intact.

"It would be quite wrong not to point out that, though the public concerts are of great importance, both artistically and materially, the school of the Berkshire Music Center, the Boston Symphony's summer school, is of prime importance. The school has a creative life of its own. It participates in the festival through its chorus, orchestra and opera department, under Boris Goldovsky.

"The orchestra is exceptionally good, as was evidenced in the performances of what is believed to be the first American production of one of Mozart's last works, the opera 'La Clemenza di Tito', in an English version by Goldovsky and Sarah Caldwell, titled 'Titus'."

'OPERA SERIA'

"An example of 'opera seria,' commissioned to be performed at the coronation of Joseph II as King of Bohemia, it is a product of the last year of Mozart's life.

"A work filled with arias and concerted numbers, many of them Mozart at his finest in the English version it received a performance distinguished for its careful presentation and singing of a high order. Notable was that of Irene Jordan, of the Metropolitan roster, whose singing of one of the longest and most difficult arias in operatic literature was a model of lyric-dramatic delivery.

"For some music lovers there has been a tinge of disappointment in the fact that festival orchestral programmes have offered no premieres of commissioned works this season and have rested, for the most part, a little to the right of center. There were, however, a number of distinguished performances. Among these was Pierre Monteux's definitive reading of Stravinsky's 'Le Sacre du Printemps.' After 40 years, this work remains the most astonishing orchestral achievement of the 20th century.

COMPOSER'S PROTEST

"Charles Munch conducted a performance of the triptych, 'Songs of Captivity,' by Luigi Dallapiccola, this year's composer in residence. A deliberate striving for Palestrinian effects along modern lines, enlisting two harps, two pianos and percussion with chorus, the work sprang from the composer's protest against Fascist persecution of Jews imprisoned without cause.

"Unable to raise his voice against such horrors when he wrote the songs from 1938 to 1941, he camouflaged the urgency of their protest by using Latin texts by three famous prisoners who died for noble causes: Mary Stuart, Boethius and Gerolamo Savonarola.

"Munch also paid tribute to his old friend, Arthur Honegger, with a stirring presentation of his 'Danse des Morts,' the first performance in the East of a work in Honegger's most effective manner, and the second in this country.

TERSE WRITING

"Another first time with the Boston Symphony was its first performance of the New York Music Critics Circle prize-winning orchestral work, Howard Swanson's 'Short Symphony,' a compact, terse piece of writing, and one of depth, seriousness and intensity, which was enthusiastically received despite what seemed to your correspondent a certain lack of familiarity on Munch's part with its rhythmic material.

"One of the greatest demonstrations of public enthusiasm was reserved for Artur Rubinstein, making his first Tanglewood appearance, in a magnificent performance of the Brahms Second Concerto in B-Flat Major. Gramophiles will be interested to know that this performance will soon be available on records.

"Like the little boy who leaves the most delicious food on his plate for the end of the meal, the Boston Symphony players almost deliberately, it would seem, reserved their finest playing for festival's end.

BERNSTEIN TO FORE

"Koussevitzky's protege, Leonard Bernstein, now head of the center's conducting department, took over the Koussevitzky memorial concert.

"C. P. E. Bach's Concerto in D major for stringed instruments was played with loving affection. To this and to Aaron Copland's Third Symphony, commissioned by Koussevitzky in 1946, and finally to the Sibelius Fifth, Bernstein and the orchestra gave their all, with some of the most glorious sound that has assailed your correspondent's ears in many moons of listening.

"For finale came the Berlioz Requiem. Munch has a way with this great work. At his hands it becomes an overwhelming experience. He unifies the work by an extraordinary imaginative grasp, bringing forth a sense of physical vastness, of immense spaces, that is quite independent of the large number of musical resources employed.

"The prolonged, barely breathed amen, after the gigantic pyramids of sound, echoed the feelings of thousands for another Tanglewood festival, with a firm hope that they may endure as long as music itself."

TIME MAGAZINE
CHICAGO, ILL.

AUG 18 1952

Tanglewood & Other Woods

Music was as ubiquitous as Muzak at the Tanglewood festival in Lenox, Mass. last week. As the Boston Symphony's 16th summer season came to a close, Pianist Artur Rubinstein and Conductor Charles Munch performed for 10,000 listeners in & around the wall-less Music Shed. Then Leonard Bernstein took the podium to lead a concert and a revised version of his 35-minute-long opera, *Trouble in Tahiti* (TIME, June 23). At week's end, there were three orchestral programs, one for chorus and one of chamber music. The grand finale: a 280-man performance of Berlioz' massive *Requiem.*

Before the week was out, 400-odd young musicians of the Berkshire Music Center, which shares the well-clipped lawns of Tanglewood with the festival, had also wound up their six-week summer session—studying composition (with Aaron Copland, Luigi Dallapiccola), conducting (with Bernstein), and performance (with members of the orchestra). Their big show: Mozart's opera, *La Clemenza di Tito,* resurrected, rendered into English (and renamed *Titus*), produced and conducted by the New England Opera Company's Director Boris Goldovsky.

• • •

All across the U.S. last week, the midsummer air was resounding more or less tunefully as thousands of other summer music students neared commencement time with a scraping of catgut, tootling of brass and a thumping of piano keys. Among them:

¶ The National Music Camp at Interlochen, Mich., where 1,600 students from eight through college age take lessons on their instruments, play in orchestras, sing in choruses, dance, paint, act and live a rugged life in rustic surroundings.

¶ *L'Ecole Monteux,* at Hancock, Maine, where 50 young (average age: 30) professionals take a month of intensive podium training at Conductor Pierre Monteux's own school.

¶ Salzedo Harp Colony, in Camden, Maine, where Harpist Carlos Salzedo teaches his technique to 38 men and women in an idyllic setting. Part of the curriculum: costume and deportment so that the performers may properly grace the stage when they play in symphony orchestras.

¶ Composers' Conference and Chamber Music Center at Bennington, Vt., where about 50 composers and instrumentalists gather for two weeks in August to play for each other and the public.

Besides the special summer setups, the year-round institutions were also going full blast: 363 students at the University of Rochester's Eastman School of Music, 400 at Manhattan's Juilliard, 1,300 at the University of Wisconsin's School of Music. Crowed Teacher Lotte Lehmann (in Santa Barbara's Music Academy of the West): "What has Salzburg got that we haven't got?"

NEW YORK, N. Y.
TIMES

AUG 1 7

TANGLEWOOD IDE

Principles of Berkshire Music
Adhere to Koussevitzky's Stand

By OLIN DOWNES

ONE very important thing seems to have been definitely established by the results of the Berkshire Festival and the coordinated activities of the Berkshire School of Music which ended their 1952 season last week. This is, that the Berkshire Music School, which Serge Koussevitzky founded with such enthusiasm and determination, has now been accepted by the trustees of the Boston Symphony Orchestra as a permanent institution.

It was not certain last year that this would be the case, or whether it would be that the music school would pass out of existence with the disappearance of the man and the artistic personality whose presence many believed to be essential to its continuance.

For the Berkshire School of Music was very characteristically a Koussevitzky creation. It was no conventional institution and it did not follow at all the traditional ways of music education. It was not a place for diplomas, gradings, degrees, for marks of relative excellence or inferiority in scholarship. It emphasized the training and development of conductors and composers. It did not concern itself with the cultivation of virtuosity of young singers or instrumentalists. Its concern was and is the stimulus and inspiration of young musicians in the vital principles and broader aspects of their art.

Considered Impractical

This objective appeared so impractical as to have the quality of a theory rather than a plan possible of achievement. Koussevitzky, said the wiseacres, was the artist, the virtuoso, the triumphant individualist of unique accomplishments, but no man to organize or direct a course of music education. When he had gone, the edifice he had erected by the power of his imagination, his personal magnetism and own indefatigable labors, would tumble to the ground, and have no further existence. Or so they said.

Exactly the opposite process seems to be taking place. The music school has this season become better integrated and more effective in its workings than ever before. Charles Munch, conductor of the Boston Symphony and director of the school in one, like his predecessor, has taken a deep and heartfelt interest in the workings of the organization and in the furtherance of its special ideals. But this in itself would not have been enough. Matters of administration and of individual teaching have of course been relegated by him to the experienced members of the faculty, of which Leonard Bernstein in the orchestral department, Boris Goldovsky of the opera school, Aaron Copland in composition, and Hugh Ross as head of the choral division, have been the functioning heads.

But Mr. Munch's supervision could not be of the sort that emanated from the first head and creator of this institution. The school had to work in an organic way of its own or not work at all. It has worked, and admirably coordinated its efforts as never before. What the future will bring, whether there can always be present a faculty of such understanding and collective enthusiasm in its cooperation as the one which has been in control this past summer, remains to be seen. For present purposes the music school has pulled together, as if inspired by an inner dynamism, with an effect which is a most impressive guarantee of its vitality and usefulness for the future.

Substantial Profits

The earnings of the orchestra and the substantial profits which accrue from the concert receipts of the orchestral season at Tanglewood are indispensable to the continuance of the school, as the heads of the different divisions of the orchestra are irreplaceable as members of the Berkshire Music Center's faculty. The value of the center, for prestige and completion of the cultural program of the orchestra, is evident, and is confirmed always more strongly with the passing of each season. Its membership, amounting to 410, was the biggest in its history. The receipts of the school, in spite of an increased number of scholarships,

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Artificial Doctrine

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VICTOR PRAHL

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vid Contrasts

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ard Bernstein

week at Tanglewood
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TIGHT BINDING

LOS ANGELES, CAL.
TIMES

AUG 17 1952

The SOUNDING BOARD

Clouds Over Tanglewood Clear as Munch Pursues Old Policy

By ALBERT GOLDBERG

The ~~Berkshire~~ Festival at Tanglewood has just finished a crucial second season without its founder and moving spirit, Serge Koussevitzky. Irving Deakin ~~sends the~~ following report on the event:

"The 10th anniversary season of the Berkshire Festival of the Boston Symphony Orchestra at Tanglewood, in Lenox, was distinguished for a number of things other than the exceptional quality of one of the loveliest natural settings imaginable, which seems to grow more idyllic with the passage of time.

"This 10th season opened with a query. It is true that the Boston Symphony Orchestra had just returned from a genuinely triumphant European tour, crowned with laurels for its superior playing under its permanent conductor, Charles Munch, and its conductor of a quarter of a century ago, the now guesting Pierre Monteux. The quality of the playing to be expected could almost be taken for granted.

CLOUD SEEN LAST YEAR

"The query was: What would Tanglewood itself be like? Last season had a rather ominous little cloud hanging over it. It may have been no bigger than a man's hand but it nevertheless was a cloud. Serge Koussevitzky, its founder, had been dead hardly a month. Tanglewood had been his 'baby.'

"Munch's attitude toward Tanglewood was not known. There was an air of uncertainty as to direction and policy and the rumor factory was busy as to the future. The rumors were not all encouraging.

"It is a pleasure to be able to report that those clouds not only have lifted but that the rising barometer indicates that the threatened storm has passed over.

POLICY UNCHANGED

"Briefly, to list the material and spiritual accomplishments: Policy continues unchanged. Munch, in his opening address, set the tone and calmed any fears when he said: 'This is the first time I have had the honor to open a session of the Berkshire Music Center. It is its 10th season and the second to begin, unfortunately, without its founder, Dr. Serge Koussevitzky.

"'His presence among us is always alive and reminds us of the greatness and beauty of this wonderful creation, which he cherished and loved so deeply. I believe the best thing for us all to do is to endeavor to continue his work, following the path he traced for us.'

"So much for the material-spiritual accomplishment. From the completely material side, attendance records have been broken. The chamber orchestra concerts have attracted from 4000 to 5000 each.

FESTIVAL ATTRACTS

"The festival concerts in the Saarinen-designed shed have brought an average of 9500 to each of nine concerts, culminating in the Berlioz 'Grand Messe des Morts,' with all the colossal orchestral and choral forces demanded by the composer limited only by space and practicability but with all of the musical notation intact.

"It would be quite wrong not to point out that, though the public concerts are of great importance, both artistically and materially, the school of the Berkshire Music Center, the Boston Symphony's summer school, is of prime importance. The school has a creative life of its own. It participates in the festival through its chorus, orchestra and opera department, under Boris Goldovsky.

"The orchestra is exceptionally good, as was evidenced in the performances of what is believed to be the first American production of one of Mozart's last works, the opera 'La Clemenza di Tito', in an English version by Goldovsky and Sarah Caldwell, titled 'Titus'."

'OPERA SERIA'

"An example of 'opera seria,' commissioned to be performed at the coronation of Joseph II as King of Bohemia, it is a product of the last year of Mozart's life.

"A work filled with arias and concerted numbers, many of them Mozart at his finest, in the English version it received a performance distinguished for its careful presentation and singing of a high order. Notable was that of Irene Jordan, of the Metropolitan roster, whose singing of one of the longest and most difficult arias in operatic literature was a model of lyric-dramatic delivery.

"For some music lovers there has been a tinge of disappointment in the fact that festival orchestral programmes have offered no premieres of commissioned works this season and have rested, for the most part, a little to the right of center. There were, however, a number of distinguished performances. Among these was Pierre Monteux's definitive reading of Stravinsky's 'Le Sacre du Printemps.' After 40 years, this work remains the most astonishing orchestral achievement of the 20th century.

COMPOSER'S PROTEST

"Charles Munch conducted a performance of the triptych, 'Songs of Captivity,' by Luigi Dallapiccola, this year's composer in residence. A deliberate striving for Palestrinian effects along modern lines, enlisting two harps, two pianos and percussion with chorus, the work sprang from the composer's protest against Fascist persecution of Jews imprisoned without cause.

"Unable to raise his voice against such horrors when he wrote the songs from 1938 to 1941, he camouflaged the urgency of their protest by using Latin texts by three famous prisoners who died for noble causes: Mary Stuart, Boethius and Gerolamo Savonarola.

"Munch also paid tribute to his old friend, Arthur Honegger, with a stirring presentation of his 'Danse des Morts,' the first performance in the East of a work in Honegger's most effective manner, and the second in this country.

TERSE WRITING

"Another first time with the Boston Symphony was its first performance of the New York Music Critics Circle prize-winning orchestral work, Howard Swanson's 'Short Symphony,' a compact, terse piece of writing, and one of depth, seriousness and intensity, which was enthusiastically received despite what seemed to your correspondent a certain lack of familiarity on Munch's part with its rhythmic material.

"One of the greatest demonstrations of public enthusiasm was reserved for Artur Rubinstein, making his first Tanglewood appearance, in a magnificent performance of the Brahms Second Concerto in B-Flat Major. Gramophiles will be interested to know that this performance will soon be available on records.

"Like the little boy who leaves the most delicious food on his plate for the end of the meal, the Boston Symphony players almost deliberately, it would seem, reserved their finest playing for festival's end.

BERNSTEIN TO FORE

"Koussevitzky's protege, Leonard Bernstein, now head of the center's conducting department, took over the Koussevitzky memorial concert.

"C. P. E. Bach's Concerto in D major for stringed instruments was played with loving affection. To this and to Aaron Copland's Third Symphony, commissioned by Koussevitzky in 1946, and finally to the Sibelius Fifth, Bernstein and the orchestra gave their all, with some of the most glorious sound that has assailed your correspondent's ears in many moons of listening.

"For finale came the Berlioz Requiem. Munch has a way with this great work. At his hands it becomes an overwhelming experience. He unifies the work by an extraordinary imaginative grasp, bringing forth a sense of physical vastness, of immense spaces, that is quite independent of the large number of musical resources employed.

"The prolonged, barely breathed amen, after the gigantic pyramids of sound, echoed the feelings of thousands for another Tanglewood festival, with a firm hope that they may endure as long as music itself."

TIME MAGAZINE
CHICAGO, ILL.

AUG 18 1952

Tanglewood & Other Woods

Music was as ubiquitous as Muzak* at the Tanglewood festival in Lenox, Mass. last week. As the Boston Symphony's 16th summer season came to a close, Pianist Artur Rubinstein and Conductor Charles Munch performed for 10,000 listeners in & around the wall-less Music Shed. Then Leonard Bernstein took the podium to lead a concert and a revised version of his 35-minute-long opera, *Trouble in Tahiti* (TIME, June 23). At week's end, there were three orchestral programs, one for chorus and one of chamber music. The grand finale: a 280-man performance of Berlioz' massive *Requiem.*

Before the week was out, 400-odd young musicians of the Berkshire Music Center, which shares the well-clipped lawns of Tanglewood with the festival, had also wound up their six-week summer session—studying composition (with Aaron Copland, Luigi Dallapiccola), conducting (with Bernstein), and performance (with members of the orchestra). Their big show: Mozart's opera, *La Clemenza di Tito,* resurrected, rendered into English (and renamed *Titus*), produced and conducted by the New England Opera Company's Director Boris Goldovsky.

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All across the U.S. last week, the midsummer air was resounding more or less tunefully as thousands of other summer music students neared commencement time with a scraping of catgut, tootling of brass and a thumping of piano keys. Among them:

¶ The National Music Camp at Interlochen, Mich., where 1,600 students from eight through college age take lessons on their instruments, play in orchestras, sing in choruses, dance, paint, act and live a rugged life in rustic surroundings.

¶ *L'Ecole Monteux,* at Hancock, Maine, where 50 young (average age: 30) professionals take a month of intensive podium training at Conductor Pierre Monteux's own school.

¶ Salzedo Harp Colony, in Camden, Maine, where Harpist Carlos Salzedo teaches his technique to 38 men and women in an idyllic setting. Part of the curriculum: costume and deportment so that the performers may properly grace the stage when they play in symphony orchestras.

¶ Composers' Conference and Chamber Music Center at Bennington, Vt., where about 50 composers and instrumentalists gather for two weeks in August to play for each other and the public.

Besides the special summer setups, the year-round institutions were also going full blast: 363 students at the University of Rochester's Eastman School of Music, 400 at Manhattan's Juilliard, 1,300 at the University of Wisconsin's School of Music. Crowed Teacher Lotte Lehmann (in Santa Barbara's Music Academy of the West): "What has Salzburg got that we haven't got?"

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NEW YORK, N. Y.
TIMES

AUG 17 1952

TANGLEWOOD IDE

Principles of Berkshire Music
Adhere to Koussevitzky's Stan

By OLIN DOWNES

ONE very important thing seems to have been definitely established by the results of the Berkshire Festival and the coordinated activities of the Berkshire School of Music which ended their 1952 season last week. This is, that the Berkshire Music School, which Serge Koussevitzky founded with such enthusiasm and determination, has now been accepted by the trustees of the Boston Symphony Orchestra as a permanent institution.

It was not certain last year that this would be the case, or whether it would be that the music school would pass out of existence with the disappearance of the man and the artistic personality whose presence many believed to be essential to its continuance.

For the Berkshire School of Music was very characteristically a Koussevitzky creation. It was no conventional institution and it did not follow at all the traditional ways of music education. It was not a place for diplomas, gradings, degrees, for marks of relative excellence or inferiority in scholarship. It emphasized the training and development of conductors and composers. It did not concern itself with the cultivation of virtuosity of young singers or instrumentalists. Its concern was and is the stimulus and inspiration of young musicians in the vital principles and broader aspects of their art.

Considered Impractical

This objective appeared so impractical as to have the quality of a theory rather than a plan possible of achievement. Koussevitzky, said the wiseacres, was the artist, the virtuoso, the triumphant individualist of unique accomplishments, but no man to organize or direct a course of music education. When he had gone, the edifice he had erected by the power of his imagination, his personal magnetism and own indefatigable labors, would tumble to the ground, and have no further existence. Or so they said.

Exactly the opposite process seems to be taking place. The music school has this season become better integrated and more effective in its workings than ever before. Charles Munch, conductor of the Boston Symphony and director of the school in one, like his predecessor, has taken a deep and heartfelt interest in the workings of the organization and in the furtherance of its special ideals. But this in itself would not have been enough. Matters of administration and of individual teaching have of course been relegated by him to the experienced members of the faculty, of which Leonard Bernstein in the orchestral department, Boris Goldovsky of the opera school, Aaron Copland in composition, and Hugh Ross as head of the choral division, have been the functioning heads.

But Mr. Munch's supervision could not be of the sort that emanated from the first head and creator of this institution. The school had to work in an organic way of its own or not work at all. It has worked, and admirably coordinated its efforts, as never before. What the future will bring, whether there can always be present a faculty of such understanding and collective enthusiasm in its cooperation as the one which has been in control this past summer, remains to be seen. For present purposes the music school has pulled together, as if inspired by an inner dynamism, with an effect which is a most impressive guarantee of its vitality and usefulness for the future.

Substantial Profits

The earnings of the orchestra and the substantial profits which accrue from the concert receipts of the orchestral season at Tanglewood are indispensable to the continuance of the school, as the heads of the different divisions of the orchestra are irreplaceable as members of the Berkshire Music Center's faculty. The value of the center, for prestige and completion of the cultural program of the orchestra, is evident, and is confirmed always more strongly with the passing of each season. Its membership, amounting to 410, was the biggest in its history. The receipts of the school, in spite of an increased number of scholarships,

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VICTOR PRAHL

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ard Bernstein

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TIGHT BINDING

SPRINGFIELD, MASS.
REPUBLICAN

1952

rlioz' 'Requiem' Presented n Grandeur at Tanglewood

Sun Assists by Breaking Through Rain Clouds; Brasses Particularly Effective; 'Lacrymosa' Impressively Done; Bernstein's 'Trouble in Tahiti' Is Modern Americana

By VICTOR [illegible]

N. Y. STAATS-ZEITUNG UND HEROLD, DONNERSTAG, den 14. AUGUST 1952

AUS DER MUSIKWELT

Von **FRED LOW**

Saisonschluss in Tanglewood

Die Berkshire Musikfeste haben während ihrer 6-wöchigen Dauer insgesamt 119,375 Besucher angelockt, außerdem wohnten mehr als 35,000 Personen der Aufführungen des Berkshire Music Center bei. Im Programm der Konzerte des Boston Symphonie Orchesters waren unter anderm Honeggers "Totentanz", Howard Swansons "Short Symphony" und Luigi Dallapiccolas "Three Prisoners' Songs"; die Komponisten der beiden letztgenannten Werke konnten sich persönlich für den Beifall bedanken. Einer der Höhepunkte des Musikfestes war das von Pierre Monteux geleitete Wagnerkonzert, in welchem Margaret Harshaw Auszüge aus der "Götterdämmerung" und "Siegfried" sang. Nicole Henriot spielte das Klavierkonzert von Ravel und Artur Rubinstein war zum erstenmal Solist in einer Veranstaltung in Tanglewood. Vierhundert Studenten waren im Berkshire Music Center angemeldet; Hugh Ross leitete den Festival Chorus, der in Konzerten des Studentenorchesters und in Aufführungen der Boston Symphonie mitwirkte. Die Opernklassen, von Boris Goldowsky geleitet, brachten eine bemerkenswerte Aufführung von Mozarts Oper "Titus" und Leonard Bernsteins "Trouble in Tahiti." Im Composers Forum hielten Aaron Copland, Luigi Dallapiccola und Lukas Foss Vorträge und Leonard Bernstein dirigierte das Studentenorchester in einigen Werken, während Studenten der Kapellmeisterschule Aufführungen von Cesar Francks Symphonie Richard Strauß' "Don Quixote", Coplands "Billy the Kid" und Bartoks "Concerto" für Orchester leiteten.

Auch das finanzielle Ergebnis war für die Veranstalter befriedigend; die Totaleinnahmen beliefen sich auf 271,000 Dollars; die respektiven Ziffern für 1951 waren 249,000 Dollars, Schulgelder und Pensionsbeträge der Studenten waren 55,850 Dollars gegen 53,758 Dollars im Jahre 1951. Diese Steigerung ist um so bemerkenswerter, da eine große Anzahl Stipendien vergeben waren (236 Schulgelder Stipendien). Ein großer Teil der Stipendien ist an den "Revolving Fund" zurückzahlbar; die hierdurch einlaufenden Beträge kommen anderen Studenten für die kommenden Jahre zugute.

Massimo Freccia leitet NBC Symphonie

Massimo Freccia hat für das Programm des Konzertes der NBC Symphonie, Samstag, den 16. Aug., 6.30 Uhr, im Belasko Theater Beethovens "Egmont"-Ouvertüre und Mozarts Haffner Symphonie gewählt. Luigi Dallapiccola ist Solist in seinem "Concerto für Klavier und Kammerorchester", das zur amerikanischen Erstaufführung kommt.

Musikwettbewerbe

Drei Geldpreise wurden im Jascha-Heifetz-, Gregor-Piatigorski- und Samuel-Wechseler-Wettbewerb begabten Musikern zuerkannt. Im Heifetz-Wettbewerb erhielten zwei Geiger, Serge Blanc (Paris) und Elisabeth Walker (Oxford, Ohio) den Preis, der Cellist John Sant Ambrogio (Bloomfield, N. J.) qualifizierte sich für den Piatikorski-Preis und Allen Sapp (Boston) war Preisträger der "Wechsler Commission", die einem ehemaligen Schüler der Kompositionsklassen des Berkshire Music Center zuzuerkennen ist. Samuel Wechsler war früher ebenfalls Student im Music Center.

Die drei Preise wurden im Rahmen des Orchesterkonzertes, Freitag nachmittags als Schlußfeier der Saison 1952, übergeben; es sind Anerkennungen, die begabten Studenten finanzielle Beihilfe zu ihrem weiteren Studium geben sollen. Der Gewinner des Kompositionswettbewerbes, Allen Sapp, war 1942 Student des Music Center bei Aaron Copland und hat schon vorher den Kniht-Preis für eine Geigensonate (mit Klavier) und den Preis der New Yorker Philharmonie gewonnen. Die beiden Geiger, Serge Blanc (Student des Pariser Konservatoriums) und Elisabeth Walker (Assistant Professor der Miami Universität in Oxford) sind durch ihre künstlerische Tätigkeit bereits bekannt; Serge Blanc hat wiederholt in Konzerten in Paris, London, Belgien, Holland, Schweiz und Österreich solistisch mitgewirkt, Elisabeth Walker ist Mitglied des Miami Universität-Streichquartetts.

Der Cellist John Sant Ambrogio ist Student des Lebanon Valley College in Annville und Mitglied der Harrisburg Symphonie. — Die Preise wurden von Frederic Mann, Industrieller und Präsident der Robin Hood Dell-Konzerte, Philadelphia, überreicht; Frederic Mann ist auch Stifter von zwei Stipendien, das eine für einen Studenten der Kapellmeisterklassen in Gedenken an Serge Koussevitzky, das andere für einen Cellisten zur Ehrung Gregor Piatigorskys, Leiters der Kammermusikklassen des Berkshire Music Center.

HOLLYWOOD, CAL.
CITIZEN-NEWS

AUG 16 1952

Hollywood, Saturday, Aug. 16, 1952

MUSICAL SCORE

Evenings on the Roof launches its 15th season Sept. 15 with a series of 10 concerts, six on the regular season and four special ones, all to be played in West Hollywood Auditorium.

Choice items will include the first American performances of Pierre Boulez's Polyphony X (1951) and two works for wind instruments by Haydn to be performed by the Los Angeles Woodwinds and Brass ensemble, conducted by Robert Craft.

First Los Angeles performances will have the Madrigal Singers and A Cappella Choir from USC performing a Monteverdi madrigal, "Tears of a Lover at the Tomb of the Beloved," and Luigi Dallapiccola's "Songs of Captivity."

The American String Quartet will play Haydn's Opus 76, No. 6, Bartok's Fourth and the Schubert "Death and the Maiden." Beethoven's Trio, Opus 70, No. 2 has been programmed with Frances Mullen, piano, Howard Coif, violin and Michel Penha, cello.

Recital programs will be offered by the New Friends of Old Music; Suzanne Bloch, lute player; and by Marjorie Low, soprano, and Marvin Hayes, bass, winners of the Evenings on the Roof's recent art song competition.

Other interesting prospects include a new translation of Schubert's "Die Schoene Muellerin" song cycle by Shibley Boyes which will be sung by Caryl Porter, contralto, and a series of four concerts, titled "A Schoenberg Retrospective," dedicated to the composer's chamber works. "The Ode to Napoleon," "The Book of the Hanging Gardens," the piano pieces, "Pierrot Lunaire," the second and fourth quartets, the serenade, the suite, opus 29, "Herzgewaechse," and the wind quintet are listed in addition to premiere performances of two cantatas, "The Lover's Wish" and "The New Classicism."

* * *

The Boston Symphony Orchestra, Charles Munch conducting, has concluded its 15th Berkshire Festival at Tanglewood, Mass., and termed it "one of the most successful for the orchestra."

In the six weeks of the Tanglewood season, attendance totalled 119,375, the attendance at student performances averaged higher than in previous years and Thursday evening records were topped twice.

On the financial side, the gross receipts for the 15 concerts totalled $271,000 as against $249,000 for the 1951 season. Tuition and dormitory receipts were $55,850, compared with $53,758 last year. The increase is in spite of a greater number of scholarships. For the first time, 236 tuition scholarships and 22 work scholarships were given talented musicians. Most of the grants are returnable by the recipients to a revolving fund from which other young musicians may benefit in future seasons.

Cash prizes, named for their donors, went to three winners at the Berkshire Music Center. The Jascha Heifetz Award was won by two violinists, Serge Blanc, of Paris, France, and Elizabeth Walker, of Oxford, Ohio; the Gregor Piatigorsky Award went to John Sant Ambrogio, cellist, of Bloomfield, N. J., and the Samuel Wechsler Commission was given to Allen Sapp of Boston, Mass., for a short work suitable for study by the Tanglewood Study Group.

* * *

Plans are under way for a world-wide music festival honoring the Steinway Centennial during the 1953-54 music season. The event will commemorate 100 years since Henry Engelhard Steinway built the first Steinway piano in New York City. [illegible] that time, the firm has been under the direction of five generations of Steinways.

Pianist Josef Hofmann has been named honorary chairman of a special artists committee which is being organized by Edward Johnson, former general manager of the Metropolitan Opera Co. The centennial fete will be highlighted by many outstanding events including tours of famous Steinway artists, various projects in the field of music education, television, film and radio concerts and a special program at Carnegie Hall, New York City.

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Auch das finanzielle Ergebnis war für die Veranstalter befriedigend; die Totaleinnahmen beliefen sich auf 271,000 Dollars; die respektiven Ziffern für 1951 waren 249,000 Dollars, Schulgelder und Pensionsbeträge der Studenten waren 55,850 Dollars gegen 53,758 Dollars im Jahre 1951. Diese Steigerung ist um so bemerkenswerter, da eine große Anzahl Stipendien vergeben waren (236 Schulgelder Stipendien). Ein großer Teil der Stipendien ist an den "Revolving Fund" zurückzahlbar; die hierdurch einlaufenden Beträge kommen anderen Studenten für die kommenden Jahre zugute.

Massimo Freccia leitet NBC Symphonie

Massimo Freccia hat für das Programm des Konzertes der NBC Symphonie, Samstag, den 16. Aug., 6.30 Uhr, im Belasko Theater Beethovens "Egmont"-Ouvertüre und Mozarts Haffner Symphonie gewählt. Luigi Dallapiccola ist Solist in seinem "Concerto für Klavier und Kammerorchester", das zur amerikanischen Erstaufführung kommt.

Musikwettbewerbe

Drei Geldpreise wurden im Jascha-Heifetz-, Gregor-Piatigorski- und Samuel-Wechseler-Wettbewerb begabten Musikern zuerkannt. Im Heifetz-Wettbewerb erhielten zwei Geiger, Serge Blanc (Paris) und Elisabeth Walker (Oxford, Ohio) den Preis, der Cellist John Sant Ambrogio (Bloomfield, N. J.) qualifizierte sich für den Piatikorski-Preis und Allen Sapp (Boston) war Preisträger der "Wechsler Commission", die einem ehemaligen Schüler der Kompositionsklassen des Berkshire Music Center zuzuerkennen ist. Samuel Wechsler war früher ebenfalls Student im Music Center.

Die drei Preise wurden im Rahmen des Orchesterkonzertes, Freitag nachmittags als Schlußfeier der Saison 1952, übergeben; es sind Anerkennungen, die begabten Studenten finanzielle Beihilfe zu ihrem weiteren Studium geben sollen. Der Gewinner des Kompositionswettbewerbes, Allen Sapp, war 1942 Student des Music Center bei Aaron Copland und hat schon vorher den Kniht-Preis für eine Geigensonate (mit Klavier) und den Preis der New Yorker Philharmonie gewonnen. Die beiden Geiger, Serge Blanc (Student des Pariser Konservatoriums) und Elisabeth Walker (Assistant Professor der Miami Universität in Oxford) sind durch ihre künstlerische Tätigkeit bereits bekannt; Serge Blanc hat wiederholt in Konzerten in Paris, London, Belgien, Holland, Schweiz und Österreich solistisch mitgewirkt, Elisabeth Walker ist Mitglied des Miami Universität-Streichquartetts.

Der Cellist John Sant Ambrogio ist Student des Lebanon Valley College in Annville und Mitglied der Harrisburg Symphonie. — Die Preise wurden von Frederic Mann, Industrieller und Präsident der Robin Hood Dell-Konzerte, Philadelphia, überreicht; Frederic Mann ist auch Stifter von zwei Stipendien, das eine für einen Studenten der Kapellmeisterklassen in Gedenken an Serge Koussevitzky, das andere für einen Cellisten zur Ehrung Gregor Piatigorskys, ~~Leiters der Kammer~~musikklassen des Berkshire Music Center.

HOLLYWOOD, CAL.
CITIZEN-NEWS

AUG 16 1952

Hollywood, Saturday, Aug. 16, 1952

MUSICAL SCORE

Evenings on the Roof launches its 15th season Sept. 15 with a series of 10 concerts, six on the regular season and four special ones, all to be played in West Hollywood Auditorium.

Choice items will include the first American performances of Pierre Boulez's Polyphony X (1951) and two works for wind instruments by Haydn to be performed by the Los Angeles Woodwinds and Brass ensemble, conducted by Robert Craft.

First Los Angeles performances will have the Madrigal Singers and A Cappella Choir from USC performing a Monteverdi madrigal, "Tears of a Lover at the Tomb of the Beloved," and Luigi Dallapiccola's "Songs of Captivity."

The American String Quartet will play Haydn's Opus 76, No. 6, Bartok's Fourth and the Schubert "Death and the Maiden." Beethoven's Trio, Opus 70, No. 2 has been programmed with Frances Mullen, piano, Howard Coif, violin and Michel Penha, cello.

Recital programs will be offered by the New Friends of Old Music; Suzanne Bloch, lute player; and by Marjorie Low, soprano, and Marvin Hayes, bass, winners of the Evenings on the Roof's recent art song competition.

Other interesting prospects include a new translation of Schubert's "Die Schoene Muellerin" song cycle by Shibley Boyes which will be sung by Caryl Porter, contralto, and a series of four concerts, titled "A Schoenberg Retrospective," dedicated to the composer's chamber works. "The Ode to Napoleon," "The Book of the Hanging Gardens," the piano pieces, "Pierrot Lunaire," the second and fourth quartets, the serenade, the suite, opus 29, "Herzgewaechse," and the wind quintet are listed in addition to premiere performances of two cantatas, "The Lover's Wish" and "The New Classicism."

* * *

The Boston Symphony Orchestra, Charles ~~Munch~~ conducting, has concluded its 15th Berkshire Festival at Tanglewood, Mass., and termed it "one of the most successful for the orchestra."

In the six weeks of the Tanglewood season, attendance totalled 119,375, the attendance at student performances averaged higher than in previous years and Thursday evening records were topped twice.

On the financial side, the gross receipts for the 15 concerts totalled $271,000 as against $249,000 for the 1951 season. Tuition and dormitory receipts were $55,850, compared with $53,758 last year. The increase is in spite of a greater number of scholarships. For the first time, 236 tuition scholarships and 22 work scholarships were given talented musicians. Most of the grants are returnable by the recipients to a revolving fund from which other young musicians may benefit in future seasons.

Cash prizes, named for their donors, went to three winners at the Berkshire Music Center. The Jascha Heifetz Award was won by ~~two violinists~~, Serge Blanc, of Paris, France, and Elizabeth Walker, of Oxford, Ohio; the Gregor Piatigorsky Award went to John Sant Ambrogio, cellist, of Bloomfield, N. J., and the Samuel Wechsler Commission was given to Allen Sapp of Boston, Mass., for a short work suitable for study by the Tanglewood Study Group.

* * *

Plans are under way for a worldwide music festival honoring the Steinway Centennial during the 1953-54 music season. The event will commemorate 100 years since Henry Engelhard Steinway built the first Steinway piano in New York City. ~~From~~ that time, the firm has been under the direction of five generations of Steinways.

Pianist Josef Hofmann has been named honorary chairman of a special artists committee which is being organized by Edward Johnson, former general manager of the Metropolitan Opera Co. The centennial fete will be highlighted by many outstanding events including tours of famous Steinway artists, various projects in the field of music education, television, film and radio concerts and a special program at Carnegie Hall, New York City.

NEW YORK, N. Y.
TIMES

AUG 11 1952

TANGLEWOOD ENDS WITH BERLIOZ OPUS

Munch Conducts His Requiem in 1952 Finale—Bernstein Leads Koussevitzky Tribute

By OLIN DOWNES
Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 10—The concluding concerts of the 1952 Berkshire Music Festival this afternoon and last night had rare impressiveness. This afternoon's program was devoted to the Berlioz Requiem, "The Grand Mass for the Dead," which, interpreted as it was by Charles Munch and the Boston Symphony Orchestra, assisted by the Berkshire Festival Chorus and Andrew McKinley tenor, had an overwhelming effect.

Last night at Tanglewood saw the Koussevitzky Memorial Concert, conducted by Leonard Bernstein before an audience of 12,000. Its program consisted of two works that had been particular features of Dr. Koussevitzky's repertory, and a composition, commissioned by the Natalie Koussevitzky Foundation, which is turning out to be one of the most important works commissioned by that institution.

Mr. Bernstein opened the concert very simply, with a dignity and unostentation eminently befitting the occasion. He signaled to orchestra and audience to rise, and all stood for a moment of silent tribute to the sovereign conductor and artist who had made the Berkshire Festival what it is today, and also had founded and established by his own vision and persistence toward his high objective the Berkshire School of Music.

The composition chosen by Mr. Bernstein for his opening ceremony of homage was the slow movement of the K. P. E. Bach concerto Dr. Koussevitzky had commissioned Maximilian Steinberg to orchestrate, from a score originally in a chamber music form by that composer.

The music is elegiac, of uncommon depth and reflectiveness for this composer of the epoch of the "style gallant." The movement, indeed, could almost be an aria from one of the J. S. Bach Passions. Nothing could have spoken more eloquently of the spirit of the departed leader. After this Mr. Bernstein addressed himself to Aaron Copland's symphony.

Maintains High Level

This symphony grows upon the writer with every hearing. Its mood and its architecture are of the highest level of conception. The music starts, and remains, on mountain heights. Things that have impressed us in the past as mannerisms, or temporary and perhaps extraneous elements of Mr. Copland's style, have disappeared. He has cultivated the grand simplicities.

It is a four-movement symphony. Each of the three first movements is admirably proportioned and concentrated. The finale, aiming at a summation of the main ideas of the entire structure, may not prove to have completely succeeded in the synthesis. There is the feeling that a cut, an omission of a repetitive passage or two, would clear it up.

The performance of this symphony, not as yet over-familiar, impressed one as being about as fine and nobly proportioned as an interpretation of it could be. Mr. Bernstein gave every quality of musicianship and sensitive understanding that he has to the adequate presentation of the composer's thought.

It may have been partly as a result of intense concentration and possibly special preparation that he had given to the Copland work that the performance of the Sibelius Symphony was on a lower level than previous readings of that score we have heard from the same conductor.

As for the work itself, it remains one of the supreme masterpieces of the first half of our century's music, and it needs neither desciption nor justification here, save, perhaps, to record again the impression of the final pages, which are as grand and powerful in their build-up and in their elemental splendor as an Alpine sunrise.

Simplicity of Lines Evident

Its fundamental quality is the grand simplicity of its lines, and the remarkable variety of effect, economy of means, subtlety and novelty of tone colors Berlioz evolves from various combinations of voices and instruments; and the grandly creative quality of the music.

Here are serene as well as tumultuous grandeurs. The crashing orchestras of the "Dies Irae" and "Tuba Mirum" are but the beginnings of wonders, of a sort that recur in certain places. But the exquisite "Querens Me," sung a cappella, and softly, in six parts is very moving; the "Offertorium," in which the words of the prayer are sung upon the same recurrent tone, while the orchestra weaves symphonic developments and commentary about it, is one of the most moving pages we know in choral music.

As a final achievement of this festival came Mr. Munch's superb presentation of the great Berlioz Requiem, and the opportunity, which is much too rare, to hear this extraordinary work.

Acquaintance with it emphasizes one particular thing—the misguided accounts of it that have been given so many times, as principally a work of monster sonorities and spectacular musical efforts arranged by the composer on a unrivaled scale.

The four supplementary orchestras of brass and woodwind instruments, which Berlioz demands to supplement the main orchestra, which in itself is immense, have been the features of the work that history has exploited. And they are tremendous effects, as the four orchestras answer each other from what the composer conceived as something akin to four corners of the universe, or combined in vast unisions with the main instrumental body. But that is only one aspect of this great Requiem.

Triumph for Participants

The performance was a triumph, the honor not only to the conductor and the Boston Symphony, but to the supplementary forces. As large a chorus as the Berkshire School of Music could supply was needed, and that—a matter of some 125 voices—was comparatively small for a score that calls for a minimum of 700 or 800 voices if the wishes of the composer are to be followed.

But the chorus, admirably prepared by Hugh Ross, and having in the ranks, Mr. Ross himself, Boris Goldovsky of the opera department, Harvey Generaux, baggage master of the Boston Symphony, and James Alifieri, Mr. Ross' assistant conductor, with four or five of the ushers and music teachers and scholars of the school, did a very remarkable task in attack, shading, enunciation, and dramatic feeling. Mr. McKinley addressed himself bravely and with high credit of the cruel tessiture of the tenor part.

The spirit of the interpretation was not of contagious enthusiasm, but of exceptional intelligence. Mr. Munch, who on more than one occasion has proven himself a singular gifted interpreter of Berlioz, led the performance with complete authority and revealing imagination.

PROVIDENCE, R. I.
JOURNAL

AUG 11 1952

Tanglewood Closes

Boston Symphony Winds Up Its 15th Berkshire Festival

Lenox, Mass.—(AP)—The Boston Symphony Orchestra, Charles Munch conducting, closed its 15th Berkshire Festival at Tanglewood yesterday and the Berkshire Music Center, the orchestra's summer school, ended its 10th session.

In the six weeks season the festival attendance totalled 119,375. In addition 35,750 attended the public performances of the school.

HARTFORD, CONN.
COURANT

AUG 11 1952

Tanglewood Season Ends In Downpour

Audience Braves Rain To Hear Performance Of Berlioz' Requiem

TANGLEWOOD, Lenox, Mass. Aug. 10 (Special) — Under intermittently drenching skies, the 15th Berkshire Music Festival ended this afternoon, with a performance of Berlioz' Requiem by Charles Munch, the Boston Symphony Orchestra and the festival chorus.

The big music shed was well filled for the performance, but only a few hardy souls braved the wide open spaces of the lawn. Most of the standees crowded under the shed eaves, with permission of a tenderhearted management, like a barnyard flock in the shelter of the woodshed. A few huddled together under umbrellas, which taken with the music itself, afforded a kind of super production of the funeral scene of Thornton Wilder's "Our Town."

Day Fits Production

Yet the gloomy day was more fitting for a Messe des Mortes than a bright one when, at Tanglewood, all nature seems bursting with life and sap. Of course, what is really needed for Berlioz' Requiem are the stone vaults of a great church, so that the music can fill it with flamboyant echoes and the music itself will come back with heart-sinking hollowness.

For this mass is a remarkable and striking work, and as such really made a more fitting commemoration of Sergei Koussevitzky than the big, bold concert by the master's favorite pupil, Leonard Bernstein, here last night. It was more fitting, naturally, because of its memorial nature and because again it is a work of magnificent show, the kind of smashing composition with which the great, good doctor worked so brilliantly and seizingly.

Presentation Compelling

Today's presentation of the Requiem was compelling throughout, but more for its tenderness, so characteristic of Mr. Munch, than its excitement, the huge anguish and praise which mark this Messe des Morts so peculiarly and so wonderfully as Berlioz. In this performance, the various episodes of the mass were not as highly contrasted as might be, nor so redolent of the florid poetry the composer found for it, to make it so extraordinarily rich a composition. Though naturally Mr. Munch showed all its aspects, he seemed essentially to aim at an over-all form and harmony for the Requiem. Actually, the sections are so different that they seem to have been written entirely separately, quite without thought of any unity.

These remarkable distinctions, episode by episode, are really what give Berlioz's Requiem its most arresting quality. Indeed, they are pre-dictated by the service of the mass itself. But Berlioz has filled each with superlatively vivid differences, and this Mr. Munch did not emphasize to the fullest and most imaginative extent.

Greatly Rewarding Event

Sheerly in point of performance, the event was greatly rewarding. Hugh Ross had prepared the festival chorus, as usual, and brought them to their customary high level of discipline. The balance was good enough to suggest the division into boys and men's voice, which, if this reporter remembers correctly, is what the score calls for, rather than a mixed choir. The diction was excellent, something especially essential for the nature of the work.

The one major merit which the chorus does not have, real quality of voice, was of course lacking again today. In the quieter passage of the Requiem, they did indeed attain some nice effects. But at the big moments there was a kind of rawness about the singing, and a roughness of ensemble, which only closer screening of chorus candidates or a great deal more experience will obviate.

The fact is, of course, too, that this is a chorus, not a choir in the churchly sense. The distinction may seem a hair-splitting one. In fact, however, it is not. The best musical as well as spiritual preparation any singers could have for Berlioz's Requiem, would be to be taken to an actual requiem, at some Catholic church, to absorb the temper of this service in the actual face of human sorrow and Divine promise. It would not only afford a sensitivity and insight into the meaning of Requiem spiritually, but it could not but help color their actual singing. The chorus approached the score today as music, as concert. The difference is very great, in the sense of supplication, poignancy and exaltation.

Brass Choirs Added

Four additional brass choirs had been installed in the music shed for today's performance, facing each other from the sides across the big audience, to secure that wonderful antiphonal clashing of sound that comes with "Tuba Mirum." This is the greatest, single, scalp-tingling moment in all music, and it was sumptuously done today. That perhaps is not quite the effect wanted, something a little more terrorizing and majestic at the same time is suggested. But it was pretty exciting just the same,

The orchestra played well, but without any special brilliance of effect, probably because they were being held somewhat in check not to hamper the chorus, and partly because Mr. Munch's approach to the Requiem is deep-felt but not essentially vivid. Andrew McKinley sang the tenor solo of the Sanctus lyrically, but a little tightly in voice.

Rain held the days attendance down to 7,950. Previous attendance during the three weeks' festival had been a record 111,000 Had the day been as fair at the outset as it suddenly turned out the moment the last notes of the Requiem were being sounded, the management had expected that attendance would have been the greatest in the festival's 15 years history.

T.H.P.

AUGUSTA, ME.
KENNEBEC JOURNAL

AUG 11 1952

15th Berkshire Music Fete Ends

Lenox, Mass., Aug. 10—(AP)—The Boston Symphony Orchestra, Charles Munch conducting, closed its 15th Berkshire Festival at Tanglewood today and the Berkshire Music Center, the orchestra's summer school, ended its 10th session.

In the six weeks season the festival attendance totalled 119,375. In addition 35,750 attended the public performances of the school.

Gross receipts for festival concerts total $271,000, an increase of $22,000 over last season. Scholarships amounting to $34,370 were given to 236 of the 410 talented young musicians of the school.

George E. Judd, orchestra manager, gratified by the successful season, listed as the reasons: the enthusiasm for the music, the increased enrollment of the school, and the increased revenue, which added to gifts of the Society of Friends of the Berkshire Music Center, will help to maintain it.

BOSTON, MASS.
HERALD
AUG 11 1952

MUSIC

TANGLEWOOD
Berkshire Festival

[illegible]

By ELINOR HUGHES

LENOX, Aug. 10— [illegible]

NEW YORK, N. Y.
HERALD TRIBUNE

AUG 11 1952

Tanglewood
The Berks

By Francis D. Perkins

LENOX, Mass., Aug. 10.— Berkshire Music Festival cl this showery afternoon in music shed at Tanglewood, w Charles Munch conducted Boston Symphony Orchestra the Berkshire Chorus in the Re em of Hector Berlioz. Andrew Kinley was the tenor soloist twenty-seven extra musicians mented the orchestra's chorus. The pervasive rain da ened what had promised to banner attendance figure for last series of the festival, with Thursday's 10,200 and more than 12,000 who listen last night's Koussevitzky mem concert under Leonard Bern Under the circumstances, th of the audience, 7,950, was no showing the appeal of this f in general and of the Berlioz terpiece in particular.

The Requiem or, to use it cial title, the "Grande Mes Morts," was performed fo first time at Tanglewood. It often given in this country April's performance by th tional Orchestral Associatio Dessoff Chorus was New first in many years. The tional number of brass ments required and their im sonority are probably the most conspicuous features.

Memorable Results

For today's representati Munch had placed fou groups at either end of t and in the adjacent corne result was memorable in volume, color and pervasiv tone. It does not sugges diosity, but a vastness of imagination corresponding vastness of the subject; "Dies Irae" is set forth cally this reflects the drama of the text.

But size and grandeur the only characteristics of quiem—it is also marke timacy and tenderness. outspoken and in more measures there is a p expressive sincerity. Sub emotional shading and o tral color are also typica music, which runs an gamut from fear and la to religious hope and con

Mr. Munch, who is no interpreter of Berlioz mu performance which was both from the instrum vocal points of view, and vailing emotional convic pressiveness of tone qual the playing of all sectio orchestra, and the chor by Hugh Ross sang wit ship and understandin mirable and well bala quality in all its voices. Kinley's tenor solo in t tus," if not without s forcing in the top notes.

TOLEDO, OHIO
BLADE

AUG 11 1952

Impressive Berlioz Requiem Ends Berkshire Music Festival

Gigantic Work Marked By Great Originality And Harmonic Beauty; Occasion Memorable

By JULIAN SEAMAN
Blade Staff Writer

TANGLEWOOD, Mass., Aug. 11—An impressive performance of the Berlioz "Grand Mass for the Dead," surnamed requiem in the parlance of musical scholars, concluded the 15th Berkshire Music Festival here yesterday afternoon.

This gigantic work will be performed again on Aug. 23 to celebrate the 25th anniversary of the National Music Camp at Interlochen, Mich.

Grandiose Proportions Cut

The grandiose proportions specified by Berlioz, which could be adjusted to circumstances with the express permission of the composer himself, had been reduced to fit the resources at hand. The four brass bands, of 16 instruments each, were cut to eight; the chorus numbered a third of its possible size and the orchestra came to half of the Berlioz ideal.

This is stunning [illegible] great originality [illegible] beauty. Its [illegible] and emotional [illegible] noble enough to [illegible] ma of hysteria. [illegible] perhaps inordinate [illegible] ering the germ of [illegible] Done Tole Me" in the

Lone Soloist Admirable

There is a lone [illegible] mighty hymn [illegible] part sung by Andrew [illegible] in the sanctus. M[illegible] whose voice I have [illegible] New York, cannot be [illegible] bust or sonorous in the [illegible] of his singing, yet his taste [illegible] without blemish and his [illegible] admirable.

Altogether, this was an occasion memorable in festival annals and a happy departure from the trough of mediocrity into which these concerts have lapsed of late.

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NEW YORK, N. Y.
HERALD TRIBUNE

AUG 11 1952

Tanglewood

The Berkshire Festival

* * *

By Francis D. Perkins

[illegible]

The Requiem or, to list its official title, the "Grande Messe des M[illegible]" was performed for the [illegible] time at Tanglewood. It is not often given in this country. Last April's performance by the National Orchestral Association and Dessoff Chorus was New York's first in many years. The exceptional number of brass instruments required and their imposing sonority are probably the work's most conspicuous features.

Memorable Results

For today's representation Mr. Munch had placed four brass groups at either end of the stage and in the adjacent corners. The [illegible] was memorable in impact, volume, color and pervasiveness of tone. It does not suggest grandiosity, but a vastness of musical imagination corresponding to the [illegible] of the subject; if the "Dies Irae" is set forth dramatically this reflects the inherent drama of the text.

But size and grandeur are not the only characteristics of the Requiem—it is also marked by intimacy and tenderness. Both in outspoken and in more intimate measures there is a persuasive, expressive sincerity. Subtleties of emotional shading and of orchestral color are also typical of this music, which runs an expressive gamut from fear and lamentation to religious hope and confidence.

Mr. Munch, who is noted as an interpreter of Berlioz music, led a performance which was admirable both from the instrumental and vocal points of view, and in its prevailing emotional conviction. Impressiveness of tone quality marked the playing of all sections of the orchestra and the chorus trained by Hugh Ross sang with muscianship and understanding and admirable and well balanced tone quality in all its voices. Mr. McKinley's tenor solo in the "Sanctus," if not without some slight forcing in the top notes, more than offset this in the general quality of its tone and its thorough sense of sincere and communicative devotion.

For Koussevitzky

Last night's concert, directed by Leonard Bernstein, was dedicated to the memory of Serge Koussevitzky, conductor of the Boston Symphony for twenty-five years and founder of the Berkshire Music Center. Mr. Bernstein, who had studied with Dr. Koussevitzky at Tanglewood, invited the orchestra and the audience to rise, and all stood in silence as a memorial tribute before the performance of the "Andante" of Maximilian Steinberg's arrangement of a Concerto in D Major for Strings, attributed to Emanuel Bach. This is music which seems to repeat itself, but its lyric and elegaic dignity were appropriate to this occasion, and the spirit and quality of the performance were equally appropriate.

This prefaced two symphonies by living composers, Aaron Copland's third and the fifth of Jean Sibelius. Mr. Copland's symphony, commissioned by the Koussevitzky Foundation, was completed six years ago and has been played by most American major orchestras. For a reviewer hearing it for the first time in several seasons, it again seemed a major American work which is impressive in several respects, particularly for its spaciousness and its emotional persuasion; its length of forty-seven minutes reflects largeness of scale rather than prolixity; the skilled scoring has a wide range of color and timbre. The symphony has some occasionally reminiscent passages besides those which are particularly characteristic of the composer but it is individual in its general conception. It has contrasts of contemplative breadth with momentum and energy unlike certain later American works which provide too little relief from a bustling vigor.

There are perhaps too many all-out climaxes, although one could not be sure whether this was inherent in the score or whether Mr. Bernstein could have graduated the climaxes so that one would not have offset the other. But the general interpretation under his gesturesome direction was impressive in quality of performance, expressiveness and intensity; the composer and conductor shared a warm ovation.

The performance of the Sibelius symphony, while often eloquent, was less consistently impressive; a sense of occasional departure from clarity of medium and detail and unbalance in the brass did not seem entirely due to acoustic conditions in the left front region of the music shed. But the concert as a whole was a fitting tribute to the great conductor which it commemorated.

HARTFORD, CONN.
TIMES
AUG 11 1952

Berkshire Festival Ends With Berlioz Requiem

By CARL E. LINDSTROM

THE thousands who heard the last concert of the 1952 Berkshire Festival Sunday afternoon will remember longest the brass choirs which reinforced the Boston Symphony Orchestra and the Festival Chorus in the Berlioz Requiem.

These were four in number, some 30 players in all, arranged four trombones and four trumpets, at either wing of the stage; and tubas and ophicleides supporting two similar groups on specially-rigged platforms at either side of the shed.

The chords and fanfares poured out from these brazen throats were overpowering in their brilliance. The effect was apocalyptic, which is precisely what Berlioz asked for but never expected to get. Add to it those parts of the Tuba Mirum and the Lacrymosa in which the chorus and orchestra joined in this mighty paean and you have a criterion against which all gorgeous sound can be measured in future.

The Berlioz Requiem does not have to be done with this perfect implementation in order to be great music, but since it is so far-ranging in all its contrasts and effects there is great satisfaction in being able to survey its complete horizon.

* * *

THIS LUSTROUS performance would have been impossible without specifically the Festival Chorus. I know of nothing quite like it. There are one or two unique ensembles composed entirely of fine singers carefully chosen, but the characterizing difference at Tanglewood is that these young men and women are musicians who sing. The distinction is important.

The integration of voices and instruments is about as near the ideal as one can expect in an imperfect world. The choral discipline, musically, had as fine an edge as that of the orchestra; the response was almost instrumental.

The thrilling vocal power and precision of Rex Tremendae and the equally fastidious and ever-so-soft part singing of the succeeding Quaerens Me could be achieved only by a perfectly balanced company of eager, note-hungry voices.

* * *

THE TRAINING was that of Hugh Ross; the interpretation Dr. Munch's. Both were recalled repeatedly in the frenzied demonstration which followed. It had stopped raining by that time, but the audience remained to prolong its homage.

Sharing the honors also was the tenor soloist for the Sanctus, Andrew McKinley, a fervent singer with an opulent voice which he poured out unsparingly.

Despite the dripping, gray skies it was a great afternoon. The Requiem is the masterpiece of a fevered and extravagant soul who wrote most of his madness into the symphonies. This is religious music, whose grandeur is incidental to its vision. It contains awesome intimations of the words:

"I John, who also am your brother . . . . was in the isle that is called Patmos . . . . ."

* * *

Saturday Concert

Saturday night was dedicated to Koussevitzky. It was Leonard Bernstein, his protege, who signalled orchestra and audience to rise and all bowed for a moment in tribute to the late master of Tanglewood who rests in the cemetery on the hill in Lenox.

After a poignant playing of K. P. E. Bach's D major threnody, called Concerto, Bernstein, without acknowledging the audience, few of whom felt like applauding, walked sadly off the stage.

Aaron Copland's Third Symphony was inscribed to Natalie Koussevitzky and Sibelius' E flat Symphony was a favorite with the great Boston conductor.

Yet the best tribute to his memory was the recreative manner in which the music was far removed from crepe and cypress. It was living music, the only kind that Koussevitzky knew how to make.

* * *

COPLAND was there, loping down the aisle at Bernstein's beckoning to take his plaudits from the stage. He congratulated the orchestra and deservedly, for these Boston men had done well by him

He employed them all and all the resources of their instruments. Superficially, it was a good deal like finger painting with sound—at least the harmonic masses and the percussion display. I heard a man say he "didn't mind it a bit." Praise couldn't be fainter.

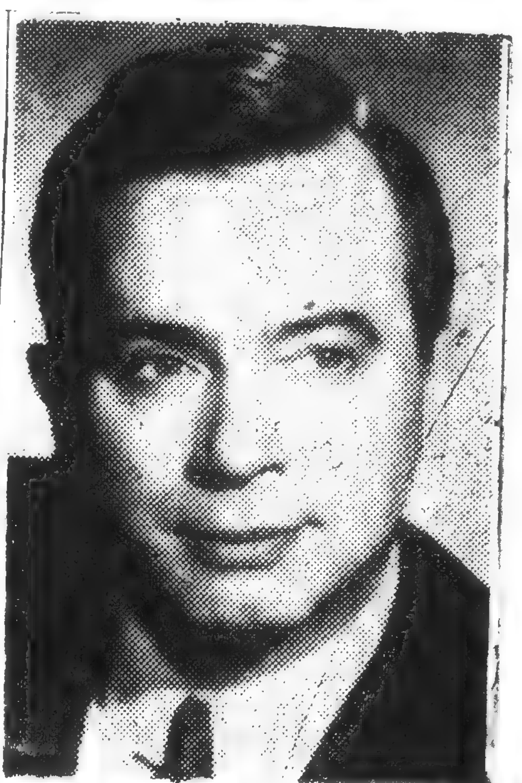
Copland writes few melodies, more tunes but mostly themes which he worries in a pre-occupied way, and in the instrumentation self-consciously.

The movements are contrasted—the riotous scherzo, with the amiable, even songful movement which follows it and the monorhythmic almost rhythmless opening section. Within the four sections of what is a fairly long symphony there is not much contrasted material. The symphony sounds long.

* * *

BY COMPARISON the Fifth of Sibelius is terse and dramatic. Here there is less distinction between themes and melodies for even the fragmentation of Sibelius' themes is lyrical and buoyant. The chanting and resplendent finale was a transfiguring memorial.

Bernstein is developing a more individualistic style of conducting, less reminiscent of his model, but no less tense and palpitating.



ANDREW McKINLEY, tenor, sang at Tanglewood, Sunday afternoon.

BANGOR, ME.
NEWS
AUG 11 1952

Berkshire Music Festival Concluded

LENOX, Mass., Aug. 10 (AP)—The Boston Symphony Orchestra, Charles Munch conducting, closed its 15th Berkshire Festival at Tanglewood today and the Berkshire Music Center, the Orchestra's summer school, ended its 10th session.

In the six weeks season the festival attendance totalled 119,375. In addition 35,750 attended the public performances of the school.

Gross receipts for festival concerts total $271,000, an increase of $22,000 over last season. Scholarships amounting to $34,370 were given to 236 of the 410 talented young musicians of the school.

George E. Judd, orchestra manager, gratified by the successful season, listed as the reasons: the enthusiasm for the music, the increased enrollment of the school, and the increased revenue, which added to gifts of the Society of Friends of the Berkshire Music Center, will help to maintain it.

PORTLAND, ME.
EXPRESS
AUG 11 1952

Boston Symphony Festival Closes

Lenox, Mass. (AP)—The Boston Symphony Ochestra's 15th Berkshire festival at Tanglewood closed its six weeks season yesterday.

Its total attendance was 119,375 and its gross receipts $271,000, an increase of $22,000 over last year.

The Berkshire Music Center, the orchestra's summer school, cllosed its 10th season at the same time. It's public performances were attended by 35,750.

Scholarships totaling $34,370 were given to 236 of the 410 young musicians of the school.

NEW YORK, N. Y.
WORLD-TELEGRAM & SUN
AUG 11 1952

Music

Berlioz 'Requiem' Closes Tanglewood Festival

By ROBERT BAGAR.

LENOX, Mass., Aug. 11.—The Berkshire Music Festival at Tanglewood came to an end yesterday afternoon with a performance by the Boston Symphony Orchestra of the Brelioz "Requiem." Charles Munch conducted. The interpretative forces utilized were tenor soloist Andrew McKinley (who appeared in only one number of the piece) the Berkshire Festival Chorus, Hugh Ross, director, and the Boston Symphony, augmented.

Berlioz's score, with its huge personnel, is vivid, tuneful, only rarely liturgical. It depends, for expression on the text, upon excitements in massive sound, interlarded with delicate sequences of the most tender and prayerful beauty. It would not seem necessary to perform this work in a cathedral, owing to the considerable lack of churchly character in the musi. Yet, for all that, the cathedral surroundings might lend it an aura of churchliness which in the concert hall—or, as here, in the wide open spaces—it does not achieve.

Orchestra Augmented.

Mr. Munch augmented his orchestra, as called for by Berlioz, except that the augmentation took place mainly in the department of brass; hence the 38 additional instruments, neatly comprising 16 trumpets, 16 trombones, two tubas and four ophicleides. Nor were the tympani increased to the amount suggested—namely, eight pairs.

On the other hand, the Berkshire Festival Chorus numbered some 125, thereby causing a lack of balance between orchestra and vocal forces in the selections "Tuba Kirum," "Dies Irae," and "Lacrymosa." Moreover, while singing of the young people who constituted the chorus was adequate, it wanted the resonance, the massed body of sound one should expect in these sections.

8000 in Audience.

A more professional chorus—not to forget, more numerous—might have done worlds: for the rendering, which pleasing as it was, yet attended neither the urgency nor the mature communicativeness demanded.

In any case, the Berlioz score was wonderfully received by an audience—kept down by rain—of 8000. And Mr. Munch got himself an ovation at this concluding concert of the festival.

Bernstein Scores.

On Saturday evening Leonard Bernstein, making his lone appearance as guest conductor of the orchestra, gave a three-part program before 12,000 listeners. There was the andante molto lento from the C. P. E. Each concerto in D Major for stringed instruments, the Third Symphony of Aaron Copland and the Sibelius Fifth.

This young conductor, quite idolized hereabouts, delivered the evening's music beautifully, with special sensitiveness and musical polish. The Bach andante, offered in memory of the late Serge Koussevitsky, was itself a gem of string playing, its long and elegiac lines obtaining a perfectly lovely expression.

Marvelous Work.

In the Copland Symphony Mr. Bernstein was truly fine. This music is positively congenial to him and he proved it with a superior reading. The symphony is rather marvelous, you know. It is modern, typically Copland and it boasts much variety and freshness of invention. The last movement, perhaps, could stand shortening, although I don't know just where and how that could be done.

NEW YORK, N. Y.
JOURNAL-AMERICAN

AUG 11 1952

15th Berkshire Festival Closes

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., Aug. 11.—Performing Berlioz's "Requiem," Charles Munch brought the 15th Berkshire Festival to a close yesterday afternoon. Rain cut attendance to 7,950, but the weekend figure mounted to 30,950 people. Receipts for the whole festival totaled $22,000 more than a year ago.

Since performances of the "Requeim" are relatively rare, this one presented an opportunity eagerly sought. Munch is temperamentally suited to cope with its contrasts, its underlying sincerity, and its drama. While the amazing score yielded to his interpretation, he did not have all the forces necessary to create quite the overwhelming effect of its most tumultuous pages. Many details revealed his command of their secret and the softer passages were beautifully fashioned.

Just to hear the work, however, remains an unforgettable experience. Berlioz's imagination in conceiving it, his consummate skill in composing it, and the nobility expressed through it testify to his fertility of ideas and his resourcefulness in expressivity. These stunning qualities were quite evident on this occasion.

While the Boston Symphony was augmented in the brasses as the score requires, the Berkshire Festival chorus numbered only 150 members. In all their earnestness they could not attain the volume of sound demanded at strategic points. Nevertheless, they had been carefully prepared by Hugh Ross and met the musical demands made upon them most creditably. The tenor solo of the Sanctus was adequately sung by Andrew McKinley.

Leonard Bernstein conducted the Saturday program known as the Koussevitzky memorial concert. In a special mood of dedication, made the more personal because of his position as Koussevitzky's "disciple," Bernstein played the "andante" from C. P. E. Bach's "Concerto in D for Stringed Instruments." The choice was most appropriate because Koussevitzky had "discovered" the work in Paris and suggested that Maximilian Steinberg make the orchestral arrangement he frequently performed.

The program was most important for the inclusion of Copland's Third Symphony, completed in 1946 on a commission by the Koussevitzky Music Foundation. The work emerged again as Copland's most mature achievement. His enviable skill linked with a noble purpose has created a formidable score of positive conviction and individual style.

Reminiscences of his association with folklore and some influence of the modern Russian symphonists crop up on repeated hearings, but the spacious quality peculiar to Copland and his handling of the brass instruments (especially in an outstanding fanfare) stand out impressively in this music.

Bernstein revealed his exceptional talent conducting the Copland. The performance stands out among his many achievements with contemporary scores. He also gave a fine account of Sibelius' Fifth Symphony, a score much beloved by Koussevitzky.

With the announcement of the 16th Berkshire Festival and the 11th session of the Berkshire Music Center made in the program book, the spirit of Koussevitzky carries on.

NEW YORK, N. Y.
HERALD TRIBUNE

AUG 12 1952

Tanglewood

The Berkshire Festival

* * *

By Francis D. Perkins

LENOX, Mass., Aug. 10.—The Berkshire Music Festival closed on a showery Monday in the music shed at Tanglewood, where Charles Munch conducted the Boston Symphony Orchestra and the Berkshire Chorus in the Requiem of Hector Berlioz. Andrew McKinley was the tenor soloist and twenty-seven extra musicians augmented the orchestra's brass chorus.

The Requiem or, to use its official title, the "Grande Messe des Morts," was performed for the first time at Tanglewood. It is not often given in this country. Last April's performance by the National Orchestral Association and Dessoff Chorus was New York's first in many years. The exceptional number of brass instruments required and their imposing sonority are probably the work's most conspicuous features.

Memorable Results

For Sunday's representation Mr. Munch had placed four brass groups at either end of the stage and in the adjacent corners. The result was memorable in impact, volume, color and pervasiveness of tone. It does not suggest grandiosity, but a vastness of musical imagination corresponding to the vastness of the subject; if the "Dies Irae" is set forth dramatically this reflects the inherent drama of the text.

But size and grandeur are not the only characteristics of the Requiem—it is also marked by intimacy and tenderness. Both in outspoken and in more intimate measures there is a persuasive, expressive sincerity. Subtleties of emotional shading and of orchestral color are also typical of this music, which runs an expressive gamut from fear and lamentation to religious hope and confidence.

For Koussevitzky

Mr. Munch, who is noted as an interpreter of Berlioz music, led a performance which was admirable both from the instrumental and vocal points of view, and in its prevailing emotional conviction. Impressiveness of tone quality marked the playing of all sections of the orchestra, and the chorus trained by Hugh Ross sang with muscianship and understanding and admirable and well balanced tone quality in all its voices. Mr. McKinley's tenor solo in the "Sanctus," if not without some slight forcing in the top notes, more than offset this in the general quality of its tone and its thorough sense of sincere and communicative devotion.

Saturday night's concert, directed by Leonard Bernstein, was dedicated to the memory of Serge Koussevitzky, conductor of the Boston Symphony for twenty-five years and founder of the Berkshire Music Center. Mr. Bernstein, who had studied with Dr. Koussevitzky at Tanglewood, invited the orchestra and the audience to rise, and all stood in silence as a memorial tribute before the performance of the "Andante" of Maximilian Steinberg's arrangement of a Concerto in D Major for Strings, attributed to Emanuel Bach. This is music which seems to repeat itself, but its lyric and elegaic dignity were appropriate to this occasion, and the spirit and quality of the performance were equally appropriate.

This prefaced two symphonies by living composers, Aaron Copland's third and the fifth of Jean Sibelius. Mr. Copland's symphony, commissioned by the Koussevitzky Foundation, was completed six years ago and has been played by most American major orchestras. For a reviewer hearing it for the first time in several seasons, it again seemed a major American work which is impressive in several respects, particularly for its spaciousness and its emotional persuasion; its length of forty-seven minutes reflects largeness of scale rather than prolixity; the skilled scoring has a wide range of color and timbre. The symphony has some occasionally reminiscent passages besides those which are particularly characteristic of the composer but it is individual in its general conception. It has contrasts of contemplative breadth with momentum and energy unlike certain later American works which provide too little relief from a bustling vigor.

There are perhaps too many all-out climaxes, although one could not be sure whether this was inherent in the score or whether Mr. Bernstein could have graduated the climaxes so that one would not have offset the other. But the general interpretation under his gesturesome direction was impressive in quality of performance, expressiveness and intensity; the composer and conductor shared a warm ovation.

The performance of the Sibelius symphony, while often eloquent, was less consistently impressive; a sense of occasional departure from clarity of medium and detail and unbalance in the brass did not seem entirely due to acoustic conditions in the left front region of the music shed. But the concert as a whole was a fitting tribute to the great conductor which it commemorated.

SPRINGFIELD, MASS.
MORNING UNION
AUG 11 1952

Tanglewood Season's Receipts Total $271,000

Attendance at Nine Concerts Was 119,375; Concluding Program Great Rendition of Berlioz Work

By WILLARD M. CLARK

Tanglewood, Aug. 10—Tanglewood's 1952 season closed this afternoon with a superb performance of the Berlioz "Grande Messe Des Morts." It was a performance of choral and instrumental splendor guided expertly by Charles Munch.

Chorus, Acoustics Superior

We heard Mr. Munch conduct this work in Boston last year, using the Radcliffe and Harvard choruses. The Berkshire Center chorus this afternoon was far superior and the acoustics of the shed much more brilliant than those of Symphony Hall. Thus, all elements, architectural and musical, combined to provide probably the greatest performance of this work given in the United States since it was first presented in New York in 1881.

Mr. Munch used the desired four extra brass choirs and in the "Tuba Mirum," "Rex Tremendae" and "Lacrymosa" the volume of tone from chorus and orchestra hit one with tremendous impact. Yet it was in the purely lyrical movements of the "Offertorium," "Quaerens Me" and "Agnus Dei" that the full beauty and expertness of the chorus trained by Hugh Ross was mostly fully evident.

Andrew McKinley was the tenor soloist in the "Sanctus" singing with firm, right tones. We felt his approach might have been more [illegible].

We learned today that the total attendance at the nine festival concerts was 119,375. Had it not rained today during the festival, the audience would have been far greater than the 7950 who braved the storm and the total attendance would have soared above last year. But as it did rain, the total attendance for the series was slightly below last season. Aside from those who were festival patrons, there were also 35,750 persons who attended the various events of the Berkshire Center.

Gross receipts this season amount to $271,000 as against $249,000 last season.

Record Audience

The Saturday night concert a memorial to Dr. Serge Koussevitzky was conducted by Leonard Bernstein, a protege of Dr. Koussevitzky. A record audience of 12,250 persons was on hand to pay tribute to the memory of the founder of Tanglewood and the Berkshire Center. Before the concert started, orchestra and audience stood for a moment in complete silence. Then the orchestra played the exquisite andante from the "Concerto in D Major" by C. P. E. Bach. The remainder of the program was given over to Copland's "Symphony No. 3, commissioned by the Koussevitzky foundation and the "Symphony No. 5 in E Flat Major" by Sibelius. Dr. Koussevitzky had made both works particularly his own.

The Copeland Symphony is really orchestrated, often blatant, always impressive, but it is a marvel of craftsmanship, rather than a work with a message for its listeners.

The spell of Jan Sibelius was never stronger than in his Fifth Symphony. Leonard Bernstein threw himself into it, providing a reading which penetrated every passage. Mr. Bernstein remains one of the great musicians of the time and that he has a large and vocal host of admirers was more than evident in the enthusiastic response his [illegible] received Saturday night.

This has been an interesting festival. Certain performances stand [illegible] in our memory. There was the charming program of [illegible] music led by Mr. Munch [illegible] theater shed. Then [illegible] get the [illegible] by Lukas Foss, nor the [illegible] Mozart program [illegible] Munch. Pierre Monteux [illegible] an all-Wagner program with Margaret Harshaw as soloist was a brilliant occasion, [illegible] Arthur Rubinstein's perusal of the [illegible] concerto of Brahms was [illegible] opera "Titus" was the finest [illegible] ment of the opera department [illegible] we remember. There were [illegible] other fine performances, [illegible] we remember especially.

CINCINNATI, OHIO
TIMES-STAR

AUG 15 1952

Boston Symphony Concludes Festival

TANGLEWOOD, LENOX, Mass., Aug. 15—The Boston Symphony Orchestra, Charles Munch conducting, closed its fifteenth Berkshire Festival at Tanglewood today with the monumental Berlioz "Requiem." Remarking that the season had been one of the most successful for the orchestra at its summer home in the Berkshires, and for the Berkshire Music Center, its summer school, George E. Judd, the manager listed as causes for feeling gratified "the enthusiasm for the music played, the interesting programs, the increased enrollment of the school, in its tenth session, and the splendid Berkshire weather."

In the six weeks of the Tanglewood season the festival attendance totalled 119,375. The audience at student performances, open to friends of the school, was 35,750 for 29 events, a higher average than in previous years. Twice records were topped for Thursday evenings.

WORCESTER, MASS.
GAZETTE

AUG 12 1952

Behind the Statistics Of Tanglewood's 15th.

SPEAKING of music festivals, as Worcester will be doing in earnest very soon now, the season at Tanglewood this year seems to have been a banner one.

The figures are impressive. The Berkshire Music Festival, in its 15th year, drew a total attendance of 119,375 for 15 concerts of the six-week series. That is slightly under the 1951 total, but the decline is somewhat offset by a $22,000 rise in gross receipts to $271,000. In addition, the tenth year of the Berkshire Music Center attracted 35,750 paid admissions, and a gain of $2000 in receipts for a total of $55,850. Of 410 students, 236 received scholarships aggregating $34,370.

Statistics do not, of course, make music nor do they measure art. But in the case of Tanglewood they bear witness to the astounding achievement of the late Serge Koussevitzky who developed the concept of a great Summer music center and festival in the Berkshires. The Boston Symphony has, of course, been a major factor throughout, not only in the brilliance of the festival concerts but the high quality of the Music Center's school. It has performed both old and new works, as on the final week end when it gave the Berlioz Requiem and Aaron Copland's Third Symphony to great audiences. But the secret of Tanglewood's dazzling success story is in the spirit that has dominated it.

It ventures. It searches for new music and new artists. It teaches. It creates. It has become a pioneer without for a moment slighting the classic and the old. One result is that the world of music gives instant and close attention to everything Tanglewood does.

[103]

Music in Varied Moods for Summer—

Boston Symphony Orchestra Heard in the Berkshires

By Klaus George Roy

Tanglewood, Lenox, Mass.

After the relative intimacy of the Bach-Mozart-Haydn concerts during the first three weeks of the Berkshire Festival, the focus of operations was transferred from the Theater-Concert Hall to the enormous Music Shed, which seats 6,000. There is ample space for the same number on the beautiful lawn outside, and the remarkable acoustics of the open Shed are a boon to listeners.

With the Boston Symphony Orchestra reassembled to full strength, Charles Munch opened the second part of the Festival leading Beethoven's Fifth Symphony and Brahms' First Symphony on Thursday, July 24. On Saturday he relinquished the baton to his friend and associate, Pierre Monteux, with whom he had just completed an enormously successful European tour.

Mr. Monteux began with the charming Overture to "The Secret Marriage" by Cimarosa, and continued with Schubert's great Symphony No. 7 in C major. In matters of orchestral balance and over-all cohesiveness, this was not a fully satisfactory reading; the middle movements, in any case, were superbly done.

Ice-Cold Precision

That Mr. Monteux is the world's outstanding interpreter of Stravinsky's "Le Sacre du Printemps" is an open secret. Interpreting is perhaps the wrong word for his way with the "Rite"; he plays it straight, with ice-cold precision, uncanny control, and—without a score. The composer liked it that way in Paris a few months ago; so did the audience at Tanglewood. The orchestra played as if this cataclysmic, thrilling score were the easiest of repertory pieces.

On Sunday, the director of both the Festival and the Music Center, Mr. Munch, took over again. He conducted Franck's uneventful Symphonic Piece from "Redemption" and Bizet's ingratiating C major Symphony with his accustomed verve. Hugh Ross, the choral director of the Center, authoritatively led the Berkshire Festival Chorus in a most fascinating work by the Italian composer, Luigi Dallapiccola, now in his second year as associate to Aaron Copland in the composition department.

The "Canti di Prigionia" ("Songs in Captivity"), written between 1938 and 1941, are powerful, evocative expressions of the yearning, brooding, or defiant moods in the prayers of Mary Stuart, Boethius, and Savonarola. The colors produced by an orchestra of two harps, two pianos, and percussion are strikingly original and highly disturbing; the modified 12-tone method, as has often been remarked, is no strait jacket to this composer.

After the intermission, Mr. Munch returned to give an impassioned and lustrous performance of both Suite I and II from Ravel's ballet "Daphnis et Chloé." The chorus, not often heard with this music, sang its wordless lines with assurance, and the effect of the Suites was electrifying.

Wagnerian Problem

The concert of Saturday night, Aug. 2, once more placed in doubt the wisdom of extracting sections from Wagnerian music dramas and presenting them in concert form. Wagner's idea, after all, was the "Gesamtkunstwerk," an indivisible fusion of music, poetry, drama, and the visual arts of staging, scenery, and costume. The music by itself, except for the always effective "Rhine Journey" and "Funeral Music," cannot produce the necessary illusion for [illegible] listeners.

James Pease, the young bass, sang well, as usual, in Wotan's Farewell, but the tenor, Howard Vandenburg, though a cultivated singer, seemed not quite heroic enough for Siegfried. The triumph of the evening was scored by the soprano, Margaret Harshaw, of the Metropolitan, in an incandescent traversal of the Immolation Scene from "Götterdämmerung."

Beethoven's "Egmont" Overture and Eighth Symphony opened the Sunday concert under Charles Munch. Both were most convincingly rendered. The astonishing colors and subtle aromas of Debussy's "Iberia" were conveyed with the utmost flexibility. Greatest interest attached to Arthur Honegger's Cantata "La Danse des Morts" (1938), for Soloists, Narrator, Chorus and Orchestra. It appeared, at first hearing, an intensely dramatic work of mighty emotional impact, with Honegger's most effectual orchestral devices freely employed. The performance was magnificent from all concerned.

The program of Thursday, Aug. 7, included the prize-winning "Short Symphony," by the American composer Howard Swanson, and the Piano Concerto No. 2 of Brahms, with Arthur Rubinstein as soloist. Several other events at Tanglewood are worthy of mention, particularly the gala concert of former students called "Tanglewood on Parade," and the imaginative revival by Boris Goldovsky and the Opera Department of Mozart's last and neglected opera "Titus."

Copland Symphony

Leonard Bernstein conducted the Koussevitzky Memorial Concert on Aug. 9, with his fabulous musicianship and rhythmic drive, though his personal idiosyncracies of gesture continue unabated. The affecting Andante from C. P. E. Bach's Concerto for Orchestra was played in honor of the late conductor—a moment of sincere homage to one of the greatest musical personalities America has ever had.

Aaron Copland's Third Symphony of 1946, commissioned by the Koussevitzky Music Foundation, made a strong impression. One must call it a real masterwork, one of the finest symphonies American music has to its credit. That it has not yet been recorded, with 15 other Copland works already available, is one of the mysteries of LP. The concert closed with Sibelius' noble Fifth Symphony, in a performance which brought forth the Boston Symphony tone at its most marvelous.

On Sunday, Mr. Munch ended the Festival with the fifteenth concert of the series, presenting a stunning and devoted reading of Berlioz "Grande Messe des Morts." The chorus had been well prepared by Hugh Ross and James Aliferis, and the four extra brass bands placed off stage scored their stupendous effects on schedule.

This reviewer, although he acknowledges the many beautiful and touching moments in the "Requiem," cannot regard the whole work as a completely satisfying musical experience, mainly because of its stylistic inconsistencies. That it made a grandiloquent and in many ways memorable conclusion to this year's Berkshire Festival cannot be denied.

RCA Victor

Pierre Monteux, who conducted Stravinsky's "Le Sacre du Printemps" at the Berkshire Festival.

BUFFALO, N. Y.
COURIER-EXPRESS
AUG 17 1952

Tanglewood Results

Berlioz' Requiem closed Berkshire's 15th annual Festival last Sunday with Charles Munch conducting the Boston Symphony Orchestra. George ~~E. Judd, manager~~ of the music center, said the current season was one of the most successful. The staff was gratified by the performance enthusiasm, program interest, increased inrollment and splendid weather.

Tanglewood's six weeks lured a total audience of 119,375. The attendance at student performances, open to friends of the school, was 35,750 for the 29 events, a higher average than in previous years.

With a student body of 410, another season increase, the activities of the music center also mounted. The choral section, under Hugh Ross, performed often, and the opera department, under Boris Goldovsky, produced its major work in Mozart's Titus, in addition to Leonard Bernstein's Trouble in Tahiti.

Composers' forums were held for the performance and discussion of the students' compositions. William Kroll conducted chamber music concerts each Sunday morning. Bernstein and the student orchestra gave six programs in the Shed in which a cross-section of orchestra repertoire was performed with students and faculty members conducting.

The newly-organized Tanglewood Study Group, under Ingolf Dahl, investigated a vast amount of old music, proving a highly successful venture for the music teacher, music lover and interested amateurs.

Practically every student participated in the school's 30-odd public performances, thereby learning by doing.

On the financial side, the gross receipts for the 15 festival concerts totaled $271,000. This surpasses the 1951 season by $22,000. Tuition and dormitory receipts were $55,850, compared with $53,758 last year.

To talented young musicians, according to a plan adopted this year for the first time, 236 tuition scholarships and 22 work scholarships were awarded. Most of these grants are returnable by the recipients to a revolving fund in order that others may benefit in the future.

Three special awards were made by Berkshire, with the Jascha ~~Heifetz~~ prize going to two violinists, Serge Blanc of Paris, France, and Elizabeth Walker of Oxford, O. The Piatigorsky Cello Award was given to John Sant Ambrogio of Bloomfield, N. J., and the Samuel Wechsler Commission for a work suitable for study by the Tanglewood Study Group went to Allen Sapp of Boston, Mass.

NORWALK, CONN.
HOUR

AUG 19 1952

LOCAL MAN HEARS, PRAISES BERKSHIRE FESTIVAL CONCERT

It was this writer's opportunity to attend the Berkshire Festival last week when the proceedings were at their zenith. The occasion was the concert of Thursday evening, Aug. 7 which drew an audience approximating 10,000. The program consisted of the First Symphony by Schumann, Short Symphony by Howard Swanson, and the Second Piano Concerto by Brahms, with Artur Rubinstein as soloist. The Boston Symphony was presided over by its regular conductor, Charles Munch.

Schumann's symphony, christened by the composer, "Spring Symphony" was, in his own words, "composed toward the end of the winter of 1841, under the impulse of that vernal ardor which carries away man, even at the most advanced age, and seizes upon him anew every year." In another commentary to a friend and conductor, Schumann wrote: "I should be blessed if you could imbue your orchestra with something of the mood of spring-time. I should like to have the very opening trumpet call sound as if it came from on high, like a summons to an awakening. By what follows the introduction, I might then suggest how, on all sides, the green leaves are sprouting, perhaps how a butterfly appears, and by the Allegro, how gradually everything that belongs to Spring bursts forth."

The "Short Symphony" is the work voted by the New York Music Critics' Circle the best orchestral work that has been introduced to New York since October, 1950. The composer, Howard Swanson, is one of the roster of very distinguished contemporary Negroes, comprising Roland Hayes, Marian Anderson, Ralph Bunche, et al. Born in Atlanta, Ga., in 1909, his last composition teacher was Nadia Boulanger, of Paris, to whom he went in 1937, on a Rosenwald Fellowship. This symphony is his second. In it, according to the program notes, the composer has aimed, in the space of a 12-minute symphony to encompass "the depth, seriousness and intensity inherent in a large work." The Short Symphony, composed in 1948, had its first performance by the New York Philharmonic Symphony in the same year, Dmitri Mitropoulos conducting. The performance at this concert was the first by the Boston Symphony Orchestra. Without delving into details, the work expresses striking originality, mastery command of contrapuntal writing, a delightful sense of humor, and utmost conciseness.

About the Second Brahms Piano Concerto, Lawrence Gilman, distinguished late critic of the Herald Tribune, wrote: "This concerto is a monumental work; full-stored and spacious, steeped in loveliness and poetry, overflowing with imaginative life. Some critics have called it a "symphony with piano obligato." It's prolific, creative range and power was evidenced by the extension of the conventional concerto form from three to four movements.

Much conducting is characterized by his comprehensive grasp of the material as a whole, and this grasp is complemented by elegance and dash. This makes for a styles which never loses itself in detail, but maintains a vigorous flow and continuity of the form and emotion of the work as a whole. What was most revealing to this listener was that here was a great conductor who never addressed himself to individual players, but to entire sections, marshalling, so to speak, entire divisions of sound and design, en bloc. Both in the Spring Symphony and in the Short Symphony, one could relish an abundance of grace and flexibility. It is perhaps superflous to praise the superb accomplishment of the Boston Symhony as the long acknowledged paramount symphonic body in this country. In the Piano Concerto, Rubinstein rose to the heights of glowing, Brahmsian interpretation, using all his technical prowess to serve the great work at hand. His is a ravishing beauty of tone and poetic sensibility. With this great orchestra, he brought the concert to a triumphant conclusion, calling forth a long-protracted ovation.

The Tanglewod Project is an institution which truly justifies the term unique. Unlike Salsburg and Beyreuth which concentrate exclusively on performances, we find here the parallel activity of a great educational institution. It is a music workshop par excellence, for composers and performers alike. Daily classes, seminars, and pupils' concerts consider advanced musical problems under guidance of prominent contemporary musicians, and test them by actual performances. It is only to be regretted that the season is so short, for one would wish that such a project were carried on throughout the year. We may be truly grateful for what Tanglewood is contributing to the musical world in such an outstanding way.

BUFFALO, N. Y.
COURIER-EXPRESS

AUG 18 1952

Antics of Conductor Dim Appreciation of Symphony

By ALICE HUGHES

New York, Aug. 17—No Summer is complete without driving to Tanglewood in the Massachusetts Berkshires. There Nathanial Hawthorne once wrote his famous Tanglewood Tales and there the Boston Symphony Orchestra conducts an annual Summer school of drama and music while presenting a five week festival of magical concerts in an outdoor music-shell built to afford the utmost in accoustics. There at Lenox, in an atmosphere primly New England, the world's most prodigal music is played each Summer by this superb orchestra of about 150 men.

Alice Hughes

Even its competitors concede that the Boston is the ne plus ultra of symphony bands. Conductor Serge Koussevitzki set its high standards until his recent death. Since then Charles Munch has directed the famed orchestra to even greater heights. Music critics' phrases, always florid, go positively ecstatic when eulogizing the quality of music Munch extracts from the B. S. O.

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NEW YORK, N. Y.
NEWSWEEK

AUG 25 1952

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TOLEDO, OHIO
BLADE

[illegible]

Final Concert Performed At Interlochen

Audience Of 5,000 Is One Of Largest In Camp's History

By JULIAN SEAMAN
Blade Staff Writer

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HARTFORD, CONN.
COURANT

AUG 31 1952

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NORWALK, CONN.
HOUR

AUG 19 1952

LOCAL MAN HEARS, PRAISES BERKSHIRE FESTIVAL CONCERT

It was this writer's opportunity to attend the Berkshire Festival last week when the proceedings were at their zenith. The occasion was the concert of Thursday evening, Aug. 7 which drew an audience approximating 10,000. The program consisted of the First Symphony by Schumann, Short Symphony by Howard Swanson, and the Second Piano Concerto by Brahms, with Artur Rubinstein as soloist. The Boston Symphony was presided over by its regular conductor, Charles Munch.

Schumann's symphony, christened by the composer, "Spring Symphony" was, in his own words, "composed toward the end of the winter of 1841, under the impulse of that vernal ardor which carries away man, even at the most advanced age, and seizes upon him anew every year." In another commentary to a friend and conductor, Schumann wrote: "I should be blessed if you could imbue your orchestra with something of the mood of spring-time. I should like to have the very opening trumpet call sound as if it came from on high, like a summons to an awakening. By what follows the introduction, I might then suggest how, on all sides, the green leaves are sprouting, perhaps how a butterfly appears, and by the Allegro, how gradually everything that belongs to Spring bursts forth."

The "Short Symphony" is the work voted by the New York Music Critics' Circle the best orchestral work that has been introduced to New York since October, 1950. The composer, Howard Swanson, is one of the roster of very distinguished contemporary Negroes, comprising Roland Hayes, Marian Anderson, Ralph Bunche, et al. Born in Atlanta, Ga., in 1909, his last composition teacher was Nadia Boulanger, of Paris, to whom he went in 1937, on a Rosenwald Fellowship. This symphony is his second. In it, according to the program notes, the composer has aimed, in the space of a 12-minute symphony to encompass "the depth, seriousness and intensity inherent in a large work." The Short Symphony, composed in 1948, had its first performance by the New York Philharmonic Symphony in the same year, Dmitri Mitropoulos conducting. The performance at this concert was the first by the Boston Symphony Orchestra. Without delving into details, the work expresses striking originality, mastery command of contrapuntal writing, a delightful sense of humor, and utmost conciseness.

About the Second Brahms Piano Concerto, Lawrence Gilman, distinguished late critic of the Herald Tribune, wrote: "This concerto is a monumental work; full-stored and spacious, steeped in loveliness and poetry, overflowing with imaginative life. Some critics have called it a "symphony with piano obligato." It's prolific, creative range and power was evidenced by the extension of the conventional concerto form from three to four movements.

Much conducting is characterized by his comprehensive grasp of the material as a whole, and this grasp is complemented by elegance and dash. This makes for a styles which never loses itself in detail, but maintains a vigorous flow and continuity of the form and emotion of the work as a whole. What was most revealing to this listener was that here was a great conductor who never addressed himself to individual players, but to entire sections, marshalling, so to speak, entire divisions of sound and design, en bloc. Both in the Spring Symphony and in the Short Symphony, one could relish an abundance of grace and flexibility. It is perhaps superflous to praise the superb accomplishment of the Boston Symhony as the long acknowledged paramount symphonic body in this country. In the Piano Concerto, Rubinstein rose to the heights of glowing, Brahmsian interpretation, using all his technical prowess to serve the great work at hand. His is a ravishing beauty of tone and poetic sensibility. With this great orchestra, he brought the concert to a triumphant conclusion, calling forth a long-protracted ovation.

The Tanglewod Project is an institution which truly justifies the term unique. Unlike Salsburg and Beyreuth which concentrate exclusively on performances, we find here the parallel activity of a great educational institution. It is a music workshop par excellence, for composers and performers alike. Daily classes, seminars, and pupils' concerts consider advanced musical problems under guidance of prominent contemporary musicians, and test them by actual performances. It is only to be regretted that the season is so short, for one would wish that such a project were carried on throughout the year. We may be truly grateful for what Tanglewood is contributing to the musical world in such an outstanding way.

BUFFALO, N. Y.
COURIER-EXPRESS

AUG 18 1952

Antics of Conductor Dim Appreciation of Symphony

By ALICE HUGHES

New York, Aug. 17—No Summer is complete without driving to Tanglewood in the Massachusetts Berkshires. There Nathanial Hawthorne once wrote his famous Tanglewood Tales and there the Boston Symphony Orchestra conducts an annual Summer school of drama and music while presenting a five week festival of magical concerts in an outdoor music-shell built to afford the utmost in accoustics. There at Lenox, in an atmosphere primly New England, the world's most prodigal music is played each Summer by this superb orchestra of about 150 men.

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Untangling Tanglewood

By T. H. Parker

Like Eliel Saarinen's big Music Shed, the press house at Tanglewood is a functional structure. Constructed of plain board without and within, stocked with typewriters arrayed on wooden tables and equipped with simple, folding metal chairs, it is a neat and not gaudy place to chronicle the concert-to-concert doings of the Berkshire Music Festival.

In the press house, the public relations staff for the Festival posts the attendance figures for each concert — 9,000, 12,000, 19,000 and for the season's grand total, figures running into six figures.

What do these impressive digits reveal about the Berkshire Music Festival? Shake and shuffle them as you will, they really disclose nothing at all. They may seem to indicate that the concerts are a great success, and quantitatively they probably do. But for the deeper worth of the Festival, fifteen years after its founding, one has to seek other proofs. Then the figures turn out to be painted veils.

The fact that 19,000 persons pack the Music Shed and blot out the lawns of Tanglewood on a starry Saturday night, or fair Sunday afternoon, might be taken as evidence of popular interest in or love of musiculture. Don't you believe it. More and more people are going to Tanglewood, but anyone with half an eye can see that it is not music, but plain and simple tourism that fetches the bulk of them. Tanglewood is now a main stop on the poor man's Grand Tour.

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In the primordial days of the Berkshire Music Festival, the audience was a composite of old age and elegance. There were dowagers in Pierce-Arrows, debutantes in mink, and the late George Apley might be seen in white flannels and Norfolk jacket. The boxes were a plainer-Jane version of the Diamond Horseshoe. This was Tanglewood's feudal period.

But the Boston Symphony Orchestra was a brilliant instrument, and the Great, Good Doctor a fabled conductor, and with an increasing number of symphony lovers everywhere about America, the Festival could not remain the preserve of Privilege. So the attendance figures continued to climb, boosted by the influx of young people in horn-rimmed glasses and clutching scores of the works to be played. This was Tanglewood's period of enlightenment.

Now, what is it like? Hordes of people in dungarees, clutching cameras instead of scores, hordes of little campers in uniform, two'sing in the wake of counsellors, hordes of picnickers lugging hampers over the lawns of Tanglewood. Music-lovers, poor but honest? No, indeed — sightseers, people come for the ride, music's me-too-ers, vacationers looking for something to do. You've seen Provincetown — Now see Tanglewood!

And the concerts themselves are the best proof of the case. No one but tourists would possibly swarm in to hear the same, monotonous programs as the Boston Symphony Orchestra offers year after year. One wondered if the coming of Charles Munch, fresh from Europe, would snap the Festival out of its conservatism, give it a more adventurous sense of music. It has not. Among fifteen concerts this season, not a piece was new and being premiered. Out of some fifty compositions played, less than a dozen were of contemporary origin at all. Among the theater-concert hall performances, there was a slight broadening of the list of early composers, but this was something for the collector, not to say the pedant, the "musicologist."

But thumb through any periodical, and take a look at what has been going on in music festivals around the world, from Cheltenham, England, to Sydney, Australia. New music, the music of our times, on all sides. At Cheltenham, the British composer gets his annual chance. In Paris, "L'Oeuvre de 20eme Siecle." At Salzburg, the International Society for Contemporary Music. Concerts commemorating anniversaries of Stravinsky and Honegger. Even in the Antipodes, wideworld composers of today. Indeed, in many places the annual repainting of well-weathered classic took place. But in many others there was at least an attempt to get on with music.

★

What's the trouble at Tanglewood? One is led to speculate whether money is not as high as music, in the Festival's figuring. The Festival certainly must be a gold mine for the Boston Symphony Orchestra. Not many of the country's big orchestras have such a summer plum to pick, to offset winter deficits, augment winter profits. As long as the Festival is to be a tourist spot, obviously the wise thing to do is to play safe, provide these audiences with the old chestnuts, not frighten them off with something new.

But if the Berkshire Music Festival really means to live up to its name, instead of re-christening itself the Berkshire Summer Carnival, we wish it would take a little more seriously its responsibility to the art upon which it now battens. The music has gone round and round long enough. The Festival owes it a chance to head in new directions.

UNION CITY, N. J.
HUDSON DISPATCH

AUG 21 1952

Social Briefs

North Bergen

[illegible]

where the Berkshire Music Festival was held.

Mrs. Humphrey attended a concert of the Boston Symphony Orchestra in the Berkshire Music Festival during her visit to Lenox.

Mr. and Mrs. John Connolly and son, Roger Connolly, 1304 91st st., North Bergen, are home after a trip through New England. They also visited Saratoga Springs, N. Y. The couple gave a farewell party Tuesday night for their son, John Paul Connolly, who was inducted into the service yesterday.

Mr. and Mrs. Robert B. Horan, formerly of 2039 46th st., North Bergen, have moved to 154 Central av., Jersey City.

MIAMI, FLA.
HERALD

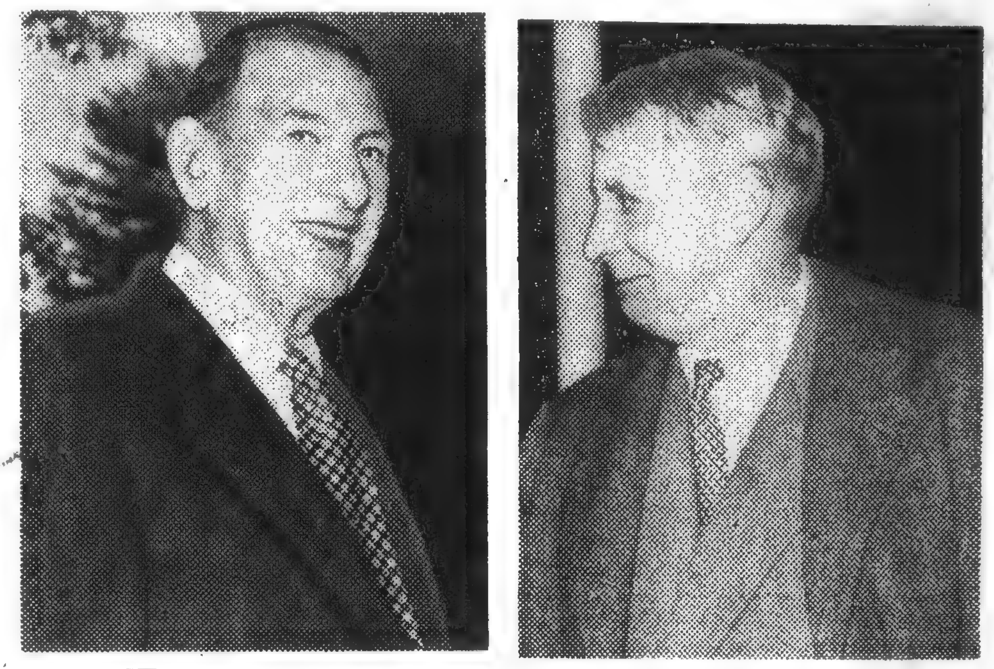
SEP 14 1952

Jean Bedetti To Perform With Boston Symphony

By DORIS RENO
Herald Music and Art Editor

One of the first Miamians we met at Tanglewood, Mass. this summer was Jean Bedetti, University of Miami's beloved 'cellist and chamber music instructor, who was winding up his summer affairs there.

He was satisified and beaming, partly because his chamber music students had done well in their assignments throughout the summer, and also because he had just been accorded a high and unique honor.



JEAN BEDETTI   CHARLES MUNCH

. . . UM 'cellist and Boston Symphony maestro

The former first 'cellist. (for 30 years) with the Boston Symphony had just been invited by Charles Munch, the masterful present leader of the Boston ensemble, to "come up and perform the Schumann A Minor Concerto with the boys next winter."

It was absolutely the first time, Bedetti says proudly, that any retired member of the Boston ensemble had been asked back as soloist.

Since arriving at his Miami home the musician has received and signed contracts setting his dates for the Schumann performance as Jan. 25 and 27 in Boston's Symphony Hall. He may repeat the concerto twice later during the Boston's out-of-town series, but details for that have not been worked out. He has played under Munch previously when that eminent maestro "guested" with the Boston group.

During the final weekend at Tanglewood, when we bounced into the Bedettis several times, the 'cellist was also glowing because his presentation of John Bitter's Quartet in Three-Quarter Time had been so warmly received by the connoisseur audiences that habitually listen to the student performances. (We caught only the last two days of the festival, so did not hear his performance.)

Bedetti prepared and presented the Quartet during the last week of July as one of four performances allotted him during the summer. Bitter, then on his brief vacation from conducting the summer "pop" concerts here, was in the audience.

Other works Bedetti prepared and presented on one or another of the more-than-40 concerts which are given each season by Tanglewood students for Friends of the Berkshire Music Center were the two Schubert 'Cello Quintets in C major and the Debussy Quartet.

At least one of the young 'cellists who studied with Bedetti at the Berkshire Music Center this past summer will study with him here this winter and participate in the work of the master-'cellist's chamber music class at University of Miami's school of music.

Bedetti was one of five chamber-music leaders who assisted William Kroll in the chamber music department at Tanglewood. The others were Lukas Foss, Willem Valkenier, Ruth Posselt and Ralph Berkowitz.

Munch was faculty director and Aaron Copland was assistant director and head of the composition department.

★ ★ ★

tirring Experience

WE MUST CONFESS we were excited and uplifted by practically everything we saw and heard at Tanglewood on its final weekend of the six-week school period.

Five concerts were presented on those two days and we heard them all — two by the great Boston Symphony, which we had never had the joy of hearing previously in "live" session, and three by the student organizations. The groups we heard were the student orchestra, the small choir, and the chamber music group.

COPLAND

We were not for a moment disappointed in the Boston ensemble's work, though we keep running across the critical reiteration that the strings are not what they were under the late Serge Koussevitzky. We found the strings—and the brass—and the woodwinds—and everything else superb and moving.

We have never heard brass speak so splendidly as Munch's four extra choirs in the Berlioz Requiem, which was performed on the last Sunday afternoon of the Festival.

For us the whole performance was thrilling and stirring—so that we wondered a bit about the youthful blase criticism we heard in the departing bus, when one "knowledgeable" student confided to another that "the Tuba Mirum made up for everything, and for the rest, I thought it quite good." What do they, we wondered, want?

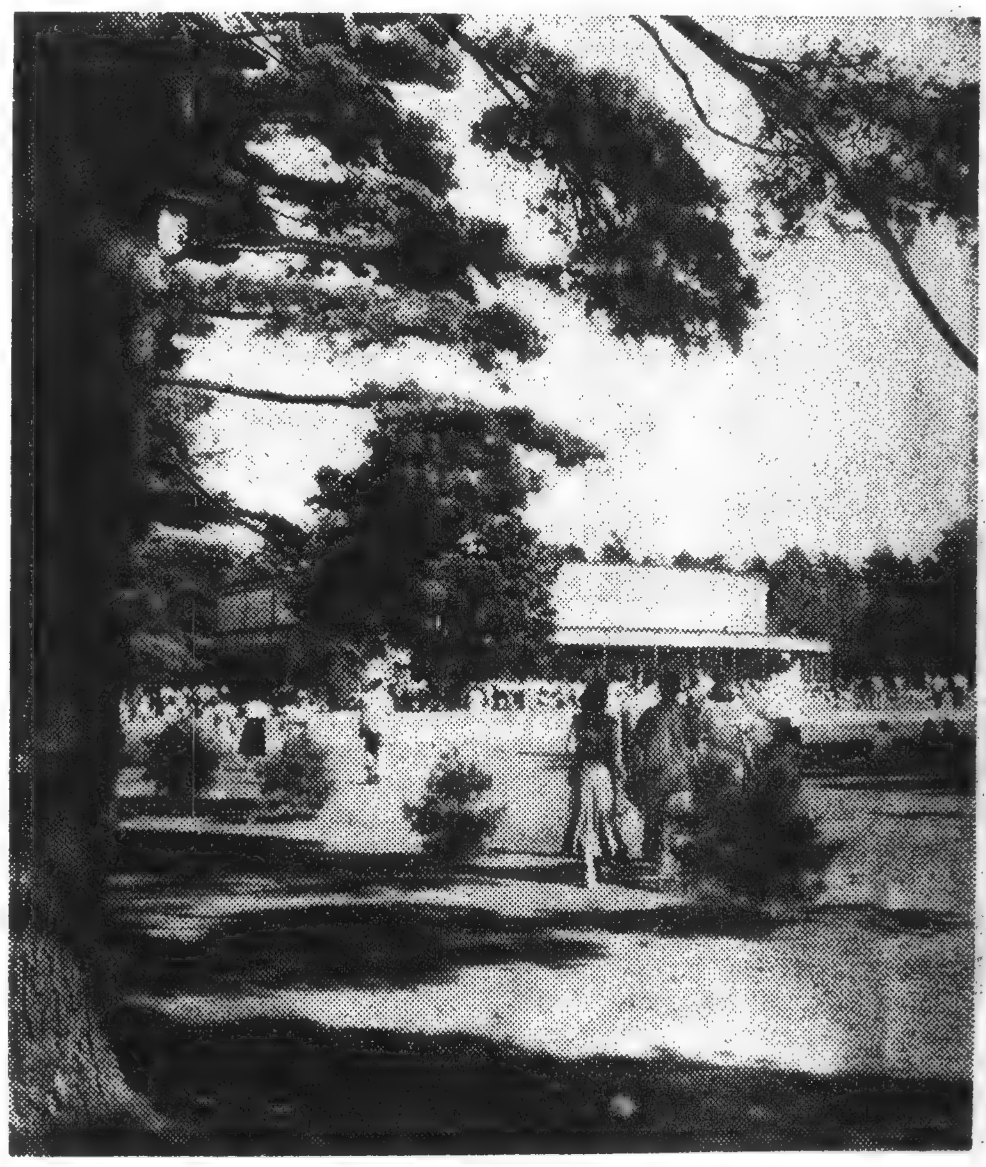
Munch used a chorus of about 120 voices for the "Requiem" — and it was charming to hear such an ensemble composed entirely of young and fresh voices that could still soar effortlessly.

The conductor kept his huge orchestral forces sufficiently at bay so that the chorus could be heard satisfactorily at most times. We tried to count the kettle-drums between sections, and think there were eight instead of 16—which to us seemed plenty.

★ ★ ★

Maestros Compared

WE HEARD LEONARD BERNSTEIN conduct the next-to-the-last festival program on Saturday night, and could not hope to describe the contrast better than Klaus George Roy, The Christian Science Monitor's music writer, did on Monday morning when he characterized Munch's conducting as a study in "supremely expressive immobility" and Bernstein's " a flamboyantly fascinating study in choreography." We gathered that he infinitely preferred Munch's ways — as did we.



SCENE AT TANGLEWOOD MUSIC FESTIVAL

. . . acoustics of The Shed, background, are famous

We felt, however, as Roy did, the sincerity and real passion behind Bernstein's gyrations, and thought he did a magnificent job on Aaron Copland's Third Symphony—so much so that we wondered whether this work may not have emerged as greater and more compelling than it really is.

It seemed a very eloquent and strong work, masterfully put together and fairly spell-binding. Bernstein is evidently the right man to interpret it.

★ ★ ★

Sound Judgment

WE CAN'T RESIST making comment on the perfection of the acoustics of both the Shed (which seats nearly 7,000 persons) and the Theater-Concert hall (which seats 1,150).

Both these buildings are of wood with dirt floors, arranged to open two-thirds of their wall surface to the open air. Yet in both you hear perfectly, magnificently—the smallest shading of a sound is alive, the general effect totally satisfying. You hear what is played, no matter where you sit, and there is no experience so delightful as to know you're hearing what is being played.

There's only one thing to be said: the builder who designs for sound, and forgets the frivolities, does the job for which patrons are eternally grateful. The hundreds of builders of unhappy cement-block auditoriums across the country could learn much from Tanglewood's simple buildings.

The Shed was built in 1937 for $80,000, the Theater-Concert Hall and a smaller Chamber Music Hall (seating 500) in 1941. The Finnish architect, Eliel Saarinen, designed them all, and Prof. Richard D. Fay of Massachusetts Institute of Technology devised the acoustics of the Shed.

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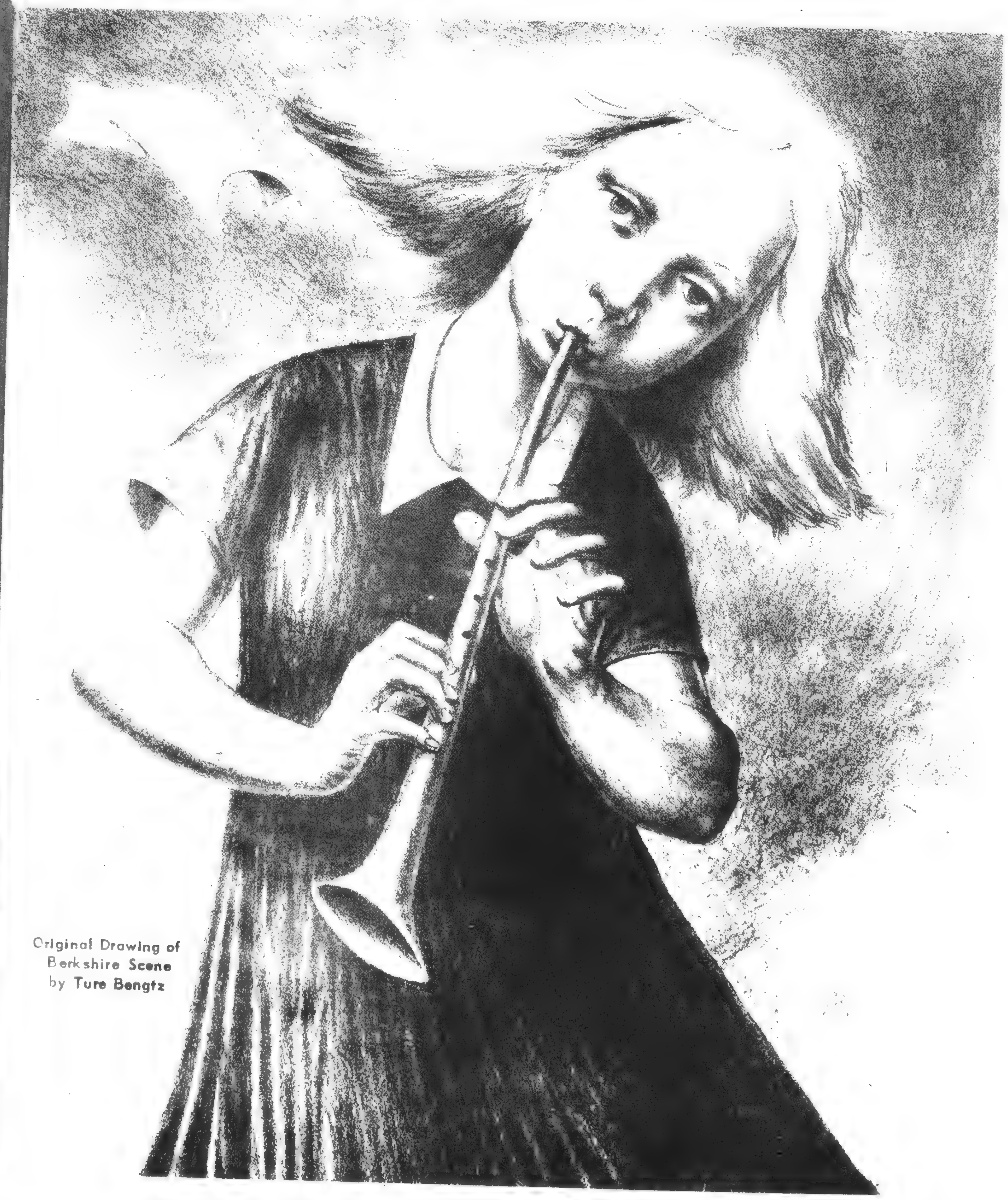
berkshire Sketch

July 17-23, 1952



Original Drawing of
Berkshire Scene
by Ture Bengtz

- what to see
- where to go
- where to dine
- where to stay
- where to play

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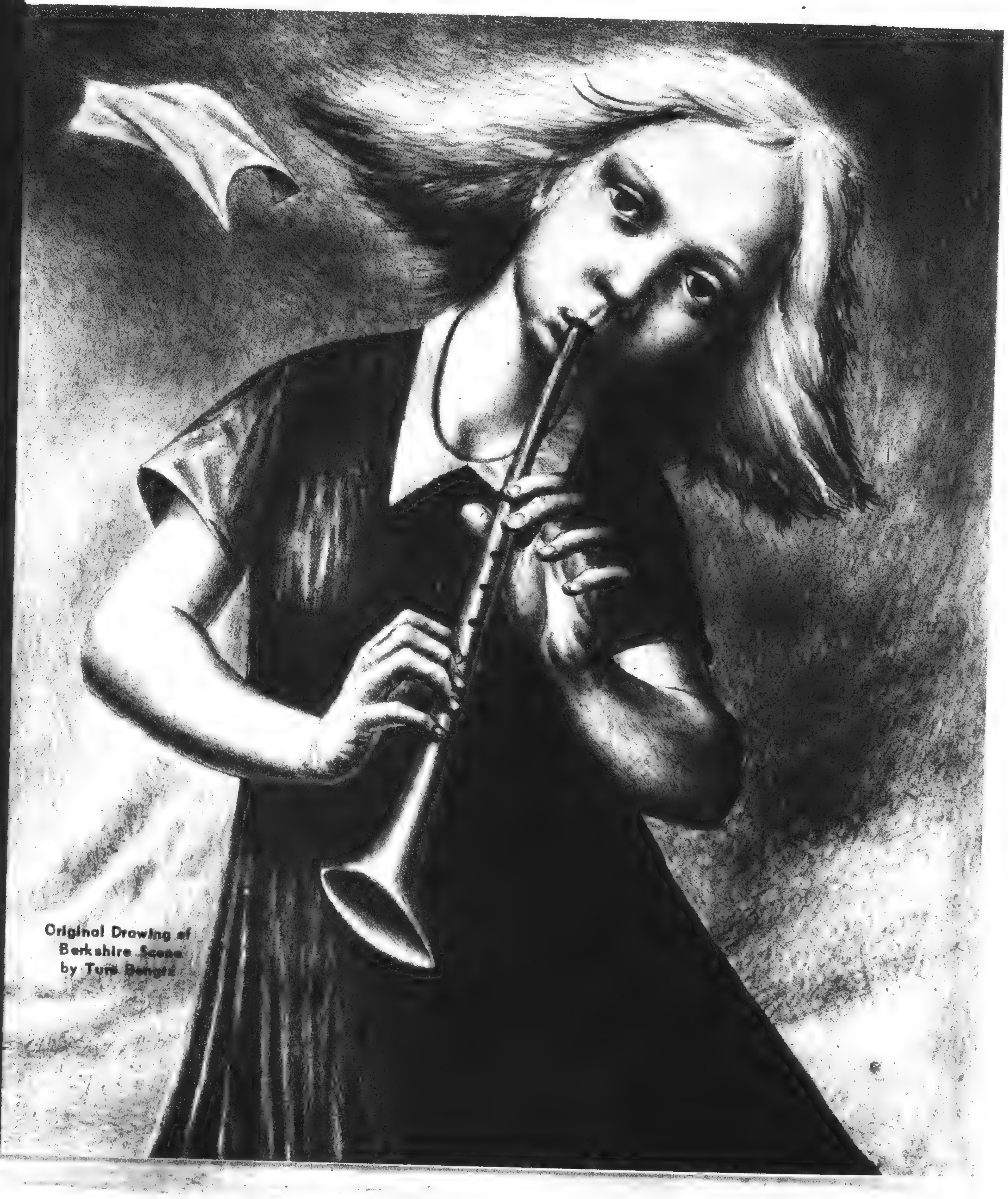

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berkshire Sketch

August 7, 1952

Souvenir
Tanglewood
Program

Autographs:
Charles Munch
Pierre Monteux
Leonard Bernstein

what to see
where to go
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where to play

20c

BEETHOVEN
MUNCH
Berlioz
Requiem
Mozart
Bernstein
Bach
TANGLEWOOD
WAGNER
Brahms
Festival
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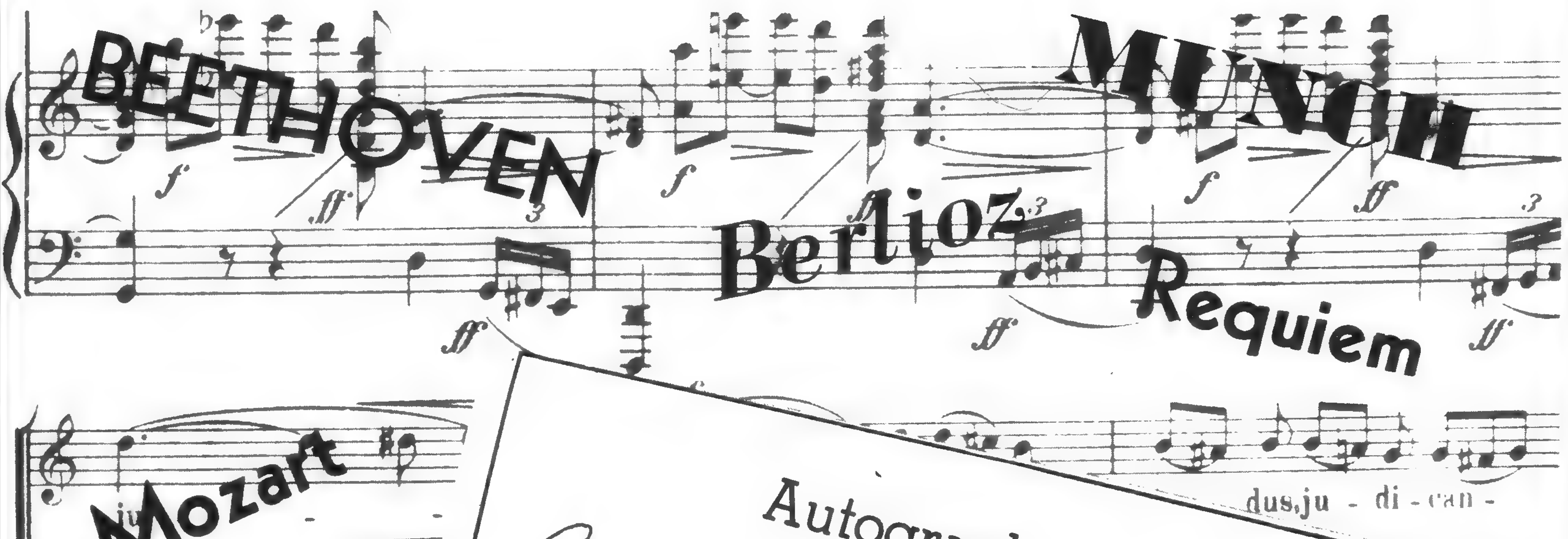
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VACATION WITH MUSIC

Usually a workshop is a dull place for anyone to visit . . . and certainly no place for a vacationer.

But right in the heart of the Berkshires is a different and special kind of workshop, which participants and visitors enjoy to the fullest.

A music workshop! To see and hear the best musicians . . . to see and hear young people molding their way towards bright careers under the formers' guidance . . . has been something for only a privileged few in the past. But here in Tanglewood, music has come into an entirely new conception.

Students from all over the world gather to study, compose, play and conduct as professional musicians help develop them as artists.

The trails to the nearby town of Lenox, Massachusetts, have been many indeed. The early settlers came from West Hartford, Connecticut and New York's Long Island, around the time of the Revolutionary War. Not too far away is another and more famous path, the Mohawk Trail. And now every summer, over every conceivable trailway, vacationers head for Tanglewood for a vacation with a musical background.

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Numerous performances throughout the season running from June 30th to August 10th are open to members of the Society of Friends of the Berkshire Music Center. Since a voluntary contribution constitutes membership, it is easy for anyone to join and it's an opportunity you shouldn't miss.

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By the way, there are plenty of excellent hotel and guest accommodations available throughout this famous and interesting area. The Berkshire Hills Conference in Pittsfield can help you secure reservations.

Menve June 1952

New Features At Tanglewood Next Season

Scholarship Policy Broadened—Study Group Planned

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There [illegible] enlarged [illegible] will award [illegible] from the Tanglewood [illegible] Fund to all [illegible] in the advanced departments. The [illegible] scholarship [illegible] broadened to help make [illegible] for preprofessional [illegible] admitted on considerations of musical promise alone, [illegible] regard for their present [illegible]

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Анна Гордон

SPRINGFIELD FREE PRESS—SATURDAY, MARCH 1, 1952

New Features At Tanglewood

Charles Munch, Music Director of the Boston Symphony Orchestra and Director of the Berkshire Music Center, the Orchestra's summer school at Tanglewood announces several additions in the plans for the school, which will hold its tenth session for six weeks beginning June 30. There will be a new and much enlarged scholarship policy which will award tuition grants from the Tanglewood Revolving Scholarship Fund to all active students in the advanced departments. The school's scholarship policy, which has always been generous, is now broadened to help make it possible for preprofessional students to be admitted on considerations of musical promise alone, without regard for their present ability to pay tuition. Another development is the arrangement that advanced students may concentrate on chamber music or song repertoire alone. An important new feature of the summer session will be an expanded department for general music students, music educators and amateurs. Called the Tanglewood Study Group, it will be headed by Ingolf Dahl and will carry into the field of contemporary music the collegium musicum idea of group performance for the pleasure of the participants. Students in this department who are not able to attend the full six-week session will be able to enroll for two or four weeks.

THE FREE PRESS BY MAIL
$1 A YEAR!

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[illegible] 16 [illegible]

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Buffalo Ev.

WARREN, OHIO
TRIBUNE-CHRONICLE
SEP 11 1952

Library Film Lending Service Is Renewed Here

The Warren Public Library is again ready to loan films to groups either private or organized, in Trumbull County.

The film service this year offers a selection of 45 films which are 16 mm. sound movies in black and white or color in a wide variety of entertaining and educational subjects. The films may be borrowed from the library for 24 hours and may be booked by calling at the library.

The library is offering seven new films this month, which are in addition to those they have had in other years, are:

"Circus Show," 17 minutes, shows the highlights of an entire circus performance under the big top.

"For All The World's Children," 30 minutes, shows how the world's starving children are fed by the U.N.

"Italy-Peninsula of Contrasts," 17 minutes, color, shows major historical, industrial, geographical, and scenic highlights of the principal cities of Italy, emphasizing people in how they make their living.

"Lincoln Speaks At Gettysburg" 10 minutes, recreates through art that historical moment when Lincoln first uttered his famous, "Gettysburg Address."

"Mother Mack Trains Her Seven Puppies," 10 minutes, color, shows how a Scottish terrier brings up her seven puppies.

"The Story Of Time," 10 minutes color, describes the methods of measuring them through the ages.

"Tanglewood-Music School And Music Festival," 21 minutes, pictures the famous Berkshire Music Festival at Tanglewood, Mass., students at the schoo, performing themselves and listening to others.

A complete list of the films available during September may be secured at the library.

MUSIC X 7

ITALIAN OPERA

Dallapiccola's Work Deals With Theme for Today

By MARK SCHUBART
Dean, Juilliard School of Music

AGAINST a background of perhaps unparalleled political and economic difficulties, the creative artists of the European continent are slowly emerging from the blackout of the most terrible of all wars. American musicians have been watching this emergence with more than casual interest, eagerly exploring each indication of musical vitality that finds its way across the Atlantic. Thus far, the gleanings have been less discouraging than one might have expected.

The most curious returns of all have been coming in from Italy. Like its political situation, Italy's musical life has, in recent years, been unclear, and without profile.

It is most likely this generally unclear picture which makes the career of Luigi Dallapiccola stand out in greater relief. For to many, he is one of the few Italian composers today who gives promise of assuming real leadership in his field.

Leader

It is strange that this mantle of leadership may fall on the shoulders of a man who, to the casual musical observer, may be classified as a "twelve-tone composer." Strange, because it is only very recently that the so-called twelve-tone school, predominantly Germanic of origin, has begun to find its way to the West and South. But Dallapiccola is a twelve-toner only in the sense that Alban Berg was a twelve-toner, and he himself disdains the label, maintaining that he uses only certain twelve-tone techniques.

This week New Yorkers will have an opportunity to hear for themselves, when the Juilliard School's Opera Theatre presents the first performances in America of Dallapiccola's most important work to date—his opera, "The Prisoner." Written during 1946 and 1947, the work had its first stage performance at the Florentine May Festival in 1950 and has been given radio performances in Turin in 1949 and in Brussels in February of this year.

The Juilliard School commissioned the composer to write a reduced orchestral version of the work and also commissioned an English translation by Harold Heiberg. Frederic Cohen is staging the work, Frederic Waldman is the conductor and the sets and costumes were designed by Frederick Kiesler. The cast will be made up of members of the Opera Theatre and recent graduates of the school. Three public performances will be given on Friday, Saturday and

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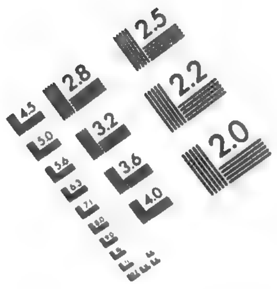
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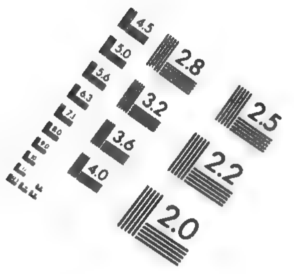
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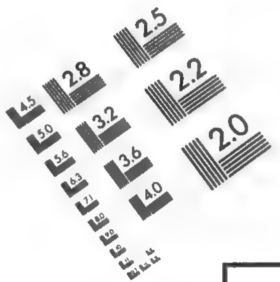
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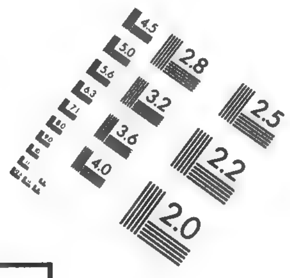
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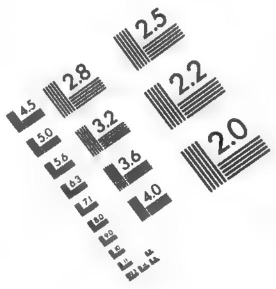
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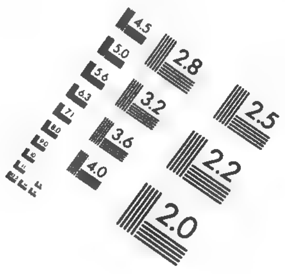
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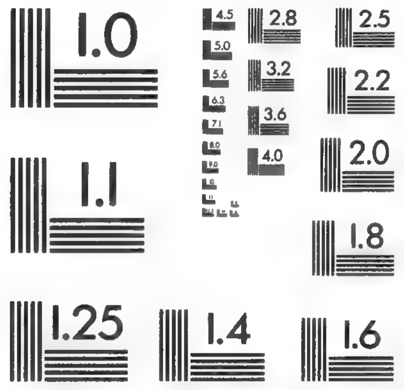
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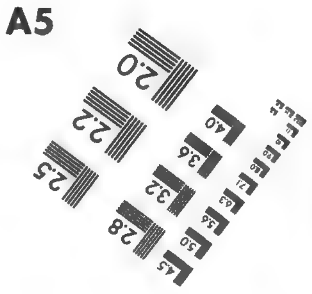
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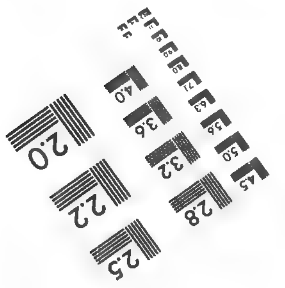
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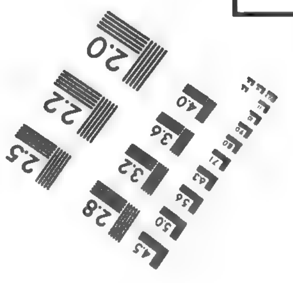
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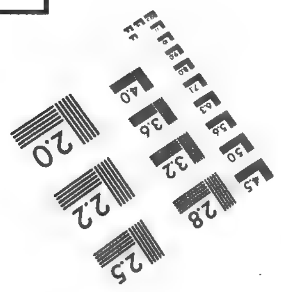
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PRECISION℠ RESOLUTION TARGETS

Century

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St. Paul, MN 55119

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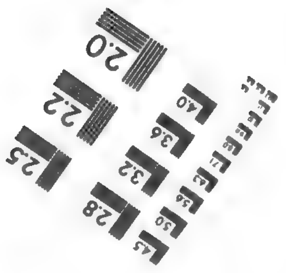
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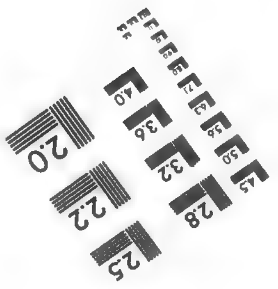
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WARREN, OHIO
TRIBUNE-CHRONICLE
SEP 11 1952

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MUSIC X 7

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Dean, Juilliard School of Music

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Serious

In [illegible], this publicly controversial figure is a quiet-spoken, [illegible] man. Dallapi[illegible] [illegible] talking about his work, and [illegible] own [illegible]

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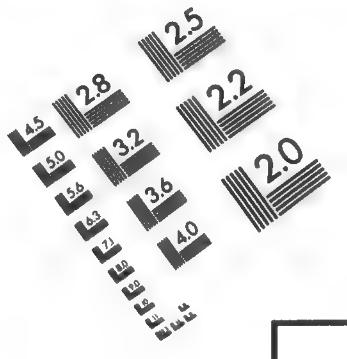
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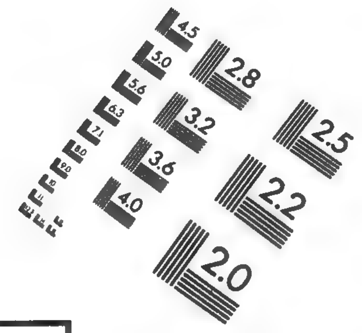
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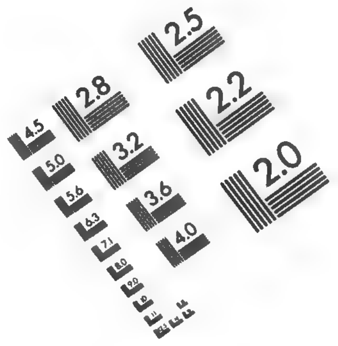
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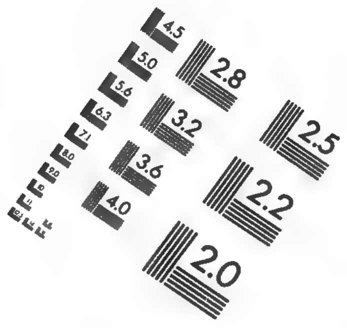
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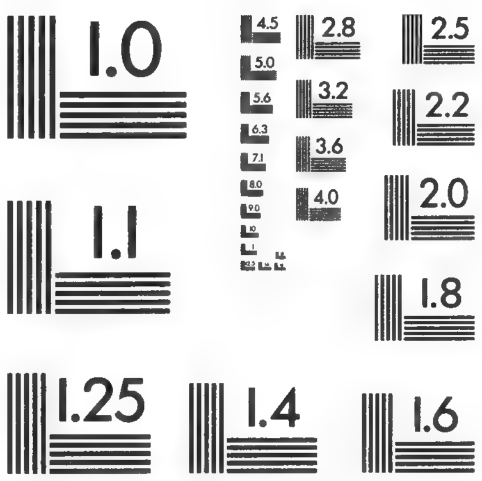
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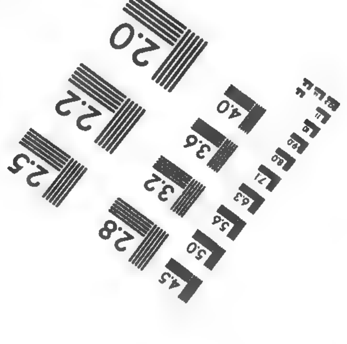
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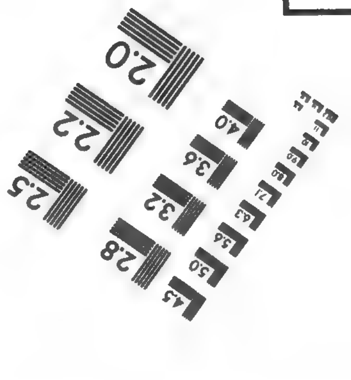
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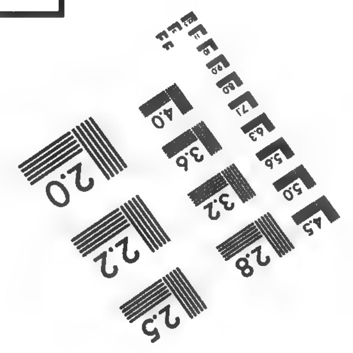
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PRECISION℠ RESOLUTION TARGETS

Century
A&P
1303 Geneva Avenue
St. Paul, MN 55119

WARREN, OHIO
TRIBUNE-CHRONICLE
SEP 11 1952

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Гордон

WARREN, OHIO
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SEP 11 1952

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[110]

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Serious

In person, this publicly controversial figure is a quiet-spoken, extremely serious man. Dallapiccola is 46 and an experienced musician, despite the fact that his list of works is not unusually large. In conversation he is earnest, extremely intense in talking about his works, and very sure of his own musical objectives.

As Dallapiccola himself no doubt knows perfectly well, no opera either succeeds or fails on the basis of its extra-musical or extra-dramatic meanings. The form itself is too complicated to take fire from anything but the true welding of drama with music, of voice with orchestra, of score with stage direction and scenic effect. "Fidelio" is a great drama, but it is the towering genius of Beethoven which gives it meaning for us today. Nevertheless, if Dallapiccola's work finds favor here as it has in much of Europe, the courage and humanity of the composer in choosing a subject of such immediacy should make his victory doubly sweet.

TIGHT BINDING

Salute From the Berkshires
To the Boston Symphony Orchestra

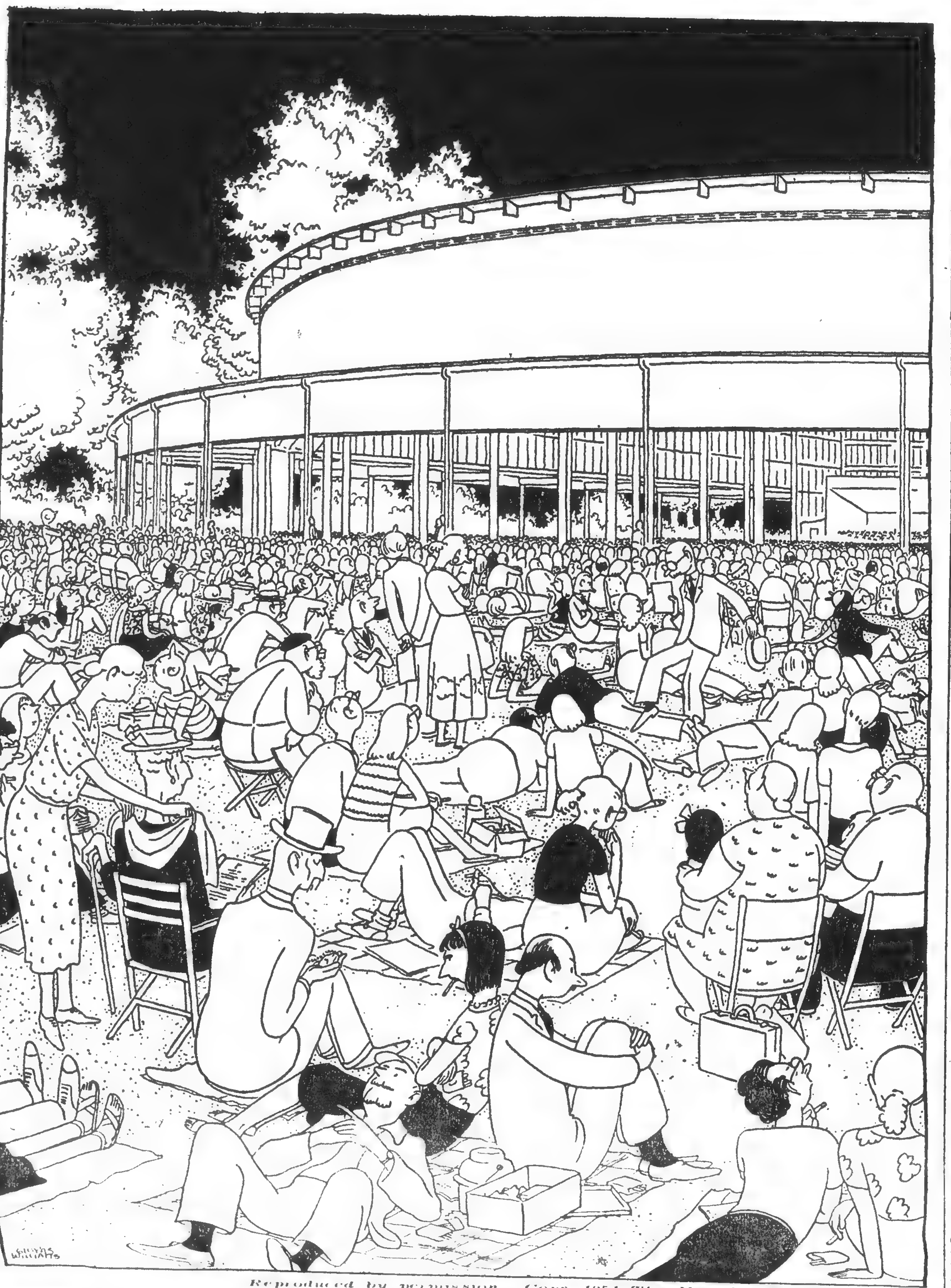
FOR the first time since its return from a triumphal tour of Europe, the Boston Symphony Orchestra will be at full strength at Thursday night's opening concert of the 1952 Berkshire Festival at Tanglewood. The evening will be in the nature of a Berkshire tribute to the orchestra which has brought fame, summer visitors and a wealth of fine music to the county. As its contribution to this pleasant event, The Eagle herewith presents the pictures and brief biographies of the men whose combined musicianship makes the Boston Symphony one of the world's great orchestras, if not the greatest.

Raymond Allard, principal bassoon. A native of Din-le-Noble, France, he studied at Douai Conservatory. After winning first prize at the Paris Conservatory in 1922 he joined the Boston Symphony Orchestra under Monteux. Teaching at the New England and Conservatories, he likes to fish, take pictures and practice carpentry.

Louis Artieres, viola. Son of an opera singer in Lyon, France, he won the Paris Conservatory first prize in 1920. He played in the Colonne Orchestra for a year until he joined the BSO and the Longy School faculty. His hobbies are photography and fishing. Brought up in Paris, he went through the World War and received the croix de guerre at Verdun. He is known for his good nature.

Albert Yves Bernard, viola. After graduating with a law degree from Chaptal College in Paris, where he was born, he won first prize and first mention in viola at the Conservatory and a medal in solfeggio. Before he joined the BSO in 1925 he played in the Paris Opera Orchestra and the Oberdoerffer Quartet. When he isn't teaching, playing chamber music or the treble viol in the Boston Society of Ancient Instruments, he cooks and raises cacti.

John Barwicki, double bass. Born in Boston, he attended South Boston High School and the New England Conservatory, coming to the Berkshires with the first Festival orchestra in 1936



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Concert at Tanglewood

Paul Fedorovsky, first violin. He attended the Academy of Music in Vienna, high school in Russia and was two years at the University of Zurich, Switzerland. After earning a diploma at the Russian Conservatory he took a concert tour through Siberia, China and Japan, and joined the BSO in 1925. He teaches at the New England Conservatory, and plays pardessus de viol as a member of the Society of Ancient Instruments. He has a fine violin made by Carlo Antonio Testore.

Enrico E. Fabrizio, cello. Born in Boston, he studied there and in Europe and toured the United States and Canada at the age of 17 as soloist. A member of the St. Louis Symphony Orchestra when offered a position with the Philadelphia and Boston Orchestras in 1918, he chose the latter. He teaches at the Beaver Country Day School and concertizes. He owns a Roggieri made in 1671 and a Tourte bow, but plays a cello that he made himself in 1940.

Armando Ghitalla, trumpet. Born in Alpha, Ill., he studied at the Juilliard School of Music and played with the New York City Center Opera and Ballet Company, the RCA Orchestra and the Houston Symphony Orchestra. He joined the BSO last year. He is a favorite Pops performer. The hit of an end of season concert this spring was a stunt in which he and Roger Voisin dressed as old-time musicians.

Henri Girard, double bass. Born in France, he was a prize student

Einar Bech Hansen, first violin. Born in Copenhagen, he studied at Hamburg Conservatory under Max Fiedler on a full scholarship and in Berlin. He was concertmaster of the Bremen and Dresden Orchestras and made several tours through Sweden and Russia, joining the BSO in 1926. His outside interests are chess, Hindu philosophy, psychology and winter bathing. He owns a Guarnerius violin made in 1676.

Lucien Hansotte, trombone. A native of Liege, Belgium, of a musical family, he was educated in Geneva, Switzerland and won first prize at the National French Academy in 1914. He played with the Orchestra de la Suisse Romande in Geneva before joining the BSO in 1925. He has a son in military service. His trombone is a Stradivarius.

John Holmes, oboe. Born in Cleveland, he studied trumpet before switching to oboe. A graduate of Eastman School of Music, he attended the Berkshire Music Center in 1941 and 1942. He played with the orchestras of Oklahoma City, Kansas City, Buffalo, Washington, St. Louis, and Chautauqua, joining the BSO in 1946. Although he is not married, he likes to cook and do household repairs in addition to studying astronomy, for which he has made a telescope.

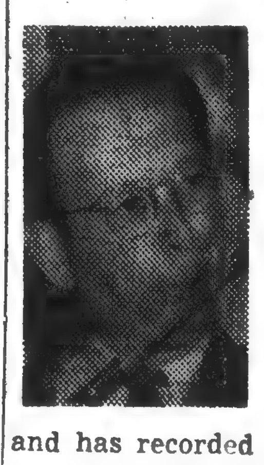
Ludwig Juht, double bass. Son of a trumpet soloist in a military band, he studied contra-bass in Tartu, Estonia, and at the St. Petersburg Conservatory

Emil Kornsand, first violin. Educated in Berlin, he was for 13 years first violinist at the State Opera in Berlin and played first violin and viola in the Edwin Fisher Chamber Orchestra. He joined the BSO in 1939 under Koussevitzky. Since 1921 he has played in established string quartets. His hobbies are composing, painting and drawing. He has a Testori violin and an Albani viola.

Jacobus Langendoen, cello. Of Dutch origin, he attended the Royal Conservatory of Music in The Hague. At the age of 16 he had began his study of the cello at Capetown, South Africa, and later with Izak Mossell in Amsterdam. He was first cellist of the Royal Opera at The Hague for three years, joining the BSO in 1920. First cellist in the Pops Orchestra, he composes music for chamber groups and cello. His hobbies are caricature drawing and sailing.

Georges Laurent, principal flute. At the age of 12 he started flute lessons with Phillipe Gaubert in Paris. From his fifteenth to his eighteenth year he studied

Paul Keaney, French horn. Born in Beverly, he attended the Longy School of Music and joined the orchestra in 1937. He gives private lessons and teaches at the Boston Center for Adult Education. He has a boy of 10 and a girl of 12. He is interested in children's music in Jamaica Plains, where he lives. His special interest is Boy Scouts, especially Cubs.



Phillip Kaplan, flute. Born in Boston, he held the Oliver Ditson Scholarship at the New England Conservatory. He was an original member of the New Friends of Music Orchestra and the American Lyric Opera. He is artistic director of Musica Antiquia Ensemble, and has recorded extensively.

Bernard Kadinoff, viola. A New Yorker by birth, he attended the College of the City of New York, and studied with Moldavan, Katims and Vardi. He joined the Boston Symphony Orchestra last year. He played in the BSO Orchestra and at Radio Music Hall. He

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concerts, lectures and plays. He has a young son and daughter.

Stanley Benson, first violin section. A native of Brockton, whose mother was an amateur violinist, he joined the BSO six years ago. He has played in the Zimbler Sinfonietta and taught privately. His hobby is the

Harold Farberman, percussion player. He was born in New York of a family who were musicians as far back as his great-grandparents in Europe. His father and brothers are also drummers. Granted a scholarship at the

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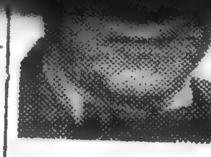

"The Rite of Spring" 39 years ago, he joined the BSO in 1920 when Monteux was conductor. He is a member of the Lake Placid Ensemble, the Flute Club Players and Arthur Fiedler's Symphonietta. His hobby is old books. He owns two double basses—a Sfretchner made in 1790 and a Tyrolian made in 1780.

Ralph Gomberg, principal oboe.

Symphony Orchestra, the Estonia Opera and was professor at the Conservatory of Latvia. Joining the BSO in 1934, he teaches and concertizes, composes and writes in his spare time. He has an instrument made by Francesco Ruggeri of Cremona in 1679, which he bought from the Duke of Windsor in 1936.

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It was one of the foremost musical organizations in Boston, where its chamber music concerts were very popular. His flute is one of the distinguishing voices of the orchestra.

Clarence F. Knudson, principal second violin. A native of Lynn, he studied at the New England Conservatory under Adamowski, joining the BSO in 1920. He is a member of the Zimbler

National Conservatory in Paris, winning first medals in solfeggio at the age of 10 and in violin under Touche at 14, with first prize in violin at 17. He studied with Camille Chevillard, D'Indy and Enesco. At 18 he was appointed ton Society of Ancient Instruments, he cooks and raises cacti.

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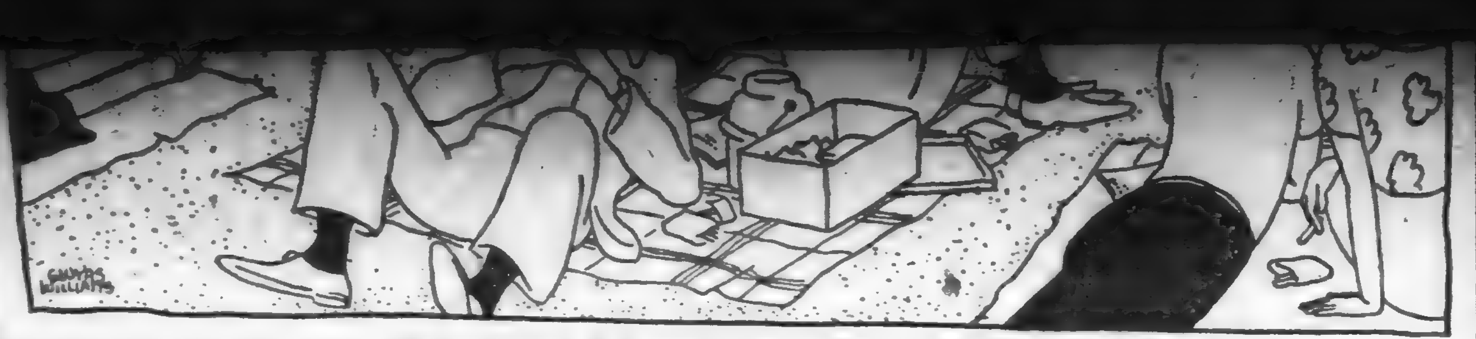

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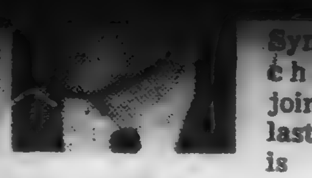

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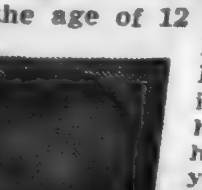

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TIGHT BINDING

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Stanley Benson, first violin section. A native of Brockton, whose mother was an amateur violinist, he joined the BSO six years ago. He has played in the Zimbler Sinfonietta and taught privately. His hobby is the study of violins and bows, of which he has a fine collection. His violin, made by Jean Baptiste Vuillaume of Paris in 1860 is one of the finest.

Melvin H. Bryant, second violin section. Born in Somerville, of parents who were amateur musicians, he joined the BSO in 1918 after studying under Karl Scheurer, Alexander Ribarsch and Earl Rissland, members of the orchestra. His hobbies are rose growing and genealogy.

Richard Burgin, concertmaster. Born in Warsaw, Poland, he studied, with Lotto, Joachim in Berlin and Leopold Auer in Leningrad. His first public appearance was at the age of 11 as soloist with the Warsaw Philharmonic Society. He has been concertmaster and soloist of the Leningrad, Helsinki, Christiania and Stockholm Orchestras, serving under Fiedler, Nikisch, Richard Strauss, Schneevoigt and Sibelius. He became concertmaster of the BSO in 1920, organizing the Burgin String Quartet the following year. Last year he became conductor of the Portland (Maine) Orchestra. He is associate conductor of the BSO, which he has led many times. He is married to Ruth Posselt, a concert violinist. They have two young children.

Jean M. Cauhape, viola. Born in Toulouse, France, he attended theological school and the Toulouse and Paris Conservatories, where he was awarded first prize for viola. His mother was an amateur pianist. He joined the Boston Symphony Orchestra in 1925.

Harold Farberman, percussion player. He was born in New York of a family who were musicians as far back as his great-grandparents in Europe. His father and brothers are also drummers. Granted a scholarship at the Juilliard School of Music, he became the youngest snare drummer at the age of 20 at Radio City Music Hall. In the past season he accompanied a friend seeking a position in the BSO and took it himself instead. He owns a Billy Gladstone custom built drum, the "Strad" of snare drums. His hobby is rooting for the New York Giants.

Gino B. Cioffi, principal clarinet. Distantly related to Pasquale Cioffi of 254 Dalton Avenue, Pittsfield, he was born in Naples of a musical family. Beginning music at the age of seven, he studied with Piccone and Carpio at the Naples Conservatory, graduating when he was 17. Since coming to America he has played solo clarinet with leading orchestras, including those of Radio City, New York, Cleveland, the Metropolitan Opera and NBC under Toscanini. His clarinet is considered one of the finest in the world. One son, who is a graduate of the Juilliard School, is assistant first clarinet in the Army Band in Washington. Another is in the Arkansas Army Band.

Harry Ellis Dickson, first violin. Born in Cambridge, he graduated from the New England Conservatory and won a scholarship at the Hochschule for Musik in Berlin. Joining the BSO in 1938, he is a member of the Boston Conservatory String Quartet and the Zimbler Sinfonietta and conducts the Providence Civic Orchestra. He has an interesting violin made in Milan in 1755 by Jean Baptiste Guadagnini which was exhibited at the Brooklyn Museum in 1935. He collects anecdotes about musicians and conductors.

Theodore E. Brewster, bassoon. Born in Cleveland Heights, Ohio, he graduated from the New England Conservatory, studying with Ernst Panenka and Raymond Allard of the BSO, Dall Fields of Chicago, Simon Kovac of New York and Saul Schoenback of Philadelphia. He was a student at the Berkshire Music Center in 1947 and 1949, when he joined the orchestra. He is a golfer.

Paul Cherkassky, violin. Born in Odessa, he attended conservatories there and in Leningrad, where he played with the opera orchestra. He was later concertmaster of the Helsinki Orchestra and conducted the Helsinki National Opera. Joining the BSO in 1923, he has led the Pops and Esplanade Orchestras. He teaches and plays chamber music and in concert. In his leisure time he makes recordings.

Pasquale A. Cardillo, clarinet. A native of North Adams, where his family live, he graduated from Drury High School and the New England Conservatory of Music. He joined the BSO in 1939, and teaches clarinet at the New England Conservatory and Boston University. He is a member of the Berkshire Woodwind Ensemble who will play tonight at the Berkshire Music Center. His hobbies are trout fishing and Italian cooking.

Hippolyte E. Droeghmans, cello. Born in Liege, Belgium, he studied at the Conservatory in Paris, where he won first prize, under Martin Pierre Marsick, teacher of Thibaud, Enesco and Monteux. He played cello solos with the Concerts Colonne, Paris, and the Grand Opera, Nice. His cello was made in Genoa in 1745 by Bernadus Calcanius.

Henry Greenberg, double bass. Born in Warsaw, Poland, his father was a band leader, his mother a pianist and four brothers professional musicians. He studied at the Warsaw Conservatory, where he was awarded an old Italian instrument as a prize. He has played with the Warsaw Imperial Opera, and Philharmonic Orchestra and came to this country at the invitation of Gabrilowitsch to join the Detroit Symphony Orchestra. After playing with the New York Symphony he was with Toscanani at NBC for five years. He joined the BSO in 1939. His hobbies are golf and moving picture photography. His son is principal bass with the Kansas City Orchestra.

Henry S. Freeman, double bass. Born in New York City, he graduated from Eastman School of Music with highest honors. His father had been concert soloist of the Grenadier Guards Band in London, later playing in this country with Sousa and Pryor and later as first trumpet in the Eastman Theatre. He was offered the principal chair in the Rochester Philharmonic Orchestra by Jose Iturbi before joining the BSO in 1945. His wife, also an Eastman graduate, was active as a violinist in Rochester. He has just acquired the famous English "Dodd" bass, known for its enormous, beautiful tone.

George Humphrey, viola. Born and brought up in Ohio, he was employed in a railroad shop untli he was 26, when he was given a ticket for a Kreisler recital. He was so deeply impressed that he took his first lesson on the violin and continued the study at the New England Conservatory. Later he switched to the viola. He left the Minneapolis Orchestra to join the BSO in 1934. He makes violins, violas and bows in his leisure time. One of his violas won an award in an exhibition of instruments made by contemporary craftsman.

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Ralph Gomberg, principal oboe. A Bostonian by birth, he has two sisters and three brothers who are professional musicians. At the age of 17 he was appointed first oboe for Stokowski's All-American Youth Orchestra. He played solo oboe for the New York City Center Symphony under Leonard Bernstein and first oboe with the Baltimore Symphony and Mutual Broadcasting Orchestras. He is a graduate of the Curtis Institute.

Samuel Leon Gorodetzky, second violin. A Frenchman by birth, he graduated from the New England Conservatory where he held a scholarship. He studied piano, but specialized in violin with Gruenberg, Winternitz and Witek, giving many recitals and concerts. He teaches and coaches violin, and in his spare time tries his hand at sculpture, painting and photography, saving some for out of door sports.

Joseph dePasquale, first viola. Born in Philadelphia of a musical family, he was first taught by his father, a professional violinist. His course at the Curtis Institute was interrupted by the war, during which he played in the Marine Band and Symphony Orchestra. With the latter he appeared often at the White House to play for state dinners, including those for Churchill and DeGaulle. Appointed first violinist with the BSO at the age of 27, he was the youngest to occupy that position in a major orchestra. He is married to a niece of Mrs. Koussevitzky, on whose estate they are living this summer with two daughters, aged six and two years.

(Finland) Symphony Orchestra, the Estonian Symphony Orchestra, the Estonia Opera and was professor at the Conservatory of Latvia. Joining the BSO in 1934, he teaches and concertizes, composes and writes in his spare time. He has an instrument made by Francesco Ruggeri of Cremona in 1679, which he bought from the Duke of Windsor in 1936.

Eugene Lehner, viola. A Hungarian, he studied composition with Kodaly and played in the Hubay, Kolisch and Stradivarius Quartets. He joined the BSO in 1939. Still a member of the Stradivarius Quartet, he says that his hobby is "music, music, music."

Manuel C. Valerio, clarinet. Born in New Bedford, he spent three years at the New England Conservatory. He was spotted for the BSO when Arthur Fiedler recruited him for the Esplanade orchestra and took him on tour with the Symphonietta through Virginia and Pennsylvania in the early 30s. He then joined the Pops and in 1933 the BSO, centually succeeded to first clarinet. He is described as "one of the smallest men in the orchestra with one of the biggest senses of humor." Although he was born in New Bedford, his parents and his wife came from the Azores.

GEORGE E. JUDD
Manager

Players Club three years later. For many years it was one of the foremost musical organizations in Boston, where its chamber music concerts were very popular. His flute is one of the distinguishing voices of the orchestra.

Clarence F. Knudson, principal second violin. A native of Lynn, he studied at the New England Conservatory under Adamowski. Joining the BSO in 1920 He is a member of the Zimbler Sinfonietta. He has four sons, ranging in age from seven to 20. His instrument is a Gand Pere, made in 1840.

Marcel Lafosse, trumpet. Of a French family of musicians, he was a first prize winner at the Paris Conservatory in 1914. He was soloist with the Opera Comique and the Concerts Colonne under Koussevitzky, who invited him to the BSO in 1926. He is now professor at the New England and Boston Conservatories. He enjoys fishing and teaching Belotte.

Alfred Krips, assistant concertmaster. Born in Berlin, he studied violin with Willy Hess at the Berlin Academy of Music, later playing first violin in the Berlin State Opera House under Walter, Furtwangler, Richard Strauss and Klemperer. He toured Europe as a chamber music player, as soloist and with Edwin Fischer's chamber orchestra. Joining the BSO in 1934, he teaches at the New England Conservatory.

Robert Karol, viola. A cousin of Norman Carol, he is fond of riding a motorcycle. On the orchestra's European tour he and his wife motorcycled through Holland. He was born in Allentown, Pa. He has played with the Little Orchestra Society of New York and Saidenberg's Little Symphony of New York. He joined the BSO two seasons ago. He is a former Tanglewood student. He likes to play golf.

Born in Aix-les-Bains, France, he studied at the National Conservatory in Paris, winning first medals in solfeggio at the age of 10 and in violin under Touche at 14, with first prize in violin at 17. He studied with Camille Chevillard, D'Indy And Enesco. At 18 he was appointed assistant concertmaster of the Concerts Straram and later concertmaster of other orchestras. Before coming to America he won the first competition conducted by the Association of the Former First Prizes of the National Paris Conservatory.

Walter G. Macdonald, French horn. A New Englander, born in Watertown, he attended Boston University and the New England Conservatory. He came to the BSO in 1932. He claims no hobbies; has two boys, aged 5 and 14. Although he started studying the trumpet at the Conservatory, he changed to the French horn because its softer tone appealed to him.

Minot Beale, first violin. One of the young American musicians who joined the orchestra in 1927, he was born in Rockland, where he still lives in the ancestral home of his family who were original settlers. His father was a pianist, who taught his son. In World War I he played the slide trombone at the Newport Naval Training Station.

Vincent J. Mauricci, viola. Born in Boston, he attended the Music School and on a viola scholarship at the New England Conservatory with Faurel, Primrose and dePasquale. He won prizes in the Herald-Traveler contest at the age of 15 and a scholarship in the National Orchestral Association under Leon Barzin. He was a member of the original American Youth Orchestra that toured South America under Stokowski.

TIGHT BINDING

S. [illegible], first violin. Born In [illegible] he studied at the Paris Conservatory, winning first prize in solfege in 1911 and in violin in 1914. He joined the BSO in 1926. He plays a Cremona instrument dated 1791. 1791. He studied in Paris, where he was taken at the age of three, under Alfred Brun, Edward Nadeau, Jaques Thibaud and Marsik. His daughter is a student at Wellesley.

Olivia Luetcke, harp. Born in New York City, she is one of five children who are musicians. Attending school at Scituate, she began to play the harp at the age of six. She studied four years with the National Orchestral Association and with Bernard Zighera, BSO harpist. She has soloed with the San Antonio Symphony and at the Pops concerts. She joined the BSO last year, and is its only woman member. A breeder of German Shepherds, she is the owner of Champion Ophelia Greenfair.

Jerome Lipson, viola. Born and educated in Boston, he is one of the first Tanglewood graduates to play solo viola. Because he likes to travel, he went to England last year to look over the possibilities for accommodation for the BSO before its European tour. He is a member of the orchestra's elected committee. He was formerly with the Indianapolis Orchestra. In World War II he played with Glen Miller's Air Force Band. He joined the BSO in 1947. His hobby is golf.

George Madsen, piccolo. He has been called a "North Shore Scandinavian" because he was born in Gloucester and his father in Norway. He plays both the flute and the piccolo. His piccolo helps to characterize the BSO. It is said that he can make even the highest note sound sweet. He is a flute specialist and collector, and can make one. He once worked in a flute factory

Harold L. Meek, French horn. Attending Denison University and Curtis Institute of Music, he graduated from Eastman School of Music. He taught theory and orchestration and conducted the orchestra and band for three years at Shurtleff College, Alton, Ill. Joining the BSO in 1943, he arranges works for woodwind ensembles. Theatre and photography are his recreation.

Saverio Messina, second violin. Born in Boston, he has a master's degree from Boston University. He joined the BSO in 1920 under Pierre Monteux. He has two boys, aged 14 and 18. Not content until he had an advanced college degree, he studied nights, while playing in the BSO, until he received an M.A. at Boston University.

Osbourne W. McConathy, French horn. Born in Chelsea, son of a music educator, he graduated from New York University, where he conducted the Glee Club, and attend the Juilliard Graduate School. He later conducted Symphony and opera in Newark, N.J. He became a member of the BSO in 1944. His recreation is research in Elizabethan music and the history of the horn and horn players.

Georges Edmond Moleux, principal double bass. Born in France, at the age of five he began to study solfeggio. At 12 he was studying double bass and clarinet, and at 20 he received the first prize at the Paris Conservatory for both instruments. He was first clarinetest at Monte Carlo and later principal double bassist of the Pasdeloup Concert in Paris. Invited to the BSO in 1930, he has been principal double bass since [illegible] Many outstanding double bassists have studied with him.

Rosario Mazzeo, bass clarinet. Growing up in Shrewsbury, he has lived near Boston all his life, studying music privately with Gaston Hamelin. He joined the BSO in 1933 to play the piccolo clarinet. He collects, designs and builds clarinets, but they are not his only interest. He says that his "life is centered indoors around music and outdoors around birds." He has an ornithological library of nearly 3000 volumes. When he travels, it is usually in quest of birds. Once he spent 30 days at an elevation of 13,000 feet in Colorado studying mountain birds. Last year he went to Labrador, and recently he was in the news for helping to make history with a Manx shearwater that he found off the coast of Scotland. He is a director of the Audubon Society. Important to the BSO is his position as orchestra personnel manager.

James Pappoutsakis, flute. Born in Cairo, Egypt, he came to Boston to the Latin School and the New England Conservatory. Joining the BSO in 1937, he plays with the Berkshire Woodwind Ensemble and is on the faculty of the Conservatory and the Longy Schools.

Henry Portnoi, double bass. A native of Chelsea he studied violin under Nikolai Kaffman and bass at the Curtis Institute of Music, Philadelphia, under Torella. He played in the Indianapolis and Pittsburgh Symphony Orchestras, and with Stokowski in the Youth Orchestra, joining the BSO in 1943. He teaches at Boston University. He has two small children.

Leo Panasevich, second violin. He came to the BSO last year from the Monte Carlo Ballet Orchestra, in which his wife played the [illegible] At Tanglewood for his first Berkshire Festival, he spent the past few summers at Newcastle, N.H., where he and Mrs. Panasevich played in a summer group. In the Navy during World War I, he claims to have

CHARLES MUNCH, CONDUCTOR

Carlos Pinfield, first violin. A Bostonian by birth, he studied at the Royal Academy in Berlin, under Willy Hess, served with the armed forces in World War I and has conducted ensemble groups from the BSO. He has been guest conductor of the Pops orchestra at Symphony Hall. He teaches violin and conducts an amateur orchestra, doing gardening and woodworking in his spare time. His instrument is a Joseph Rocca, dated 1837.

Max Polster, percussion player. German-born, he taught himself, starting his professional career in 1901 and joining the BSO in 1923. With experience in leading European orchestras, he has played under Furtwangler, Muck, Lehar, Ziehrer and Monteux, Koussevitzky and Munch, and now is a member of the Pops and Esplanade Orchestras. He says that his hobby is "making and saving money."

Ernst Panenka, bassoon. Born in

Vladimir Resnikoff, first violin. A native of Novgorod, Russia, son of musicians, he graduated from the Meister Schule in Vienna. Later he studied in Belgium. He was soloist with the London Philharmonic Orchestra and in Vienna. He was head of the Altman School of Music, joining the BSO in 1932. He has a violin made by Joannes Battista Guadagnini dated 1751, from the Walton collection His hobby is gardening.

Harry Dubbs, first violin. Born in Boston, he began to study violin at the age of five, later with Timothee Adamowski at the New England Conservatory and for many years with Felix Winternitz. A member of the faculty of Boston University, he is conductor of the Brookline Community Orchestra and conducts youth concerts with members of the BSO. His hobbies are photography and travel. He owns an Italian violin made by Panormio and plays an instrument made and given to him

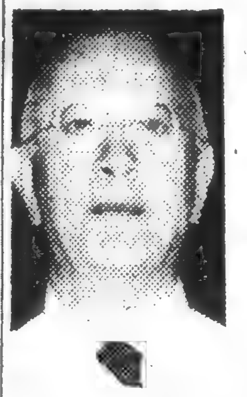
Kilton Vinal Smith, tuba. Born in Vinal Haven, Maine, for which he was named by his old New England family, he began the study of the trombone with Jacob Raichman, BSO principal trombone, at the age of 13. He later changed to the bass tuba. His hobby is refinishing furniture. He likes to buy an old piece and restore it to its original beauty. He has many pieces that he has picked up for restoration in his spare time.

Ralph delSordo, second violin. A native of Flumeri, Italy, he studied with the famous Winternitz, Noack, Loeffler and Witek. He plays the mandolin or guitar when one is needed by the BSO. He teaches and in his spare time builds houses. He has a violin made by Vincenzo Postiglione in 1868.

Louis Speyer, English horn. French by birth, he is of a musical family, a first prize winner at the Paris Conservatory in 1911. He played in the first ballet and concert performances of Stravinsky's "The Rite of Spring," coming to the United States with the French Army Band in 1918 for a three weeks' tour. He was awarded the Legion of Honor decoration in February, 1950, for "invaluable services to the dissemination of French culture." He is the leader of the Berkshire Woodwind Ensemble. Joining the BSO in 1919, he is a conductor and teacher.

James Stagliano, principal French horn. Born in Italy, he came to Detroit at the age of six. Of the third generation of musicians, mainly French horn players, he joined the Detroit Symphony Orchestra at the age of 16. He has since played with the orchestras of St. Louis, Chicago, Los Angeles and Cleveland and in 1946 joined the BSO. He likes to play golf, tennis and badminton.

Simon Sternburg, percussion.



Samuel Diamond, second violin. A native of Boston, of Lithuanian ancestry, he attended, the Boston public schools. After lessons in violin with his uncle at the age of eight, and later with Emanuel Fiedler, Felix Winternitz and Charles Loeffler, he became concertmaster for Victor Herbert in 1916. He traveled everywhere with him in 1916 and 1917, until he joined the BSO in 1918 under Monteux. He has two young children, a boy and a girl.

Gaston Elcus, first violin. A native of France, he won the first prize in violin at the Paris Conservatory. He was professor of advanced violin and chamber music in the Nadaud Conservatory, member of the committee of examinations and competitions at the Paris Conservatory, concermaster of the Opera Comique in Paris. He plays violins made by Carlo Antonio Tononi in Venice in 1717, by Vuellaume and by Chanok, famous French violin makers.

Irving Frankel, double bass. Son of an Austrian musician, he attended the Boston Conservatory. He joined the Boston Symphony Orchestra in 1919 under Pierre Monteux. His hobbies are golf and swimming. When he came to this country at the age of 15 he was already well grounded in music, including harmony and composition as well as his instrument, the double bass. For recreation he writes music.

George Fourel, viola. Born in Grenoble, France, he attended the Lycee at Donai and Alencon. He won first prize in viola at the Paris Conservatory under Lafarge and studied orchestra under Vincent D'Indy. He entered the Lamoureux Symphony Orchestra in 1912 and the BSO nine years later. He teaches viola and string quartet at the New England Conservatory. He has

Jean deVergie, oboe. A native of Marseille, France, he attended the conservatory there and in Paris, where he won first prize in oboe. After playing first oboe at the Paris Opera, he joined the BSO. In his spare time he makes oboe reeds. He teaches privately.

William Waterhouse, second violin. The only Canadian in the orchestra, he was born in Winnipeg of a musical family. Graduating from Ravenscourt at the age of 15, he won cross-country competitions in his last three years. He holds the degrees of bachelor and master of music from Boston University. He won many prizes for chamber music, violin and string quartet and piano. Among his teachers was Sir Henry Wood, who taught his father 40 years before. Serving almost six years in the Canadian Army, he played in London under outstanding British conductors, but not under Sir Thomas Beecham until he joined the BSO last year. He plays in solo and chamber music and runs an automobile agency in Norwood. His violin, made by Joseph Rocca in Genoa in 1856, is a very fine one, loaned to him for an indefinite period.

Gottfried Joseph Wilfinger, first violin. Born in Allentown, Pa., he attended the New England Conservatory for two years, winning the Philadelphia Youth Contest in 1948, and playing as soloist with the Philadelphia Orchestra. He has held scholarships at Tanglewood and the Conservatory. He joined the BSO in 1950.

George Zazofsky, first violin. He was born in Boston, graduated from the Curtis Institute and was twice chosen to represent New England in the All-American Youth Orchestra that toured South America, Canada and the United States with Stokowski. He was concertmaster of the Curtis

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Festival concerts

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pictured in the book, "How Many Gaudagninis" by Doving.

Alfred Zighera, cello. Born in Paris, he studied at the Paris Conservatory, starting at the age of 10. Playing in the Koussevitzky Concerts in Paris, he joined the BSO in 1925. A teacher at the New England

ITALO-AMERICANS IN THE BOSTON SYMPHONY

JOSEPH DE PASQUALE, violist: Born in Philadelphia of a musical family, he was first taught by his father, a professional violinist. His course at the Curtis Institute was interrupted by the war, during which he played in the Marine Band and Symphony Orchestra. With the latter he often appeared at the White House to play for state dinners, including those for Churchill and DeGaulle. Appointed first violist with the BSO at the age of 27, he was the youngest to occupy that position in a major orchestra. He is married to niece of Mrs. Koussevitzky, on whose estate they live with two daughters.

VINCENT J. MAURICCI, viola: Born in Boston he attended the Music School and on a viola scholarshipat the New England Conservatory with Fourel, Primrose and De Pasquale. He won prizes in the Herald Traveler contest at the age of 15 and a scholarship in the National Orchestra Association under Leo Barzin. He was a member of the original American Youth Orchestra that toured South America under Stokowski.

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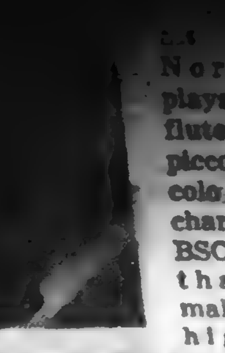
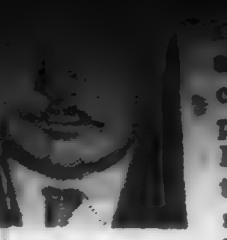
TIGHT BINDING

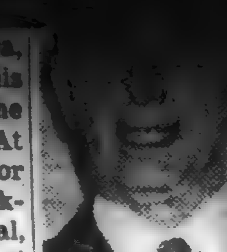


as father in Norway. He plays both the flute and the piccolo. His piccolo helps to characterize the BSO. It is said that he can make even the highest note sound sweet. He is a flute special-

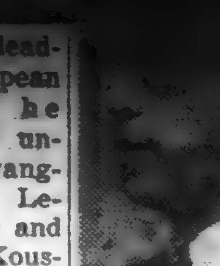


at 20 he received the first prize at the Paris Conservatory for both instruments. He was first clarinetest at Monte Carlo and later principal double bassist of the Pasdeloup Concert in Paris. Invited to the BSO in 1930, he has been principal double bass since

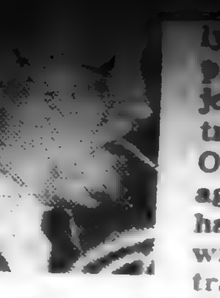
Ballet Orchestra, in which his wife played the French horn. At Tanglewood for his first Berkshire Festival, he spent the past few summers at Newcastle, N.H., where he and Mrs. Panasevich played in a sum-



perience in leading European orchestras, he has played under Furtwangler, Muck, Lehar, Ziehrer and Monteux, Koussevitzky and Munch, and now is a member of the Pops and Esplanade Orchestras. He says that his hobby is "making and saving money."



New England Conservatory and for many years with Felix Winternitz. A member of the faculty of Boston University, he is conductor of the Brookline Community Orchestra and conducts youth concerts with members of the BSO. His hobbies are photography and travel. He owns an Italian vio-



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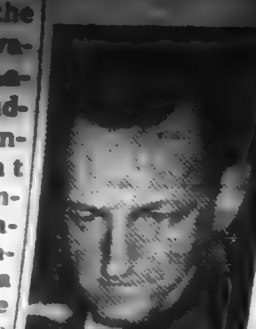
George [illegible] was born in



graduated from the Curtis Institute and was twice chosen to represent New England in the All-American Youth Orchestra that toured South America, Canada and the United States with Stokowski. He was concertmas-

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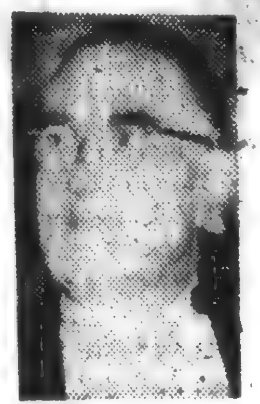
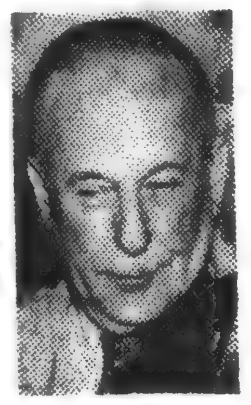
itute of the History of Arts in Petrograd, and the Conservatory of Music in Berlin, received a bachelor of music and master of arts degree at Boston University and expects expects to earn a Ph. D. at Harvard in 1954. He conducted the Cecelia Society Chorus of Boston and led and directed the Army Air Force Symphony Orchestra in the war. He came to the BSO in 1947. In his leisure he writes, plays chess and rides.

L. Marjollet, cello. A Frenchman, he served in World War I, joining the BSO in 1920 under Monteux. Born in Chalons-sur-Marne, France, his mother was a singer. He entered the Paris Conservatory, studying with Professor Pessard. He spent four years in World War I. He toured through France and Mexico before coming to the BSO. Handy with tools, he has made furniture for his house.



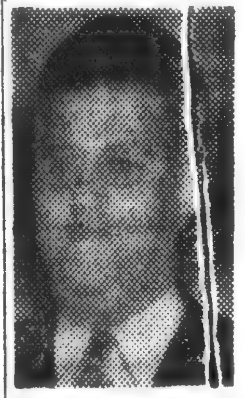
Pierre Mayer, second violin. Born in Paris, he studied under the famous Andre Tourret and Andre Caplet. He played with the Orchestre de la Suisse Romande of Geneva, the Societe des Concerts du Conservatoire and the Concerts Straram of Paris. He joined the BSO in 1925.



Samuel Houston Mayes, principal cello. Born in St. Louis, his mother was a musician from Atlanta, Ga., his father was a surgeon and his grandfather, for whom he was named, was a full-blooded Cherokee Indian. At the age of four, on the advice of Will Rogers, his father's first cousin, he was given a small cello and started to study. At the age of eight he appeared as soloist with the St. Louis Orchestra and at 12 he entered the Curtis Institute, joining the Philadelphia Orchestra in 1936 and advancing to first desk three years later.

Laszlo James Nagy, second violin. Born in New York City of Hungarian parentage, he studied privately piano, violin and theory. When very young he was concertmaster of the famous St. Louis Philharmonic Orchestra, made up of amateur and semi-professional musicians. Before coming to the BSO he was for 15 years first violin and sometimes viola with the St. Louis Symphony Orchestra. He writes short stories that often appear in magazines. He has four young children.

Michael Nieland, cellist. Philadelphia born, son and brother of musicians, he studied under Stephen Deak of Curtis Institute and Dican Alexanian of the Peabody Institute, whose assistant he was. For three years he sang baritone with the Philadel Grand Opera Company and played with the Baltimore and National Symphonies and the Pro Musica and Harewood Quartets. His hobbies are tennis, fishing and skating, repairing old cellos and looking for a fine old Italian instrument.



Willis Page, associate principal double bass. He was born in Rochester, N.Y. Graduating from Eastman School of Music in that city, he was the first student to receive a performer's degree in two instruments — double bass and tuba. An astronomist in his leisure time, he owns a 54-inch telescope with a six-inch mirror.

Bernard Parronchi, cello. Born in New York, he studied in Italy, France and in Spain under the great Pablo Casals, Andre Servato. He joined the BSO under Serge Koussavitzyk. He has given recitals in principal European cities and three at Town Hall, New York. He likes to fish.

Boaz Piller, contra bass. Born in The Hague, Holland, he came to New Orleans in 1910 with the famous French Opera Company after graduating from the Royal Conservatory in The Hague. At the age of 27 he joined the faculty of the New England Conservatory, the BSO in 1916 and play for 29 years at Crawford House, New Hampshire, in the summer. He has played chamber music with Albert Einstein, the scientist. Pursing his hobby of collecting musical autographs, he has 450 and 100 musical caricatures. He owns a complete set of prints of the 57 Musical Daumiers.

Joseph A. Orosz, trombone. Born in Toledo, Ohio, son of a clarinet player, he took a business course before graduating from the Boston Conservatory with highest honors in trombone. At nine he played with the Hungarian Gypsies and at 11 he was organist of his church. He teaches privately and at the Boston Conservatory. His bobbies are photography and mountain climbing. He plays a trombone made especially for him.

the school orchestra, studying under Professor Strobl, bassoon soloist in the Vienna Opera, until he was engaged by the Volksoper in his native city. He joined the BSO in 1930. His hobbies are [illegible], photographer and flying model airplanes, at which he has unusual success. He carried colored film all over Europe on the orchestra's tour, making a photographic log of the trip.

Sheldon Rotenberg, second violin. Born in Attleboro, he holds an A.B. and an M.A. degree from Tufts. He studied at the Sorbonne in Paris and with Winternitz, Enesco, Thibaud, Keller and Burgin, with two seasons at Tanglewood. A Paris recital was sponsored by the Baroness de Rothschild. His career, interrupted by five years of military service in England, France and Germany, includes appearances with the Pops and Indianapolis Orchestras and the Boston String Quartet. He has a certified Guarnerius (Joseph) instrument, dated 1710.

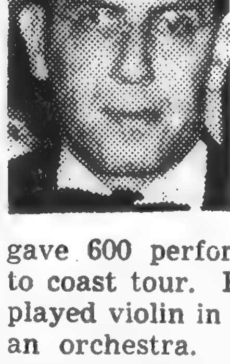
Jacob Raichman, principal trombone. Born in Vitebsk, Russia, he studied at the St. Petersburg Conservatory, receiving a scholarship as "an exceptionally gifted student" and receiving the diploma of "Free Artist." He won a contest with 22 applicants for the position of first trombonist at the Imperial Boishoi Theatre in Moscow, appearing as soloist. With the BSO since 1927, he teaches. Many of his students have important positions in major American orchestras. His hobby is machinery.

Roger Schermanski, first violin. A Parisian by birth, he won first prize at the Paris Conservatory and played solos with the National Orchestra of France and the French Radio. He joined the BSO in 1950 under Charles Munch. He joined the BSO in 1947. He is married to Irene, daughter of Jacob Raichman, first trombone of the orchestra.

the Army Air Force Band in Paris and traveled with it about Europe. He has just built a new home in Needham. He plays in the Pops and Esplanade Orchestras, and is at Tanglewood for the Berkshire Festival concerts in the Music Shed.

Herman Silberman, first violin. Born in Boston, of a musical family, he studied at the Longy School and in Europe. At the age of 14 he appeared in Symphony Hall as soloist. A member of the New Art String Quartet of New York, he played in the WOR string Symphonietta under Wallenstein and conducted radio broadcasts over two networks, as well as a series of Boston concerts. He became a member of the BSO in 1944. He is currently a member of the Stradivarius Quartet.

Charles Smith, percussion. Born in Newark, N.J., he was a special student at the Juilliard School of Music and studied with Gene Krupa, celebrated jazz player. For 39 weeks he played under Alexander Smallens in the road production of Gershwin's "Porgy and Bess," which gave 600 performances in a coast to coast tour. His wife, Josephine, played violin in Spitalny's all-woman orchestra. He teaches at the New England Conservatory and Boston University College of Music.



about which he has written a textbook that has a high reputation among percussion players. Two members of the Concert Gebouw, on the orchestra's recent European tour, sought him out to express their appreciation for his "Progressive Exercises in Drumming," as did member of the Israeli Orchestra when they played in Boston. He has a business interest in a music store not far from Symphony Hall.

Lloyd Stonestreet, second violin. He comes of an old Yankee family who lived in Revere when he was born. He studied under private teachers in New York and at the New England Conservatory, joining the BSO in 1920. He has a business interest in a haberdashery shop at Harvard Square. He is the only musician in the orchestra who is a Harvard graduate.

Roger Louis Voisin, principal trumpet. Born in Angers, France, he attended the English High School in Boston. His grandfather was a musician, as was his father, under whom he studied at the New England Conservatory and whom he succeeded as principal trumpet player with the BSO. He is married to a Southern girl. They have a two-year-old son and a six-month-old daughter. He teaches solfege at the Berkshire Music Center and takes pictures in his spare time.

bands while he waited to join the BSO, which was his ambition. He played in Ruby Newman's Orchestra and did much radio and other dance orchestra playing in New York. He was appointed to his present position two seasons ago by Charles Munch, the musical director of the Boston Symphony Orchestra.

Rolland Sylvester Taplay, first violin. Born in Hudson, he studied violin with Felix Winternitz and saxophone with Andrew Jacobsen, joining the BSO in 1920. He conducts various school and business men's amateur orchestras and plays solo. He likes to hunt, fish, play bridge and experiment in the measure of musical aptitude. He has three children, more than the average for BSO members.

Roman Szulz, timpani. Born in Warsaw, he came to the United States in 1935, when he became a member of the BSO, succeeding the great trombonist, Ritter. He learned enough English on his way across the ocean to get about Boston until he picked up some more. He played first timpani for almost every great conductor in Europe. His two sons are also musicians. Walter plays the trombone and Andrew the piano in popular dance orchestras.

Karl Zeise, cello. A painter as well as a musician, he became interested in both arts at the age of eight. He learned to play the cello because his uncle left his about the house. He started his career as a pictorial artist when he sketched scenes near his family's home in Needham and their summer cottage on the Kennebec River near Demariscotta, Me. While playing cello with the Philadelphia Orchestra he studied oil painting at the Academy of Fine Arts. His exhibit in the Tanglewood reception room last summer included scenes of the sea and of Lenox.

violin dated Milan, 1702, which is pictured in the book, "How Many Gaudagninis" by Doving.

Alfred Zighera, cello. Born in Paris, he studied at the Paris Conservatory, starting at the age of 10. Playing in the Koussevitzky Concerts in Paris, he joined the BSO in 1925. A teacher at the New England Conservatory and Wellesley College, he plays in the Boston String Quartet and the Boston Society of Ancient Instruments, in which he plays viola da gamba. He is a member of the Tanglewood faculty.

Bernard Zighera, principal harp. Born in Paris of a Romanian father and Polish mother, he began to study piano at the age of 8 and harp at 12, winning prizes in both at the Paris Conservatory. He followed his brother to the BSO in 1926. He founded and conducted a series of concerts by a chamber orchestra. He teaches at the New England Conservatory and Tanglewood. He often plays piano with the orchestra.

Manuel Zung, second violin. Born in Russia, he graduated with honors from the New England Consrvatory, where he studied under Eugene Gruenberg. Joining the BSO in 1925, he is a member of the Zimbler Sinfonietta. He likes to play bridge. His instrument is a Gagliano.

Joseph Zimbler, cello. Born in Pilsen, Czechoslovakia, he comes of a family of professional musicians. Three uncles were members of the BSO and Arthur Fiedler, Pops and Esplanade conductor, is his cousin. He studied in Pilsen, Prague and Berlin and filled solo and chamber music engagements in various European countries. Since coming to the BSO he organized a string quartet and the Zimbler Sinfonietta, playing in concert and recording. His hobby is playing chamber music and collecting coins and stamps. He has a collection of old cello bows and an instrument made by Joseph Ingliano of Naples in 1760.

Berkshire Eagl. July 22, 1952

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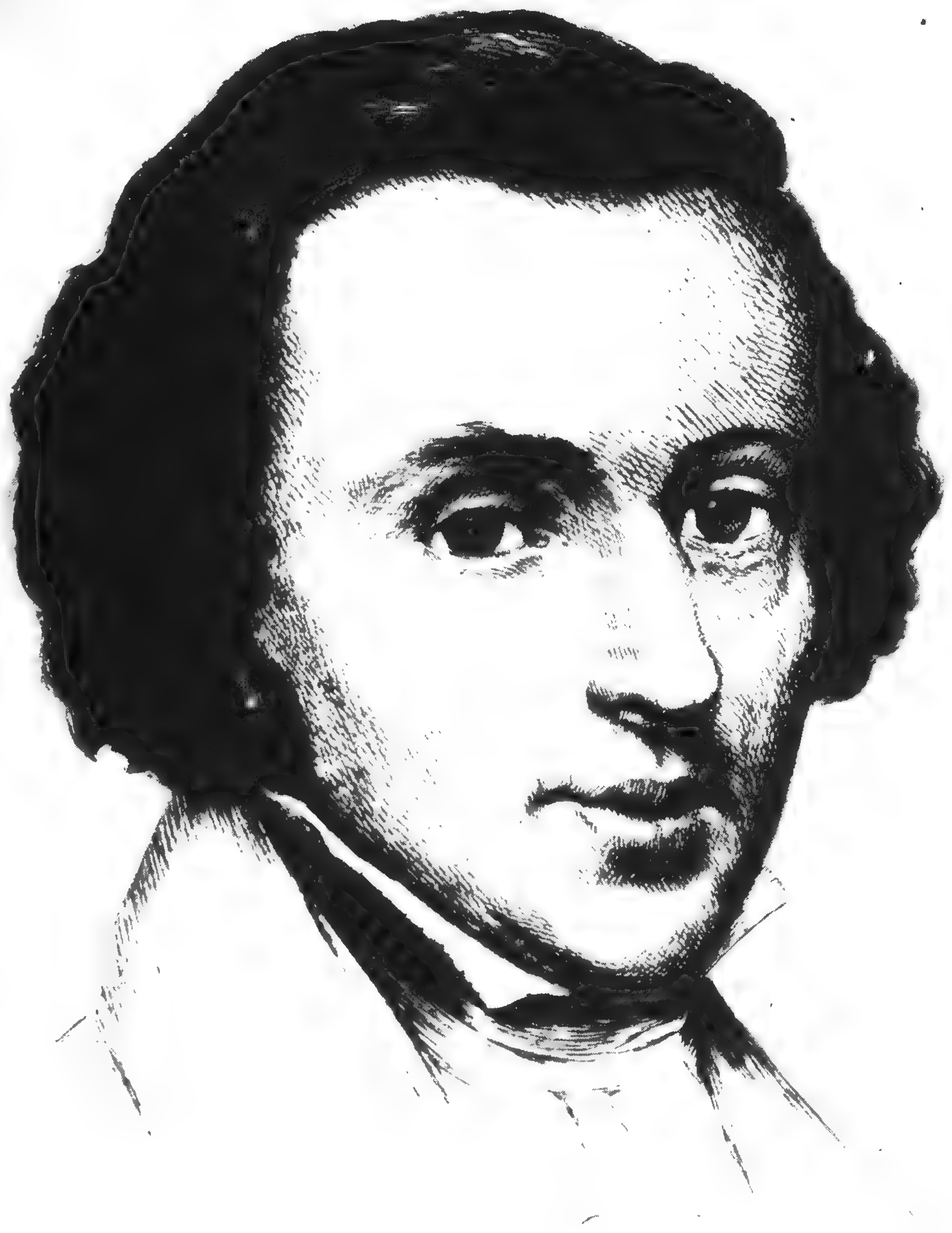
Etude

the music magazine

FEBRUARY 1953
40 CENTS
$3.50 A YEAR



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Doron K. Antrim

FRÉDÉRIC FRANCOIS CHOPIN
Born Feb. 22, 1810
See Composer of the Month, Page 3

Denver, Colo.
Post
4/28/53

Orchestra To Provide Auditions

Auditions for the Berkshire Music Center will be held by the Boston Symphony orchestra when it comes to Denver for a concert appearance May 13 in the city auditorium.

This is the summer school of music maintained by the orchestra at Tanglewood, Mass., in connection with the Berkshire Music Festival.

Denver is one of the cities on the orchestra's cross-country tour where such instrumental auditions have been scheduled.

The auditions will be offered at 6 p. m. May 13, in the city auditorium. Anyone wishing to be heard must register his name and the name of his instrument before May 12 at the office of the Denver Symphony society in the Kittredge building.

DALLAS, TEX.
NEWS

APR 11 1953

Students May Audition for Tanglewood

While the Boston Symphony Orchestra is in Dallas for its April 30 concert at the State Fair Auditorium, it will hold auditions for students applying for admission and scholarships at the orchestra's summer school of music at Tanglewood, Lennox, Mass.

Auditions will be held at 6 p.m. April 30, a Thursday, at the auditorium. Student applicants should leave their names and the name of the instrument they play, before

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BOSTON, MASS.
TRAVELER

APR 9 - 1953

BERKSHIRE AUDITIONS

Auditions for young musicians seeking admission and scholarships at the Boston Symphony Orchestra's summer school in Tanglewood, Lenox, will be held at Symphony Hall tomorrow at 10 A. M.

SAN FRANCISCO, CAL.
CALL BULLETIN

1953

Set Symphony Auditions Here

The Boston Symphony Orchestra, which will visit San Francisco for concerts in the Opera House on May 7 and 9, will hold instrumental auditions for students applying for admission and scholarships at the orchestra's summer school of music at Tanglewood, Lenox, Mass.

Candidates for audition, to be held at 6 p. m. May 9 in the Opera House, may contact the San Francisco Symphony office at the Opera House, UN. 1-4008, prior to May 8, giving names and instruments played.

The auditions are open only to performers on orchestral instruments and the piano. Accompanists are not required.

DALLAS, TEX.
TIMES HERALD
AP

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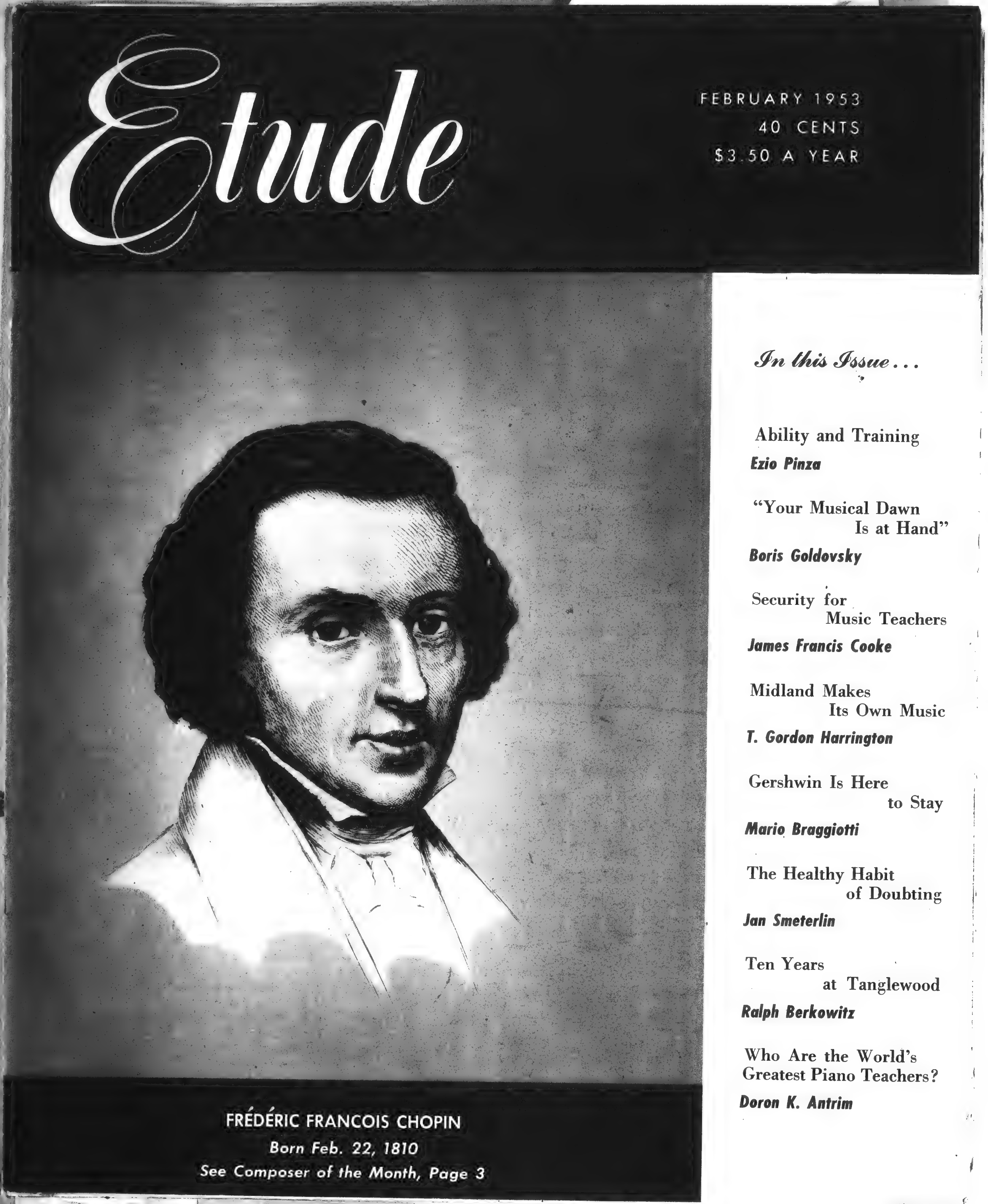
Students who wish to take an audition should list their names and their instrument before April 29 with auditorium officials.



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APR 9 - 1953

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Auditions for young musicians seeking admission and scholarships at the Boston Symphony Orchestra's summer school in Tanglewood, Lenox, will be held at Symphony Hall tomorrow at 10 A. M.

SAN FRANCISCO, CAL.
CALL BULLETIN
[illegible] 1953

Set Symphony Auditions Here

The Boston Symphony Orchestra, which will visit San Francisco for concerts in the Opera House on May 7 and 9, will hold instrumental auditions for students applying for admission and scholarships at the orchestra's summer school of music at Tanglewood, Lenox, Mass.

Candidates for audition, to be held at 6 p. m. May 9 in the Opera House, may contact the San Francisco Symphony office at the Opera House, UN. 1-4008, prior to May 8, giving names and instruments played.

The auditions are open only to performers on orchestral instruments and the piano. Accompanists are not required.

DALLAS, TEX.
TIMES HERALD
APR [illegible]

Boston Orchestra To Audition Here

While the Boston Symphony Orchestra is in Dallas for its April 30 concert in State Fair Auditorium, it will hold instrumental auditions for students applying for admission and scholarships at the orchestra's summer school of music at Tanglewood, Lennox, Mass.

Students who wish to take an audition should list their names and their instrument before April 29 with auditorium officials.

[117]

The Dean of the Berkshire Music Center gives a highly interesting behind-the-scene view of the details involved in getting 400 students lined up for their summer musical experiences.

by RALPH BERKOWITZ

Ten Years at Tanglewood

AT NINE O'CLOCK on a Monday morning last July, some 400 music students from all corners of the earth began a six week session of study at Tanglewood—a place-name which has achieved more fame than any other musical center in our country. Tanglewood, with its literary associations going back for a century, has now become a source of vital interest to students of music in Ankara, Rio de Janeiro, Tel-Aviv, and Los Angeles. At no time in America's musical growing-up has a school accomplished so much so quickly, nor have influences made themselves so apparent as those emanating from Tanglewood's Berkshire Music Center.

The Berkshire Music Center, Serge Koussevitzky's name for the music school he founded in association with the Berkshire Festival, which had begun the Boston Symphony Orchestra summer concerts in the Berkshire Hills a few years earlier, has recently completed its tenth anniversary session.

It may be interesting to share a behind-the-scene view of what happens in order to get 400 students to begin their summer of musical experience on that Monday in early July. Work on the 10th session began directly after the last concert of the Berkshire Festival more than a year ago. Soon after the 10,000 listeners' applause had stopped reverberating in the great Shed, while the Boston Symphony musicians were slowly packing their travel trunks and crews began their usual after-concert cleaning-up of Tanglewood's vast rolling lawns, the school's Faculty Board met in the Library for the last time that summer. This meeting of Charles Munch who was to become the Music Center's director, with Aaron Copland, Leonard Bernstein, Boris Goldovsky, William Kroll, Hugh Ross, Richard Burgin, Thomas Perry, the executive secretary, and myself, consisted of a critical estimate of the school's work and a man by man platform of what ought to be done for the following summer's musical planning.

It is necessary to understand that music study at Tanglewood does not consist of getting lessons in voice or on one's instrument. It was Koussevitzky's view that qualified young musicians should come together for ensemble work of a type which no private teacher or conservatory could offer. So that from the numerous chamber-music groups up through the larger choruses, the opera productions and the student symphony orchestra, the young musician at Tanglewood is constantly in a milieu which his winter study is not likely to afford him. The summer's work is, therefore, in no sense a form of competition with private or conservatory study, but rather a pendant which broadens the future musician's horizon.

The Berkshire Music Center's five departments each in their way offer this type of music-making. Department One is the chamber music and orchestral division of the school.

An oboe student in Cleveland, let us say, has heard of Tanglewood and wants to come there to play in the orchestra. He writes to Symphony Hall in Boston, where each mail from November on brings queries and requests for acceptance. Application forms are sent along with word that an audition committee from the Berkshire Music Center will be in Cleveland's Severance Hall on April 17th from 1 to 4 o'clock. As the weeks go by oboists in Chicago, New York, Tulsa and Dallas also apply. With one of the letters will come a recommendation from a 1946 conducting student at Tanglewood that this boy in Kansas City is a terrific talent and looks like a coming first oboe for any major orchestra. Several former oboe students' applications also roll in toward spring and a few European students apply as well.

Guileless in spirit and armed with forms, audition reports and lots of orchestral music, a committee leaves Boston in April for a few weeks of auditions in an area bounded by Toronto, St. Louis and Baltimore. Duly on April 17th at 1 o'clock they are in Severance Hall in Cleveland and among violinists, sopranos, trumpets and tubas the oboe applicant appears. He plays a movement of a Handel Concerto in which the warmth and steadiness of his tone are apparent. The stylistic treatment of the music shows a natural refinement. The quick movement is dashing and spirited, but articulation of some passages is rather lacking in control. He is asked to read some music at sight. Has he had orchestral experience? No. He has only been studying three and a half years. An oboe part of a Mendelssohn Symphony is placed before him. Rhythmically weak but tonally a good result. Another try at it. This time much better rhythmically but as the passage goes along the steadiness of tone is lost. How about a try at some Brahms? The first reading is poor. A few moments to look at it and then talent shines through again. A grasp of the style, good tone, some difficult rhythms well achieved.

Aaron Copland with members of his composition class at Tanglewood.

Tanglewood students

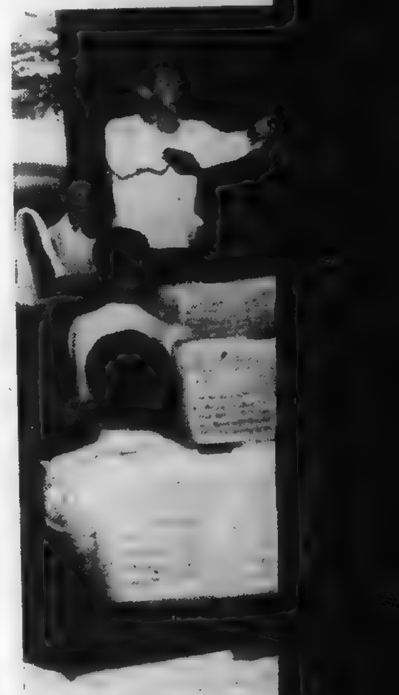
In about ten minutes the auditors know whether this young musician is likely to hold his own in a first-rate student orchestra. Does he have the solid make-up for the first desk? Is he flexible enough? Is his mastery of the instrument up to following a conductor's stick in an unfamiliar work? Can he learn quickly? Is he a weak talent well-taught or a fine talent poorly-taught? Will he be able to take part in a woodwind quintet working on Hindemith in the afternoon following a morning of orchestral rehearsal of Beethoven and Stravinsky?

A few weeks later in Boston, having listened to several hundred applicants in more than a dozen cities, their audition reports bearing the tale of talents high and low, the auditors begin to weed out the unprepared as well as the too professional. When the oboe division is considered, it is done in collaboration with Louis Speyer, the faculty member from the Boston Symphony Orchestra representing that instrument. It is necessary to choose five oboists —two of whom shall also play the English Horn—from the many who tried out, and also, of course, from those too far away to have been able to travel to an audition city.

All things considered, the Cleveland oboe student is written to, telling him that five oboes have been selected for Tanglewood and that he is not among them, but that his talent and ability have placed him on an alternate list and in the event that someone should drop out. etc. etc. Ten days later one of the accepted oboists writes that, delighted as he is to have been (*Continued on Page* 50)

(above) Charles M

(below) Leonard



Denver, Colo.
Post
4/28/53

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Denver is one of the cities on the orchestra's cross-country tour where such instrumental auditions have been scheduled.

The auditions will be offered at 6 p. m. May 13, in the city auditorium. Anyone wishing to be heard must register his name and the name of his instrument before May 12 at the office of the Denver Symphony society in the Kittredge building.

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Aaron Copland with members of his composition class at Tanglewood.

Tanglewood students relaxing during lunch hour in front of Concert Hall.

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(above) Charles Munch conducts a rehearsal of the student orchestra.

(below) Leonard Bernstein conducting the student orchestra.

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The auditions will be offered at 8 p. m. May 13, in the city auditorium. Anyone wishing to be heard must register his name and the name of his instrument before May 12 at the office of the Denver Symphony society in the Kittredge building.

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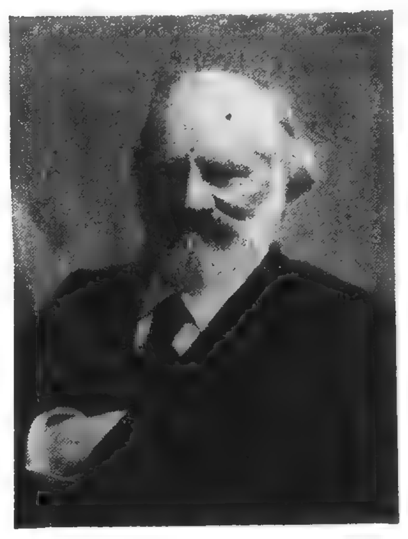
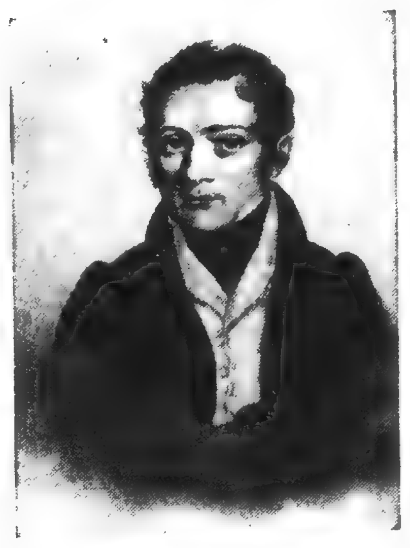
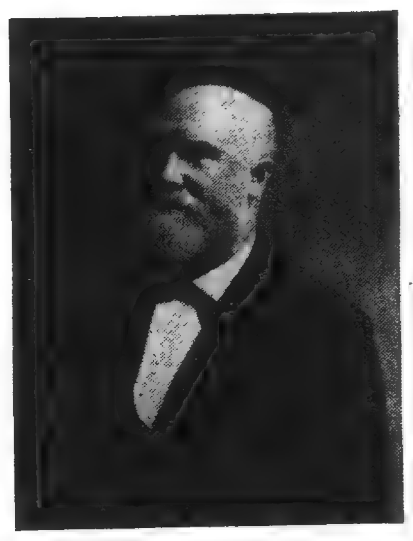
William Mason



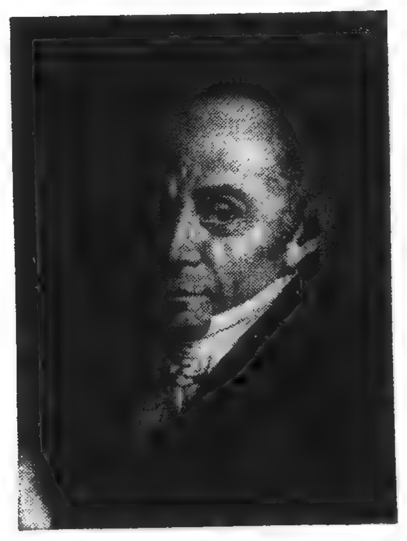
Theodor Leschetizky



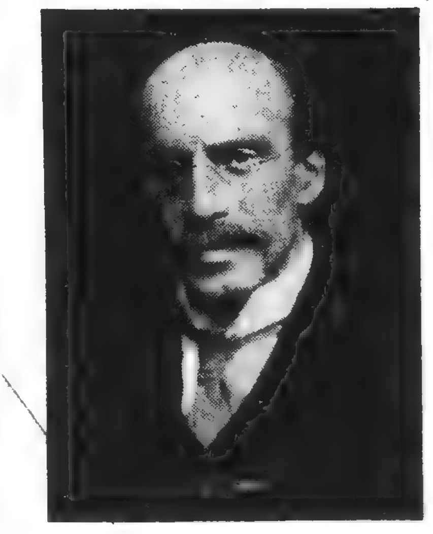
Carl Czerny



Ludwig Deppe



Muzio Clementi



Tobias Matthay

Who are the World's Greatest Piano Teachers?

How would you evaluate the key board technicians of the past and present? Here's a striking analysis based on a poll conducted

by Doron K. Antrim

WHO ARE the great piano teachers of all time? I submitted that question to a number of those qualified to pass judgment. Each candidate to fame was evaluated on these points: number of his famous pupils, significance of new principles and techniques to future generations, extent to which he advanced the art of piano playing. After returns were in, the list was narrowed down to ten names receiving the greatest number of votes and falling in chronological order. They are:

Muzio Clementi (1752-1832), John B. Cramer (1771-1858), Frederick Wieck (1785-1873), Carl Czerny (1791-1857), Frédéric Chopin (1810-1849), Franz Liszt (1811-1886), Ludwig Deppe (1828-1890), William Mason (1829-1908), Theodor Leschetizky (1830-1915), Tobias Matthay (1858-1945).

A striking family relationship is noted here. Six in one big family influenced or studied with one another; Clementi, Cramer, Czerny, Liszt, Mason, and Leschetizky. The more independent off-shoots are: Wieck, Chopin, Deppe, and Matthay.

Taking them in order, Clementi was probably the first to see the amazing possibilities in a new instrument of orchestral dimensions, the pianoforte. In fact, his faith was such, he manufactured as well as taught the instrument. He lived through a most memorable period in the history of music. At his birth Handel was alive. Beethoven, Schubert and Weber were distinguished contemporaries.

Among Clementi's numerous pupils were: John Field, John B. Cramer, Zeuner, Alex. Klengel, Ludwig Berger, B. A. Bertini, Meyerbeer, and J. Moscheles.

But according to the judges, for his *Gradus ad Parnassum,* Clementi deserves a place in the piano teacher's Hall of Fame. Grove says of this work, "That superb series of 100 studies, upon which to this day the art of solid pianoforte playing rests." The *Gradus,* containing exercises of his own and of other composers, is Clementi's blue-print for acquiring virtuosity on the new instrument. He also left a number of compositions and studies. His sonatinas are still the backbone of beginning piano students. Clementi was great as a virtuoso, teacher and composer. He might rightly be called the father of pianoforte playing.

John B. Cramer lived most of his life in London, where he enjoyed a world-wide reputation as pianist and teacher. He studied with Clementi when 12 and 13, carried on many of his teacher's precepts and made his own contribution through melodious studies, chiefly the Bülow edition of *Fifty Selected Studies.* Bülow considered these studies essential to a pianist's development and as preparation to the *Gradus.* He saw in them an effort to advance the art along with the continuing improvement of the instrument and particularly in foreseeing the modern method of fingering in which transposition can be made with equal facility into any key.

"E.D." writing (*Continued on Page* 20)

TEN YEARS AT TANGLEWOOD

(*Continued from Page* 17)

honored by our acceptance and as much as he has been looking forward to spending a summer in Tanglewood, he has just been offered a job playing for the summer opera in New Orleans and since he needs the money badly he hopes we are not too inconvenienced by his withdrawal at this time, very truly. Alternate lists are brought out and a telegram goes to Cleveland. Our young applicant has made it.

The choice of all the other orchestral students takes place in a like manner. Auditions, recommendations by astute musicians, attendance at a previous Tanglewood session, requests from UNESCO, the winning of a National Federation of Music Clubs' contest—from these and similar sources the 40 violins, 12 violas, 10 cellos, 10 contrabasses, 5 flutes, 5 oboes, 5 clarinets, 4 bassoons, 8 French Horns, 5 trumpets, 5 trombones, the tuba, 3 harps, and 5 percussion students are assembled for work under Leonard Bernstein.

All the orchestral students are given scholarships but will be obliged to pay for their living expenses, which in the dormitories is $175. The tuition scholarship in the value of $150 is part of the Tanglewood Revolving Scholarship Fund, and each student signs a promise of willingness to repay a like amount when his circumstances will permit, so that other orchestras will be able to assemble in the Shed in years to come. This intricate procedure of putting a student orchestra together from all points of the compass during the spring weeks, is matched by other departments and divisions of the school.

Department Two, the choral department, is assembling with a two-fold purpose. It must form a class of choral conductors for work with Hugh Ross, and a Small Choir of 40 to 50 choral singers that will form the nucleus of the great Festival Chorus which will perform later with the Boston Symphony in the Berkshire Festival.

Department Three is devoted to Composition, It is the most restricted in numbers and accepts students of what one might call post-graduate level. After examining a mountainous heap of scores, about twenty composers were accepted in 1952 for study with either Aaron Copland, Luigi Dallapicolla or Lukas Foss. The list of former instructors invited from Europe who have been associated with Copland in Tanglewood's Department Three is extraordinarily strong in the varied influences which young American composers have faced. Past summers have seen such figures as Hindemith, Lopatnikoff, Honegger, Milhaud, Messiaen, and Ibert in residence at the Berkshire Music Center.

The Opera Department—Department Four—of necessity becomes one of the most complex problems of assembly. In order to function as a complete opera theatre, students are accepted for work here in stage directing, scenic design, costuming and lighting. Student coaches and stage directors are interviewed. Boris Goldovsky, the opera's Head, and other faculty members such as Paul Ulanovsky and Felix Wolfes listen to hundreds of singers in various parts of the country. Those acceptable are assigned to one of three divisions—Active, Associate, or Auditor—depending upon vocal ability, knowledge of operatic repertoire, and character type.

Audition reports, applications, supplementary forms with height, weight, studies, and operatic repertoire, song repertoire, questionnaires, and numerous letters, swell the opera department's files quickly. By June first they are enormous. But by that time there are about fifty singers and around thirty students chosen for the other divisions of coaching, stage directing, and scenic design. These are all briefed by letter during June concerning the productions they will work on during the summer.

At that Faculty Board meeting more than a year ago, one of the things most discussed was the choice of a suitable musician to head Department Five. Many musicians and educators were considered as possible for this invitation until the field was narrowed down to a California composer—Ingolf Dahl.

Tanglewood's Department Five is the division to which musical amateurs and the less advanced student are invited. It also is intended for the music teacher from Arkansas who wants a clean sweep of new musical excitement and the New York teacher who wants to relax under an elm and listen to the Boston Symphony Orchestra rehearsing in the distance. I brought this challenge of the heterogenous group to Ingolf Dahl in California last September, and a month later we again met in New York with Aaron Copland, Hugh Ross, and Thomas Perry to plan a workable musical activity for Department Five—renamed the Tanglewood Study Group.

Enrollment in the Study Group is simple; it only requires the ability to read music. In order to keep to a well-defined and not over-ambitious project—the music to be studied—sung and played—was restricted to 16th to 18th century compositions and simple modern ones adaptable to groups of various sizes. Here the amateur flutist—during the rest of the year an industrial engineer, and the violist who teaches mathematics at a large university—could indulge in serious music-making under expert guidance, for fun.

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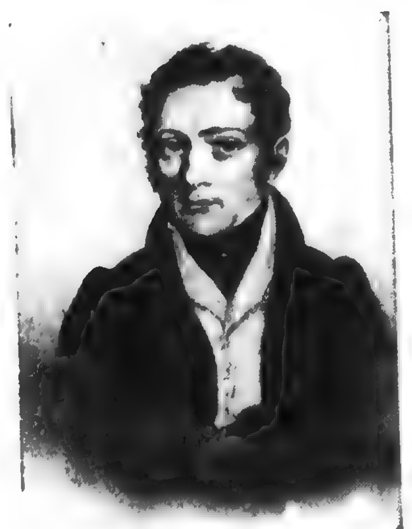

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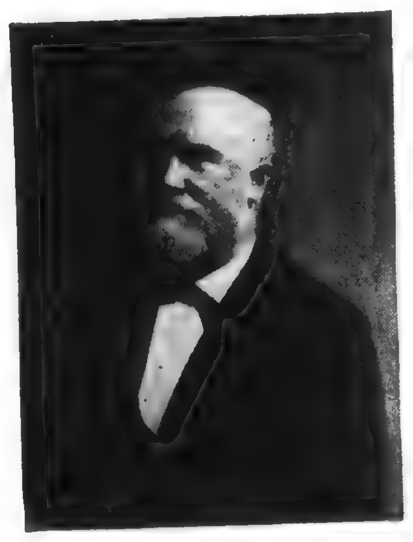

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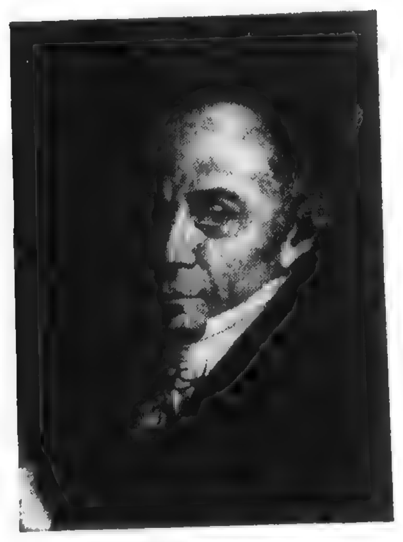

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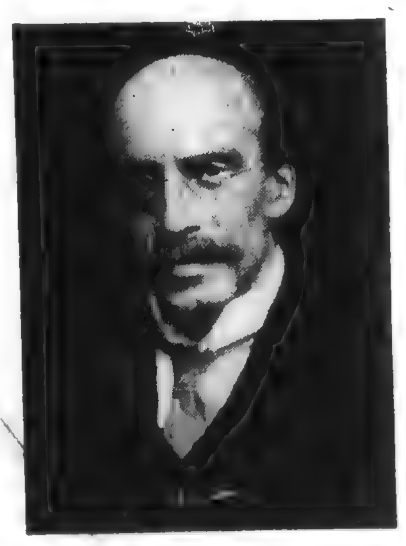

Piano Teachers?

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Department Three is devoted to Composition, It is the most restricted in numbers and accepts students of what one might call post-graduate level. After examining a mountainous heap of scores, about twenty composers were accepted in 1952 for study with either Aaron Copland, Luigi Dallapicolla or Lukas Foss. The list of former instructors invited from Europe who have been associated with Copland in Tanglewood's Department Three is extraordinarily strong in the varied influences which young American composers have faced. Past summers have seen such figures as Hindemith, Lopatnikoff, Honegger, Milhaud, Messiaen, and Ibert in residence at the Berkshire Music Center.

The Opera Department—Department Four—of necessity becomes one of the most complex problems of assembly. In order to function as a complete opera theatre, students are accepted for work here in stage directing, scenic design, costuming and lighting. Student coaches and stage directors are interviewed. Boris Goldovsky, the opera's Head, and other faculty members such as Paul Ulanovsky and Felix Wolfes listen to hundreds of singers in various parts of the country. Those acceptable are assigned to one of three divisions—Active, Associate, or Auditor—depending upon vocal ability, knowledge of operatic repertoire, and character type.

Audition reports, applications, supplementary forms with height, weight, studies, and operatic repertoire, song repertoire, questionnaires, and numerous letters, swell the opera department's files quickly. By June first they are enormous. But by that time there are about fifty singers and around thirty students chosen for the other divisions of coaching, stage directing, and scenic design. These are all briefed by letter during June concerning the productions they will work on during the summer.

At that Faculty Board meeting more than a year ago, one of the things most discussed was the choice of a suitable musician to head Department Five. Many musicians and educators were considered as possible for this invitation until the field was narrowed down to a California composer—Ingolf Dahl.

Tanglewood's Department Five is the division to which musical amateurs and the less advanced student are invited. It also is intended for the music teacher from Arkansas who wants a clean sweep of new musical excitement and the New York teacher who wants to relax under an elm and listen to the Boston Symphony Orchestra rehearsing in the distance. I brought this challenge of the heterogenous group to Ingolf Dahl in California last September, and a month later we again met in New York with Aaron Copland, Hugh Ross, and Thomas Perry to plan a workable musical activity for Department Five—renamed the Tanglewood Study Group.

Enrollment in the Study Group is simple; it only requires the ability to read music. In order to keep to a well-defined and not over-ambitious project—the music to be studied—sung and played—was restricted to 16th to 18th century compositions and simple modern ones adaptable to groups of various sizes. Here the amateur flutist—during the rest of the year an industrial engineer, and the violist who teaches mathematics at a large university—could indulge in serious music-making under expert guidance, for fun.

Another factor which sought to make the Tanglewood Study Group a serious musical holiday was to permit two-week and four-week enrollment in it, as well as for the usual six weeks of the session. The 110 who joined the work with Ingolf Dahl also sang in the Festival Chorus under Charles Munch, listened to Boston Symphony rehearsals and had, as it were, a constant bird's-eye view of Tanglewood's numerous activities. The nature of Tanglewood's activities—its 40 or so student concerts, its lecture courses—is one of the dominant problems during the winter months of planning.

Leonard Bernstein says he would like the student orchestra to play Strauss' "Don Quixote" at one of its weekly concerts. Fine. But will we have a cellist strong enough for the solo part? Mr. Munch plans the Berlioz "Requiem." Will our brass students be capable of taking part in the extra bands which the score requires? Will the choral repertoire take cognizance of the newest trends in choral writing and still give conductors and singers enough of the classic repertoire? William Kroll suggests that an American work be included on each of the six chamber-music concerts. Is the talent available in the Department to undertake this? Hugh Ross would like to include a new work on a Small Choir program which needs 13 instruments. Can some students of orchestra and chamber-music find time for this? The opera department's major production will be Mozart's "Titus." The orchestra for it is small and needs few winds. What work can be found for the remainder of the orchestra now largely woodwinds and brass? The Heifetz Award, the Piatigorsky Prize, the Wechsler Award must be given to worthy talents at the end of the session. Are they appearing in the enrollment?

The winter meetings in New York and Boston for such problems and for the discussion of ideas which occur to thinking musicians seeking as a group to carry out an ideal, makes the year go by quickly. Tanglewood's ideal is a living and working in music by a body of musicians and music students seeking to further the art they serve, and also to further the art of this country.

For those of us who work for Tanglewood there is not much time to slow down. July 1953 and Tanglewood's eleventh session are almost here.

THE END

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Orchestra To Provide Auditions

Auditions for the Berkshire Music Center will be held by the Boston Symphony orchestra when it comes to Denver for a concert appearance May 13 in the city auditorium.

This is the summer school of music maintained by the orchestra at Tanglewood, Mass., in connection with the Berkshire Music Festival.

Denver is one of the cities on the orchestra's cross-country tour where such instrumental auditions have been scheduled.

The auditions will be offered at 6 p. m. May 13, in the city auditorium. Anyone wishing to be heard must register his name and the name of his instrument before May 12 at the office of the Denver Symphony society in the Kittredge building.

DALLAS, TEX.
NEWS
APR 11 1953

Students May Audition for Tanglewood

While the Boston Symphony Orchestra is in Dallas for its April 30 concert at the State Fair Auditorium, it will hold auditions for students applying for admission and scholarships at the orchestra's summer school of music at Tanglewood, Lennox, Mass.

Auditions will be held at 6 p.m. April 30, a Thursday, at the auditorium. Student applicants should leave their names and the name of the instrument they play, before

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BOSTON, MASS.
TRAVELER
APR 9 - 1953

BERKSHIRE AUDITIONS

Auditions for young musicians seeking admission and scholarships at the Boston Symphony Orchestra's summer school in Tanglewood, Lenox, will be held at Symphony Hall tomorrow at 10 A. M.

SAN FRANCISCO, CAL.
CALL BULLETIN
[illegible] 1953

Set Symphony Auditions Here

The Boston Symphony Orchestra, which will visit San Francisco for concerts in the Opera House on May 7 and 9, will hold instrumental auditions for students applying for admission and scholarships at the orchestra's summer school of music at Tanglewood, Lenox, Mass.

Candidates for audition, to be held at 6 p. m. May 9 in the Opera House, may contact the San Francisco Symphony office at the Opera House, UN. 1-4008, prior to May 8, giving names and instruments played.

The auditions are open only to performers on orchestral instruments and the piano. Accompanists are not required.

DALLAS, TEX.
TIMES HERALD
APR 12 1953

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Students who wish to take an audition should list their names and their instrument before April 29 with auditorium officials.

SALT LAKE CITY, UTAH
DESERET NEWS

MAY 2 1953

Boston Orchestra Will Audition BYU Musicians

While the Boston Symphony Orchestra is in Provo to give its concert at Brigham Young University Smith Auditorium on Tuesday, May 12, it will hold instrumental auditions for students applying for admission and scholarships at the orchestra's summer school of music at Tanglewood, Lenox, Mass.

Auditions will be held at 6 p.m. at the auditorium on May 12, 1953. Students who wish to be given an audition should leave their names and the name of the instrument they play before May 11 with Dr. John R. Halliday or Professor Lawrence Sardoni of the Brigham Young University music faculty.

The Berkshire Music Center, started in 1940 by the Boston Symphony Orchestra under the late Serge Koussevitsky, will hold a six-week session at Tanglewood beginning July 6, with Charles Munch, conductor of the orchestra including the principals, as well as William Kroll, violinist of the Kroll String Quartet, cellist Gregor Piatigorsky, violinist Ruth Posselt and others.

SALT LAKE CITY, UTAH
TRIBUNE

Richard Burgin, concertmaster of Boston Symphony, talks to Anna J. Hoyt and Ted Wight, auditioned for "Tanglewood."

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Richard Burgin, concertmaster of the orchestra, conducted the auditions held in the Joseph Smith Building Auditorium. Dr. John R. Halliday and Prof. Lawrence Sardoni of the Brigham Young University music department assisted.

Those accepted from auditions conducted all over the United States will be announced later.

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MAY 10 1953

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NEW YORK, N. Y.
HERALD TRIBUNE

APR 7 - 1953

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The Berkshire Music Center will hold auditions in the Carnegie Recital Hall for singers and players of orchestral instruments applying for admission and scholarships in this summer's session. Singers applying for the opera department will be heard tomorrow from 9 to 11 a. m. Instrumentalists will be heard Monday from 10 a. m. to 1 p. m. The center's session at Tanglewood in Lenox, Mass., runs for six weeks, July 5 to Aug. 16.

WICHITA, KAN.
BEACON

JUN 3 1953

18—The Wichita Beacon **Wednesday, June 3, 1953**

STUDENT WINS SUMMER STUDY

A scholarship for summer study at the Berkshire Music Center, Lennox, Mass., has been awarded to Miss Sylvia McKibben, sophomore string bass student in the University of Wichita school of music.

The award covers full tuition for the orchestral training course of study. Under auspices of the Boston Symphony Orchestra, the Music Center provides its students with the opportunity to play under such conductors as Charles Munch, Leonard Bernstein, and Pierre Monteux.

Entrance is upon competitive audition. Miss McKibben, the daughter of Mr. and Mrs. Rex McKibben of Winfield, Kas., auditioned in May at Denver, Colo., before George Moleux, principal bass player of the Boston Symphony.

She is a member of the University and Wichita symphonies.

OKLAHOMA CITY, OKLA.
OKLAHOMAN

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Miss Bynum will attend the festival from July 2 to August 17 as a student of violin.

SALT LAKE CITY, UTAH
TRIBUNE

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Others who will participate include composer Aaron Copland; William Kroll, violinist; Gregor Piatigorsky, cellist; Ruth Posselt, violinist, and others, including principals of the orchestra.

The instrumental divisions of the school include a full symphony orchestra for advanced students who work under the direction of Leonard Bernstein and intensive work in chamber music.

LOUISVILLE, KY.
COURIER-JOURNAL

JUN 9 - 1953

U. of L. Graduate Gets Trombone Scholarship

Ray Parnes, 21, of 746 S. 18th, will study at the Berkshire Music Festival this summer on a scholarship. Parnes, a trombonist, was graduated Sunday from the University of Louisville School of Music.

He was auditioned for the scholarship by the first trombonist of the Boston Symphony in Cincinnati. The festival at Tanglewood, Mass., is operated by the symphony.

Parnes will be at Tanglewood for six weeks, beginning July 1. He is a graduate of Louisville Male High School and was a scholarship student at the U. of L. He was voted outstanding senior at the Music School.

HARTFORD, CONN.
TIMES

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By IRVING KOLODIN

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Cir. (D 280,526) (S 303,360)

This Clipping From
WASHINGTON, D. C.
TIMES-HERALD

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HARTFORD, CONN.
TIMES

MAY 25 1953

Miss Haley Awarded Choral Scholarship

HOPE HALEY

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A few of the works the Tanglewood singers, including Miss Haley, will perform are Haydn's St. Theresa Mass, "A Parable of Death" by Lukas Foss and the Brahms Requiem.

ST. LOUIS, MO.
GLOBE DEMOCRAT

MAR 16 1953

IN

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Cir. (D 93,339) (S 126,831)

This Clipping From
SALT LAKE CITY, UTAH
TRIBUNE

MAY 31 1953

Naomi San
After Winn

By

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The trio was among the many auditioned under direction of Richard Burgin, concertmaster for the Boston Orchestra.

They will attend the Tanglewood Festival, which will feature instruction by principals of the famed orchestra.

NORWICH, CONN.
BULLETIN

MAY 13 1953

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~~TIMES-HERALD~~
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best supper clubs. By

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Richard Burgin, concertmaster of Boston Symphony, talks to Anna J. Hoyt and Ted Wight, auditioned for "Tanglewood."

Young Musicians Heard at Y.. Collegium Musicum Dated

A number of outstanding young Utah musicians were auditioned by the Boston Symphony Orchestra when it appeared in Provo May 12. The auditions were for students applying for admission and scholarships at the orchestra's famed summer school of music at Tanglewood, Lenox, Mass., beginning July 6.

Richard Burgin, concertmaster of the orchestra, conducted the auditions held in the Joseph Smith Building Auditorium. Dr. John R. Halliday and Prof. Lawrence Sardoni of the Brigham Young University music department assisted.

Those accepted from auditions conducted all over the United States will be announced later.

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This Clipping From
BIRMINGHAM, ALA.
NEWS

MAY 10 1953

WHILE PURSUING its nationwide tour, the Boston Symphony Orchestra is not forgetting obligations to its summer activities in Tanglewood. In many metropolitan centers auditions are being held for students applying for admission and scholarship study in the Berkshire Music Center (as the summer school is known). In Chicago, for example, the auditions will be held in Orchestra Hall at 6:00 P.M. on May 16, when the orchestra will be in town for a concert. Students who qualify for performance in the student orchestra trained by Leonard Bernstein receive grants covering their tuition.

NEW YORK, N. Y.
HERALD TRIBUNE

APR 7 - 1953

Berkshire Auditions

The Berkshire Music Center will hold auditions in the Carnegie Recital Hall for singers and players of orchestral instruments applying for admission and scholarships in this summer's session. Singers applying for the opera department will be heard tomorrow from 9 to 11 a. m. Instrumentalists will be heard Monday from 10 a. m. to 1 p. m. The center's session at Tanglewood in Lenox, Mass., runs for six weeks, July 5 to Aug. 16.

WICHITA, KAN.
BEACON

JUN 3 1953

18—The Wichita Beacon

STUDENT WINS SUMMER STUDY

A scholarship for summer study at the Berkshire Music Center, Lennox, Mass., has been awarded

W…

The award covers full tuition for the orchestral training course of study. Under auspices of the Boston Symphony Orchestra, the Music Center provides its students with the opportunity to play under such conductors as Charles Munch, Leonard Bernstein, and Pierre Monteux.

Entrance is upon competitive audition. Miss McKibben, the daughter of Mr. and Mrs. Rex McKibben of Winfield, Kas., auditioned in May at Denver, Colo., before George

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OKLAHOMA CITY, OKLA.
OKLAHOMAN

MAY 24 1953

The Berkshire Music Festival scholarship committee has announced the granting of a full tuition scholarship to Kyla Bynum, Oklahoma university student.

The scholarship will enable Miss Bynum to participate in the festival at Tanglewood, Mass.; which is sponsored by the Boston Symphony Orchestra. Conductors for the student orchestra, as well as the Boston Symphony, will be Charles Munsch, Leonard Bernstein and Carlos Chavez.

Miss Bynum will attend the festival from July 2 to August 17 as a student of violin.

SALT LAKE CITY, UTAH
TRIBUNE

MAY 3 1953

Auditions Set For Provo By Symphony

A highlight of the spring musical season in Utah will be the appearance of the Boston Symphony Orchestra in both Salt Lake City and Provo, but of interest to music students is the announcement that the orchestra will hold auditions at Provo for the orchestra's summer school of music at Tanglewood, Lenox, Mass.

The auditions will be held at 6 p.m. May 12 in the Joseph Smith Auditorium.

Students who wish to be considered should contact Dr. John R. Halliday or Prof. Lawrence Sardoni of the Brigham Young University music faculty before May 11.

The Berkshire Music Center, originated in 1940 by the Boston Symphony under the late Serge Koussevitsky, will conduct a six-week session at Tanglewood beginning July 6. Charles Munch, the orchestra's music director and conductor, will direct.

Others who will participate include composer Aaron Copland; William Kroll, violinist; Gregor Piatigorsky, cellist; Ruth Posselt, violinist, and others, including principals of the orchestra.

The instrumental divisions of the school include a full symphony orchestra for advanced students who work under the direction of Leonard Bernstein and intensive work in chamber music.

LOUISVILLE, KY.
COURIER-JOURNAL

JUN 9 - 1953

U. of L. Graduate Gets Trombone Scholarship

Ray Parnes, 21, of 746 S. 18th, will study at the Berkshire Music Festival this summer on a scholarship. Parnes, a trombonist, was graduated Sunday from the University of Louisville School of Music.

He was auditioned for the scholarship by the first trombonist of the Boston Symphony in Cincinnati. The festival at Tanglewood, Mass., is operated by the symphony.

Parnes will be at Tanglewood for six weeks, beginning July 1. He is a graduate of Louisville Male High School and was a scholarship student at the U. of L. He was voted outstanding senior at the Music School.

HARTFORD, CONN.
TIMES

MAY 9 - 1953

Symphony Holds Tanglewood Tests

By IRVING KOLODIN

WHILE pursuing its nationwide tour, the Boston Symphony Orchestra is not forgetting obligations to its Summer activities in Tanglewood.

In many metropolitan centers auditions are being held for students applying for admission and scholarship study in the Berkshire Music Center (as the Summer school is known). Students who qualify for performance in the student orchestra trained by Leonard Bernstein receive grants covering their tuition.

Cir. (D 280,526) (S 303,360)

This Clipping From
WASHINGTON, D. C.
TIMES-HERALD

MAY 3 - 1953

Set Auditions for Berkshire Scholarships

Instrumental auditions for Berkshire Music center scholarship and orchestral participation will be held in Chicago May 16 at 6 p. m. The auditions will coincide with the visit of the Boston Symphony orchestra, some of whose members will conduct the auditions. Applicants who are admitted to the student orchestra receive grants for tuition from the Tanglewood scholarship fund. Students seeking auditions should apply to the office of Orchestra hall, 220 S. Michigan av., Chicago, before May 15, sending name, address, phone number and name of instrument.

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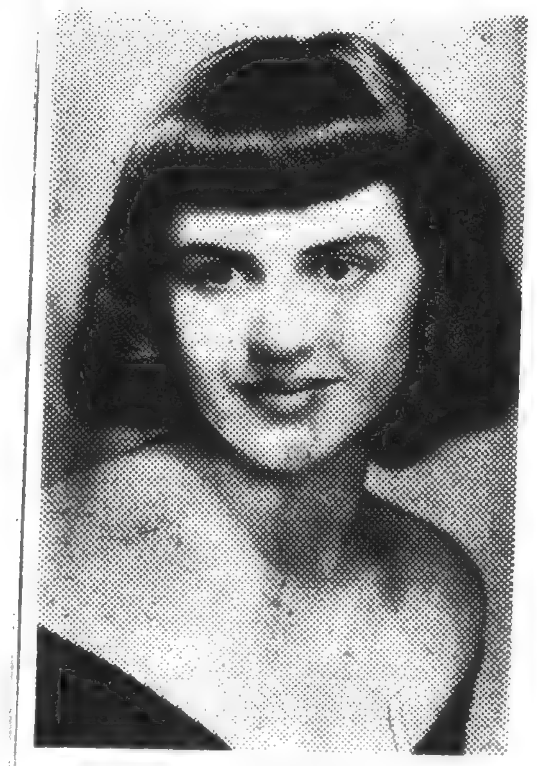
HARTFORD, CONN.
TIMES

MAY 25 1953

Miss Haley Awarded Choral Scholarship



HOPE HALEY

Miss Hope Haley, soprano and senior at the Hartt College of Music, has been awarded a scholarship in choral leadership by the Berkshire Music Festival at Tanglewood, Mass.

Miss Haley will study at Tanglewood for six weeks. She is a pupil of Samuel Bertsche of Hartford and Louis Polanski of the Hartt faculty and will graduate in June with a bachelor of music education degree. She previously received a four-year college tuition grant and yearly music education scholarships.

A few of the works the Tanglewood singers, including Miss Haley, will perform are Haydn's St. Theresa Mass, "A Parable of Death" by Lukas Foss and the Brahms Requiem.

ST. LOUIS, MO.
GLOBE DEMOCRAT

MAR 16 1953

IN

ASPIRING YOUNG musicians of our town who want to audition for the annual scholarship to Berkshire Music Center in Massachusetts have until Wednesday to file applications. The Women's Association of the St. Louis Symphony again is granting a $300 scholarship to the music center, which opens its annual six-week course about July 1. The competition is open to students of orchestral instruments, but you have to be darned good. Only advanced students or young professionals should apply. Applicants must be between the ages of 18 and 25, be residents of Greater St. Louis and intend to make music a profession. Application blanks containing the student's name, address, telephone number, instrument, educational background and musical background must be in the hands of Mrs. Kenneth M. Davis, 6366 Wydown, St. Louis, by Wednesday. Auditions are scheduled for Mar. 25 at the Musicians' Club, 3535 Pine. You take it from there.

Cir. (D 93,339) (S 126,831)

This Clipping From
SALT LAKE CITY, UTAH
TRIBUNE

MAY 31 1953

Naomi San After Winn

By

To Study at Tanglewood

Three Brigham Young University music students, who were auditioned by the Boston Symphony to participate in the Tanglewood Music Festival at Lennox, Mass., have accepted invitations to attend.

They are Glen Williams, Kemmerer, Wyo., a bassoonist, Cherry Beauregard, Fillmore, tuba, and Anna Julia Hoyt, Nephi, violinist.

The trio was among the many auditioned under direction of Richard Burgin, concertmaster for the Boston Orchestra.

They will attend the Tanglewood Festival, which will feature instruction by principals of the famed orchestra.

NORWICH, CONN.
BULLETIN

MAY 13 1953

MUSIC SCHOLARSHIP FOR MISS ELEEN DUSIO

Miss Eleen Dusio, daughter of Mr. and Mrs. Peter Dusio of 465 Dalton avenue, Pittsfield, Mass. who is assistant music supervisor in the Norwich public schools, has been granted a full tuition scholarship in advanced active choral conducting at the Tanglewood Berkshire Music Center, Lenox, Mass.

The Berkshire Music Center is a summer school of music maintained by the Boston Symphony orchestra in connection with its Berkshire festival concerts. It is under the leadership of Charles Munch, music director of the Boston Symphony orchestra.

The central purpose of the Berkshire Music Center is to provide for study of music on an advanced level through experience in actual performance and to offer instruction by established leaders in the various fields of music expression. A limited number is chosen for active study by auditions held during the spring.

Miss Dusio, a graduate from New England Conservatory of Music, Boston, with a bachelor's degree in music education, is taking courses towards a master's degree in music education at the New England Conservatory of Music.

NEW ORLEANS, LA.
STATES

JUN 9 - 1953

Two from LSU Get Scholarships

Richard Braud and Jeanne McCoy of New Orleans, students at Louisiana State university last term, have received scholarships to the Berkshire Music Center, Tanglewood, Mass., July 6-Aug. 16.

Braud, who just received his master of music degree, will study in the opera department under Boris Goldovsky and participate in numerous productions. Son of Mr. and Mrs. Earl Braud, he has sung in many LSU operas.

Miss McCoy, a junior last term in music education, will enroll in the orchestra department. Daughter of Mr. and Mrs. R. W. McCoy, she plays the French horn.

ST. PAUL, MINN.
PIONEER PRESS

MAY 31 1953

U Student Wins Scholarship

Tossi Ichiyanagi of Tokyo, a music student at the University of Minnesota, has been awarded a scholarship in composition to study with the eminent American composer Aaron Copland at the Berkshire Music Center, Tanglewood, Mass., this summer.

Twenty-year-old Ichiyanagi received many music honors in his native Japan before coming to this country last year. He twice won first prize in the annual composition contests sponsored by Minichi, the leading Tokyo newspaper, in competition with Japanese composers of all ages.

Variety - July

Berkshire Fest Sales Up; 2 Operas Commissioned

Lenox, Mass., June 30.

The Berkshire Music Center, at Tanglewood here, has commissioned two young American composers to write operas for it. Opera director Boris Goldovsky announced that Leonard Rosenman, of N. Y., and Louis Mennini, of Rochester, have each received $750 commissions, and will be guests of the Center this summer while working on their operas. Center starts its 11th annual six-week session next Sunday (5).

Meantime, Boston Symphony Orchestra manager George E. Judd announced that the sale of tix for the 1953 Berkshire Festival has passed 1952's mark, with $59,000 of subscription sales already in. These are for the three series of BSO concerts July 31-Aug. 1-2; Aug. 7-8-9. and Aug. 14-15-16.

~~PAGE EIGHTEEN~~ Herald July 4

Munch Arrives to Direct Tanglewood

Charles Munch, music director of the Boston Symphony, has arrived in Tanglewood to assume his summer duties as conductor of the 1953 Berkshire Festival at Lenox after a month's vacation in his native Paris. He will address the opening exercises of the Berkshire Music Center on Sunday afternoon and conduct members of the Boston Symphony in the initial two all-Bach programs in the Theater-Concert Hall, Saturday evening, July 11, and Sunday afternoon, July 12.

~~Lafayette Ga~~

MUSIC

May 2

The Boston Symphony Orchestra announces revisions in its six weekends of concerts in the Theater-Concert Hall and in the Music Shed, at Tanglewood, Lenox, Mass. for the 1953 Berkshire Festival. Charles Munch, the Orchestra's Music Director, will conduct; with Pierre Monteux as Guest Conductor on August 1; Leonard Bernstein on August 8 and 15. An important innovation this season will see the concerts in the 6,000-seat Shed performed consecutively on Friday and Saturday evenings and Sunday afternoons, July 31-August 16; with the chamber concerts in the 1,200-seat Concert Hall, as always on Saturday evenings and Sunday afternoons, July 11-26.

This 16th Berkshire Festival since the open-air concerts were inaugurated in the hills of Western Massachusetts in 1934, the fourteenth since the Boston Symphony Orchestra participated, will mark the first summer in several seasons when Sunday afternoon concerts will be simultaneously broadcast over a coast-to-coast network. The first portion of the concerts, lasting an hour-and-a-half, on July 26, August 2, 9, and 16, will be carried by the Columbia Broadcasting System as part of its summer program of international music festivals. The Berkshire Festival will be the only American event in weekly programs, commencing tomorrow (Sunday, May 3), which will include broadcasts of the Florence, Salzburg, Bayreuth, Edinburgh Festivals in Europe.

Because the Columbia broadcasts commence at 2:30 p. m. Charles Munch has advanced to that hour all of this season's six Sunday afternoon Berkshire Festival programs which in other years have started at 3 p. m. Although the broadcast portion of the program ends at 4 p. m., Tanglewood audiences will hear the remainder of the concerts, following an intermission.

* * *

Eagle 5/21/53

Tanglewood Well Represented On International Music Board

Eight of the 11 members of the international music advisory board of the Congress for Cultural Freedom who recently selected 12 composers to compete for the newly-established 20th Century Masterpiece Awards have been active at Tanglewood. With the European Center of Culture and the Italian National Radio Network the congress will sponsor the contest in Rome next spring.

Four members of the board have been resident teachers of composition at the Berkshire Music Center and a fifth, Carlos Chavez, will come from Mexico to occupy the position for the coming season. Former Tanglewood teachers on the board are Samuel Barber, American composer; Luigi Dallapiccola, Italian; and Arthur Honegger, and Darius Milhaud, French. Igor Stravinsky has heard his music played in the Tanglewood Shed, Benjamin Britten came from England to assist in the first American presentation of his opera, "Peter Grimes," and Virgil Thomson, principal music critic of the New York Herald Tribune, has lectured at the school. Others on the board are Boris Blacher, Francesco Malipiero and Frank Martin.

12 Composers Accept

Acceptances have been received from all 12 composers whose works will be judged in performance by celebrated composers, performing artists and music critics during an international conference April 5 to 15. A winning work will be selected from each of three categories: A violin concerto with a prize of $3000, competed for by Ben Weber, U.S.A., Mario Peragallo, Italy, Carmago Guarnieri, Brazil, and Peter Racine Fricker, Great Britain; for a short symphonic work, approximately $2000, Conrad Beck of Switzerland, Vladimir Vogel, expatriate, Henri Dutilleux, France, and Giselhard Kleber, Germany; and for works for voice and chamber orchestra, about $1200, Camillo Togni, Italy, Jean-Louis Martinet, France and Lou Harrison, U.S.A.

In addition to cash awards, the prize-winning compositions are promised performance by three major European and three major American orchestras, publication, and recording by a leading company. The remaining entries also will be published. The Italian government will contribute the Rome radio orchestra for the performance of the competing works. The prizes are part of a cultural freedom awards program headed by Julius Fleischmann of Cincinnati, Ohio, who was instrumental in sending the Boston Symphony Orchestra to Europe last spring.

Nicholas Nabokov, secretary-general of the congress, announces, "The contest is designed to encourage gifted young musicians from all lands to provide an opportunity for having their works performed. The plan will help remove parochial barriers in contemporary music, and at the same time will enlarge the world's repertoire by adding works of superior quality to the programs of symphony orchestras, chamber music groups and individual performers everywhere."

NORTH ADAMS, MASS.
TRANSCRIPT

AY 16 1953

'Best Congregation Of Talent' Expected At Music Center

With an expected 1,500 candidates to select from, the Berkshire Music center, advanced school for serious students of music at Tanglewood, Lenox, will have "the best congregation of advanced musical talent in some years" when it opens for its 11th season July 5.

That is the opinion of Ralph Berkowitz, dean of the center, who said that 500 applications already are being considered and that more than 1,000 additional inquiries are expected. In past years the school usually has had about 450 enrolled for its six weeks' course which coincides with the Berkshire Symphonic festival season at Tanglewood.

In connection with the current coast-to-coast tour of the Boston Symphony orchestra which presents the festival concerts and supplies many of the instructors for the school, auditions of prospective students are being held in many cities, Mr. Berkowitz said. He asserted, though, that there still are openings in all five divisions of the school: instrumental music which includes orchestral conducting, orchestra and chamber music; choral music including choral conducting, small choirs and the festival chorus; composition, opera and the Tanglewood study group. The latter group, initiated last season, is a department of general music study which makes the resources of Tanglewood available to music educators and amateurs.

Charles Munch, music director of the orchestra and director of the school, announced that Carlos Chavez, Mexican composer-conductor, will join Aaron Copland as teacher of composition, and that Mrs. Lorna Cook de Varon conductor of the New England Conservatory of Music chorus in Boston, will assist Hugh Ross in the Choral department.

NEW YORK HERALD TRIBU

Berkshires Ready for Festivals

By RICHARD V. HAPPEL

PITTSFIELD, Mass.

The Berkshires are all set for their customary busy summer. By far the most ambitious project, of course, will be the Berkshire Festival at Tanglewood by the Boston Symphony Orchestra under Director Charles Munch. For many years, these programs have been presented Thursdays, Saturdays and Sundays. However, this season a change has been effected, with concerts on Fridays, Saturdays and Sundays, July 31 through Aug. 16. The change was made to permit music lovers from New York and Boston to attend all the concerts during an average week end.

Friday and Saturday concerts in the Music Shed will be at 8.30 p. m. Sunday programs will be at 2.30 p. m. this year instead of 3 as previously, a change made necessary because they will be broadcast from that hour until 4 over the Columbia Broadcasting System "Festivals of the World" series. This year the "Little Festival" opens in the Concert Theater at Tanglewood on July 11 and 12, and will continue Saturday nights at 8.30 and Sundays at 2.30 p. m. through July 26. The final Sunday program will go out on the air as the first Tanglewood presentation of the "Festivals of the World" series.

NORTH ADAMS, MASS.
TRANSCRIPT

MAY 2 - 1953

Some of Tanglewood Programs Revised; Broadcasts Planned

Programs for several of the Berkshire festival concerts at Tanglewood, Lenox, in July and August have been revised, it was announced today by Charles Munch, music director of the Boston Symphony orchestra.

Generally speaking, Mr. Munch said, the compositions previously announced will be played although some on different dates than originally announced. There have been a few substitutions on the programs, however.

Mr. Munch said four of the six Sunday afternoon concerts, those on July 26 and Aug. 2, 9 and 16 will be broadcast coast to coast by the CBS as part of its summer program of international music festivals. Because of the broadcasts, all of the Sunday afternoon concerts will start at 2.30 instead of at 3 as in the past summers. This will be the first time in several seasons that Tanglewood concerts have gone on the air.

The festival opens on July 11 and will consist of three week-ends of Saturday evening and Sunday afternoon concerts in the theater concert hall and then three of Friday evening, Saturday evening and Sunday afternoon concerts in the huge music shed.

NEW YORK, N. Y.
HERALD TRIBUNE

JUN 7 - 1953

Music News

Join Tanglewood List

Three artists have been added to the list of soloists in this summer's Berkshire Festival of the Boston Symphony Orchestra at Tanglewood, Lenox, Mass. Jennie Tourel, mezzo-soprano, will sing in Ravel's "Scheherazade" and in Mahler's second symphony under Leonard Bernstein Saturday, Aug. 8. Jorge Bolet will play the B flat minor piano concerto in Pierre Monteux', Tchaikovsky program Sunday afternoon, Aug. 2, and Vera Zorina will be the narrator in Lukas Foss' "Parable of Death" Sunday afternoon, July 26.

NEW YORK, N. Y.
HERALD TRIBUNE

MAY 12 1953

Chavez Opera Is Commissioned

Carlos Chavez, noted Mexican composer and conductor, has been commissioned by Lincoln Kirstein, president of Ballet Society and managing director of the New York City Center, to compose a three-act opera, "The Tuscan Players" with a libretto by Chester Kallman. The work is to be finished by August, 1954. The commission does not guarantee a production, but it is understood that the opera will be first offered to the New York City Opera Company for performance at the City Center.

Ballet Society also announced yesterday that it is planning new commissions to cover its activity for the next five years, including commissions for ballets to Harold Shapero, American composer, and Gottfried von Einem, Austrian composer.

Mr. Chavez will be the [illegible] teacher of composition this summer at the Berkshire Music Center, Tanglewood, Lenox, Mass. Mr. Kallman is [illegible] with W. H. Auden of [illegible] of Igor Stravinsky's "The Rake's Progress," which the Metropolitan Opera produced [illegible] February. Among recent commissions arranged through Ballet Society are Samuel Barber's not yet produced ballet "Souvenirs" and John Coleman's ballet "The Filly" which the New York City Ballet will produce on Tuesday May 19.

NEW YORK, N. Y.
SUNDAY NEWS

MAY 17 1953

Mountain Music

The Berkshire Music Festival will be held from ~~July 11~~ to Aug. 16 at the Tanglewood Estate in Lenox, Mass.,

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This Clipping From
BOSTON, MASS.
TRAVELER

APR 8 - 1953

BERKSHIRE AUDITIONS

Auditions for young musicians seeking admission and scholarships at the Boston Symphony Orchestra's summer school in Tanglewood, Lenox, will be held at Symphony Hall Friday morning at 10 o'clock. Many applications have already been filed at the Berkshire Music Center headquarters in the hall.

[119]

THE NEW YORK TIMES, FRIDAY, MAY 15, 1953.

BERKSHIRE OPENS CENTER ON JULY 5

11th Session in Tanglewood Will Feature Enlargement of Chamber Music Unit

The eleventh session of the Berkshire Music Center will open at Tanglewood, Mass., on July 5. Charles Munch, musical director of the Boston Symphony Orchestra, is director of the school. Aaron Copland is assistant director and Ralph Berkowitz is dean.

Carlos Chavez will join Mr. Copland as teacher of composition, with Irving Fine as assistant. The chamber music department will be enlarged under the leadership of Richard Burgin, concertmaster of the Boston Symphony, with Will Kroll as associate and Gregor Piatigorsky as guest instructor. Ruth Posselt, violinist, will give courses in violin and piano sonata literature, and Mr. Kroll plans a special course on the last four quartets of Beethoven.

Two features initiated last season will be continued--the awarding of tuition grants from the Tanglewood Revolving Scholarship Fund to all students in the active pre-professional division and the activity of the Tanglewood Study Group, a department of general music study for music educators and amateurs conducted by Ingolf Dahl.

Leonard Bernstein, who with Pierre Monteux will be a guest conductor of Berkshire Festival concerts, will head the conducting and orchestral departments of the Berkshire Music Center, assisted by Seymour Lipkin and Lukas Foss.

Hugh Ross will be head of choral music, assisted by James Alifers and Lorna DeVaron. Boris Goldovsky will direct the opera department, assisted by Sarah Caldwell, Paul Ulanowsky, Felix Wolfes, Leo VanWitsen and Ludwig and Laura Zirner.

NEW YORK, N. Y.
TIMES

FESTIVAL ADDS 3 SOLOISTS

Tourel, Bolet and Zorina Will Appear at Tanglewood

Three soloists have been added to the list already announced for the Berkshire Festival by the Boston Symphony Orchestra in the summer at Tanglewood, Lenox, Mass. They are Jennie Tourel, mezzo-soprano; Jorge Bolet, pianist, and Vera Zorina.

Miss Tourel will be the soloist in Ravel's "Sheherazade" and Mahler's Symphony No. 2, with Leonard Bernstein conducting, Aug. 8. Mr. Bolet will play Tchaikovsky's Concerto No. 1 with Pierre Monteux the conductor, Aug. 2. Miss Zorina will be the narrator in the cantata "A Parable of Death" by Lucas Foss, who will lead it, July 26.

This is the last week for series subscriptions, which may be obtained by writing the Festival Office, Symphony Hall, Boston. After June 1 tickets for single concerts will be on sale by mail or telephone to the box office, Tanglewood, Lenox, Mass., phone Lenox 600.

BOSTON, MASS.
MORNING GLOBE

MAY 3 - 1953

Columbia to Broadcast Four Berkshire Concerts

The Columbia Broadcasting System will air four concerts of the Boston Symphony from Tanglewood this Summer. The hookup [illegible] for the concerts [illegible] Sundays of July 26, [illegible] and 16. This will be the [illegible] American [illegible] in the C. B. S. [illegible] of weekly programs of international music festivals which include broadcasts from Florence, Salzburg, Bayreuth and Edinburgh.

Charles Munch, Pierre Monteux and Leonard Bernstein will share conducting the concerts, with Mr. Munch taking the larger number. These Sunday afternoon programs will begin at 2.30 instead of 3, as formerly.

NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE

MAY 1 - 1953

Boston Symphony Revises Programs For Tanglewood

The Boston Symphony Orchestra announces revisions in its six week ends of concerts in the Theatre-Concert Hall and in the Music Shed, at Tanglewood, Lenox for the 1953 Berkshire Festival. Charles Munch, the orchestra's music director, will conduct; with Pierre Monteux as guest conductor on Aug. 1; Leonard Bernstein on Aug. 8 and 15. An important innovation this season will see the concerts in the 6,000-seat Shed performed consecutively on Friday and Saturday evenings and Sunday afteroons, July 31-Aug. 16; with the chamber concerts in the 1,200-seat Concert Hall, as always on Saturday evenings and Sunday afternoons, July 11-26.

This 16th Berkshire Festival since the open-air concerts were inaugurated in the hills of Western Massachusetts in 1934, the fourteenth since the Boston Symphony Orchestra participated, will mark the first summer in several seasons when Sunday afternoon concerts will be simultaneously broadcast over a coast-to-coast network. The first portion of the concerts, lasting an hour and a half, on July 26, Aug. 2, 9 and 16 will be carried by the Columbia Broadcasting System as part of its summer program of international music festivals. The Berkshire Festival will be the only American event in weekly programs, commencing today (Sunday, May 3), which will include broadcasts of the Florence, Salzburg, Bayreuth, Edinburgh Festivals in Europe.

Because the Columbia broadcasts commence at 2:30 p.m, Charles Munch has advanced to that hour all of this season's six Sunday afternoon Berkshire Festival programs which in other years have started at 3 p.m. Although the broadcast portion of the program ends at 4 p.m., Tanglewood audiences will hear the remainder of the concerts, following an intermission.

Music lovers planning to attend the Berkshire Festival concerts still have until June 1 to subscribe to one of the three series of Shed concerts (July 31 to August 16), which entitles them to priority of seating, a saving in price, and admission to any of the six July concerts in the Theatre-Concert Hall. Subscriptions are being handled at the Festival Office, Symphony Hall, Boston 15, Mass., which will file orders received at this time for seats for single concerts and fill them when their sale begins on June 1.

HARTFORD, CONN.
COURANT

MAY 17 1953

Berkshire Music Center To Open Season July 5

Student applications for the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra at Tanglewood, in connection with the Berkshire Festival concerts, considerably surpass those in previous years, according to Ralph Berkowitz, Dean and before the eleventh annual six-week season opens at Lenox, Mass. on July 5, will provide the best congregation of advanced musical talent in some years. Charles Munch, Music Director of the Boston Symphony Orchestra, again serves as the Berkshire Music Center's Director, with Aaron Copland as Assistant Director.

To date the Center's office at Symphony Hall, Boston, is considering 500 applications, and anticipates more than 1,000 additional inquiries, for the summer school in the Berkshire hills.

While the Boston Symphony Orchestra, under Mr. Munch's direction, and with Pierre Monteux as guest conductor, is currently making its first coast-to-coast tour, five weeks of concerts in 26 cities, auditions are being held, mainly on instrumentalist candidates, in 14 cities: Columbus, Cincinnati, Knoxville, New Orleans, Dallas, Tucson, Los Angeles, San Francisco, Provo, Denver, Chicago, Ann Arbor, Toronto and Montreal.

Openings still exist in all five divisions of the school: instrumental music, which includes orchestral conducting, orchestra chamber music; choral music, including choral conducting, small choir, festival chorus; composition; opera, divided into opera dramatics for singers, associates and auditors, song repertoire, coaching and stage directing, scenery and costuming; and the Tanglewood Study Group.

The Tanglewood Study Group, initiated last season, is a department of general music study which makes the resources of Tanglewood available to music educators and amateurs. Those unable to attend the full six-week session may enroll in one of three two-week sessions or two four-week sessions. These enrollments are kept open during the summer.

Eminent Mexican composer-conductor, Carlos Chavez, will join Aaron Copland this summer as teacher of composition, a post previously occupied by such distinguished visitors as Paul Hindemith, Bohuslav Martinu, Samuel Barber, Nikolai Lopatnikov, Arthur Honegger, Darius Nilhaud, Jacques Ibert, Olivier Messaien, Luigi Dallapiccola. In 1928 Mr. Chazvez organized the Symphony Orchestra of Mexico, which he has built into one of the finest ensembles on the continent. Since 1946 he has also been Mexico's Director of Fine Arts. He is the composer of several symphonies including the "Sinfonia India," composed in 1935-36, and given its first concert performance in April 1936, by the Boston Symphony Orchestra, which will be heard on the final Saturday evening program by the orchestra in the Berkshire Festival, on August 15 at Tanglewood.

Another newcomer to the regular faculty will be Lorna Cooke de Varon, who will with James Aliferis, of the University of Minnesota, assist Hugh Ross, head of the choral music department. Mrs. de Varon was a Tanglewood music student for three years, during summers of 1946-47-48 and since that time has been conductor of the chorus of the New England Conservatory of Music in Boston.

The chamber music department is headed by Richard Burgin, Boston Symphony Orchestra concertmaster, with William Kroll, who leads the Kroll Quartet,, as associate, and Gregor Piatigorsky as special guest instructor for part of the session. Principals and other members of the Boston Orchestra will hold classes, with retired members Jean Bedetti, cello; Fernand Gillet, oboe; Georges Laurent, flute; Willem Valkenier, horn; and Miss Ruth Posselt giving special courses in violin and piano sonata literature.

Leonard Bernstein will head the conducting and orchestral departments with Seymour Lipkin and Lukas Foss assisting. Boris Goldovsky will be assisted in the opera department by Sarah Caldwell, Paul Ulanowsky, Felix Wolfes, Leo Van Witsen and Ludwig and Laura Zirner. Irving Fine of Brandeis University, having returned from a year's leave of absence, assists Mr. Copland and Mr. Chavez in composition.

THE ARGONAUT
SAN FRANCISCO, CALIF.

MAY 1 - 1953

The Boston Symphony Orchestra, which will visit San Francisco for concerts at the Opera House on May 7 and 9 will hold instrumental auditions for students applying for admission and scholarship at the Orchestra's Summer School of Music at Tanglewood, Lenox, Massachusetts.

Candidates for audition, to be held at 6 p.m. on May 9 at the Opera House, are requested to contact the San Francisco Symphony Office at the Opera House, UN 1-4008, prior to May 8, giving names and instruments played.

The auditions are open only to performers on orchestral instruments and the piano, and accompanists are not required.

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This Clipping From
WALLACE, IDAHO
PRESS-TIMES

APR 24 [illegible]

Artists' Series Piano Trio Praised

American Piano Trio

Each member of the American Piano Trio—one of three attractions of the Greater Artists Series which the Wilma Theater is sponsoring for the 1953-54 season—is a brilliant virtuoso in his own right, according to Conrad Shelhamer, Wilma Theater manager.

Graduate of the Royal Academy of Music in Hungary and pupil of Zolton Kodaly, Stephen Kovacs has cooncertized all over Europe, won the international Franz Liszt competition for pianists and honorary wards from the cities of Vienna and Budapest, Shelhamer said. Kovacs has supplied musical arrangements for many celebrated piano teams and toured for four years with the Four-Piano Ensemble, according to Shelhamer.

Esther Fernandez, a native of Oregon, made her debut at the age of 14 in San Francisco, and since has won an impressive number of competitions and awards, Shelhamer said. She attended the Julliard School of Music in New York for five years on scholarships, and studied with Rosina Lhevinne and Nadia Reisenberg. In the summer of 1951, she won a scholarship to Tanglewood, where she studied and then performed at the Berskshire Music Center.

Annette Corot, a scholarship student of Mme. Olga Samaroff's, obtained most of her musical education in France, where she studied with Isidore Phillipp and made her formal debut in the Salle Pleyel in Paris. In this country, she had an impressive success after her first New York appearance in a Town Hall recital, when the New York Times commented especially on her, brilliant technique, Shelhamer reported.

NEW YORK, N. Y.
TIMES

MAY 15 1953

BERKSHIRE OPENS CENTER ON JULY 5

11th Session in Tanglewood Will Feature Enlargement of Chamber Music Unit

The eleventh session of the Berkshire Music Center will open at Tanglewood, Mass., on July 5. Charles Munch, musical director of the Boston Symphony Orchestra, is director of the school, Aaron Copland is assistant director and Ralph Berkowitz is dean.

Carlos Chavez will join Mr. Copland as teacher of composition, with Irving Fine as assistant. The chamber music department will be enlarged under the leadership of Richard Burgin, concertmaster of the Boston Symphony, with Will Kroll as associate and Gregor Piatigorsky as guest instructor. Ruth Posselt, violinist, will give courses in violin and piano sonata literature, and Mr. Kroll plans a special course on the last four quartets of Beethoven.

Two features initiated last season will be continued—the awarding of tuition grants from the Tanglewood Revolving Scholarship Fund to all students in the active pre-professional division and the activity of the Tanglewood Study Group, a department of general music study for music educators and amateurs conducted by Ingolf Dahl.

Leonard Bernstein, who with Pierre Monteux will be a guest conductor of Berkshire Festival concerts, will head the conducting and orchestral departments of the Berkshire Music Center, assisted by Seymour Lipkin and Lukas Foss.

Hugh Ross will be head of choral music, assisted by James Alifers and Lorna DeVaron. Boris Goldovsky will direct the opera department, assisted by Sarah Caldwell, Paul Ulanowsky, Felix Wolfes, Leo VanWitsen and Ludwig and Laura Zirner.

THE NEW YORK TIMES, FRIDAY, MAY 15, 1953.

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NEW YORK, N. Y.
TIMES

MAY 24 1953

FESTIVAL ADDS 3 SOLOISTS

Tourel, Bolet and Zorina Will Appear at Tanglewood

Three soloists have been added to the list already announced for the Berkshire Festival by the Boston Symphony Orchestra in the summer at Tanglewood, Lenox, Mass. They are Jennie Tourel, mezzo-soprano; Jorge Bolet, pianist, and Vera Zorina.

Miss Tourel will be the soloist in Ravel's "Sheherazade" and Mahler's Symphony No. 2, with Leonard Bernstein conducting, Aug. 8. Mr. Bolet will play Tchaikovsky's Concerto No. 1 with Pierre Monteux the conductor, Aug. 2. Miss Zorina will be the narrator in the cantata "A Parable of Death" by Lucas Foss, who will lead it, July 26.

This is the last week for series subscriptions, which may be obtained by writing the Festival Office, Symphony Hall, Boston. After June 1 tickets for single concerts will be on sale by mail or telephone to the box office, Tanglewood, Lenox, Mass., phone Lenox 600.

BOSTON, MASS.
MORNING GLOBE

MAY 3 – 1953

Columbia to Broadcast Four Berkshire Concerts

The Columbia Broadcasting System will air four concerts of the Boston Symphony from Tanglewood this Summer. The hookup will be coast-to-coast for the concerts of the Sundays of July 26, Aug. 2, 9 and 16. This will be the only American event in the C. B. S. series of weekly programs of international music festivals which include broadcasts from Florence, Salzburg, Bayreuth and Edinburgh.

Charles Munch, Pierre Monteux and Leonard Bernstein will share conducting the concerts, with Mr. Munch taking the larger number. These Sunday afternoon programs will begin at 2:30 instead of 3, as formerly.

NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE

MAY 1 – 1953

Boston Symphony Revises Programs For Tanglewood

The Boston Symphony Orchestra announces revisions in its six week ends of concerts in the Theatre-Concert Hall and in the Music Shed, at Tanglewood, Lenox for the 1953 Berkshire Festival. Charles Munch, the orchestra's music director, will conduct; with Pierre Monteux as guest conductor on Aug. 1; Leonard Bernstein on Aug. 8 and 15. An important innovation this season will see the concerts in the 6,000-seat Shed performed consecutively on Friday and Saturday evenings and Sunday afteroons, July 31-Aug. 16; with the chamber concerts in the 1,200-seat Concert Hall, as always on Saturday evenings and Sunday afternoons, July 11-26.

This 16th Berkshire Festival since the open-air concerts were inaugurated in the hills of Western Massachusetts in 1934, the fourteenth since the Boston Symphony Orchestra participated, will mark the first summer in several seasons when Sunday afternoon concerts will be simultaneously broadcast over a coast-to-coast network. The first portion of the concerts, lasting an hour and a half, on July 26, Aug. 2, 9 and 16 will be carried by the Columbia Broadcasting System as part of its summer program of international music festivals. The Berkshire Festival will be the only American event in weekly programs, commencing today (Sunday, May 3), which will include broadcasts of the Florence, Salzburg, Bayreuth, Edinburgh Festivals in Europe.

Because the Columbia broadcasts commence at 2:30 p.m, Charles Munch has advanced to that hour all of this season's six Sunday afternoon Berkshire Festival programs which in other years have started at 3 p.m. Although the broadcast portion of the program ends at 4 p.m., Tanglewood audiences will hear the remainder of the concerts, following an intermission.

Music lovers planning to attend the Berkshire Festival concerts still have until June 1 to subscribe to one of the three series of Shed concerts (July 31 to August 16), which entitles them to priority of seating, a saving in price, and admission to any of the six July concerts in the Theatre-Concert Hall. Subscriptions are being handled at the Festival Office, Symphony Hall, Boston 15, Mass., which will file orders received at this time for seats for single concerts and fill them when their sale begins on June 1.

NEW YORK, N. Y.
TIMES

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HARTFORD, CONN.
COURANT

MAY 17 1953

Berkshire Music Center To Open Season July 5

Student applications for the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra at Tanglewood, in connection with the Berkshire Festival concerts, considerably surpass those in previous years, according to Ralph Berkowitz, Dean and before the eleventh annual six-week season opens at Lenox, Mass. on July 5, will provide the best congregation of advanced musical talent in some years. Charles Munch, Music Director of the Boston Symphony Orchestra, again serves as the Berkshire Music Center's Director, with Aaron Copland as Assistant Director.

To date the Center's office at Symphony Hall, Boston, is considering 500 applications, and anticipates more than 1,000 additional inquiries, for the summer school in the Berkshire hills.

While the Boston Symphony Orchestra, under Mr. Munch's direction, and with Pierre Monteux as guest conductor, is currently making its first coast-to-coast tour, five weeks of concerts in 26 cities, auditions are being held, mainly on instrumentalist candidates, in 14 cities: Columbus, Cincinnati, Knoxville, New Orleans, Dallas, Tucson, Los Angeles, San Francisco, Provo, Denver, Chicago, Ann Arbor, Toronto and Montreal.

Openings still exist in all five divisions of the school: instrumental music, which includes orchestral conducting, orchestra chamber music; choral music, including choral conducting, small choir, festival chorus; composition; opera, divided into opera dramatics for singers, associates and auditors, song repertoire, coaching and stage directing, scenery and costuming; and the Tanglewood Study Group.

The Tanglewood Study Group, initiated last season, is a department of general music study which makes the resources of Tanglewood available to music educators and amateurs. Those unable to attend the full six-week session may enroll in one of three two-week sessions or two four-week sessions. These enrollments are kept open during the summer.

Eminent Mexican composer-conductor, Carlos Chavez, will join Aaron Copland this summer as teacher of composition, a post previously occupied by such distinguished visitors as Paul Hindemith, Bohuslav Martinu, Samuel Barber, Nikolai Lopatnikov, Arthur Honegger, Darius Nilhaud, Jacques Ibert, Olivier Messaien, Luigi Dallapiccola. In 1928 Mr. Chazvez organized the Symphony Orchestra of Mexico, which he has built into one of the finest ensembles on the continent. Since 1946 he has also been Mexico's Director of Fine Arts. He is the composer of several symphonies including the "Sinfonia India," composed in 1935-36, and given its first concert performance in April 1936, by the Boston Symphony Orchestra, which will be heard on the final Saturday evening program by the orchestra in the Berkshire Festival, on August 15 at Tanglewood.

Another newcomer to the regular faculty will be Lorna Cooke de Varon, who will with James Aliferis, of the University of Minnesota, assist Hugh Ross, head of the choral music department. Mrs. de Varon was a Tanglewood music student for three years, during summers of 1946-47-48 and since that time has been conductor of the chorus of the New England Conservatory of Music in Boston.

The chamber music department is headed by Richard Burgin, Boston Symphony Orchestra concertmaster, with William Kroll, who leads the Kroll Quartet,, as associate, and Gregor Piatigorsky as special guest instructor for part of the session. Principals and other members of the Boston Orchestra will hold classes, with retired members Jean Bedetti, cello; Fernand Gillet, oboe; Georges Laurent, flute; Willem Valkenier, horn; and Miss Ruth Posselt giving special courses in violin and piano sonata literature.

Leonard Bernstein will head the conducting and orchestral departments with Seymour Lipkin and Lukas Foss assisting. Boris Goldovsky will be assisted in the opera department by Sarah Caldwell, Paul Ulanowsky, Felix Wolfes, Leo Van Witsen and Ludwig and Laura Zirner. Irving Fine of Brandeis University, having returned from a year's leave of absence, assists Mr. Copland and Mr. Chavez in composition.

THE ARGONAUT
SAN FRANCISCO, CALIF.

MAY 1 – 1953

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NEWARK, N. J.
STAR-LEDGER

MAY 3 - 1953

RADIO AND TELEVISION

Previews to be opened today of 'World Music Festivals'

By JOHN LESTER

A broadcasting event of first importance, a series of famous "World Music Festivals," will be brought to the American public by CBS radio, beginning today from 2:30 to 4 P. M. This is one of the most ambitious musical series of its kind in broadcasting and the only one ever to carry the major European music festivals.

"World Music Festivals" will be a consecutive series of 23 hour-and-a-half weekly broadcasts extending through the summer and will take over the time-period currently occupied by the New York Philharmonic Sympony programs.

James Fassett, director of music for CBS radio and for the past four years commentator for the New York Philharmonic Symphony broadcasts, is in charge of the series and will account for its commentary on the air.

* * *

TODAY, ON THE SERIES premiere, Fassett will present a preview broadcast of presentations (this preview will be continued for the next three Sundays using various musical groups to be heard in the full series) of the London Philharmonic Orchestra, the Vienna Philharmonic Orchestra and the orchestra of the Maggio Musicale, of Florence, Italy.

Other groups to be heard will include the Bayreuth Wagnerian Opera Festival, in Germany; the first International Bergen Music Festival, in Norway; the Edinburgh International Festival of Music and Drama in Scotland; the Sibelius Festival in Helsinki, Finland, and the Tanglewood Music Festival in Stockbridge, Mass., which will be the American contribution to the series.

Fassett is also negotiating for the presentation of a concert by the Santa Cecelia Orchestra of Rome, conducted by Leopold Stokowski.

* * *

THIS IS A PRIME series for more than one reason.

Most American music lovers, as you no doubt know, have been unable to visit the great European festivals.

Now, however, through the "World Music Festivals" series, they will be able to hear the actual performance of world-renowned music festivals of the old world, in addition to an American festival, which matches most of them in fame and prestige.

The American contribution will be four concerts of the famous Berkshire Festival, to be broadcast directly from Tanglewood, Mass.

These particular concerts won't be heard until July [illegible], Aug. 2, 9 and 16, however.

They will be played by the Boston Symphony Orchestra under the direction of Charles Munch, with the exception of the Aug 2 concert, which will be conducted by Pierre Monteux.

* * *

THESE BERKSHIRE concerts, famous with classical music lovers all over the country, began in 1934.

The Boston Symphony was engaged in 1936 and the concerts were planned and realized under the direction of the late Serge Koussevitzky.

The scope of the festival and its attendance of 100,000 people, is drawn from all parts of the United States but, huge as this audience is, it will be no match for the estimated 10,000,000 or so who will be tuned in beginning this afternoon.

"World Music Festivals" is largely the result of a trend, a definite and substantial upswing in classical music interest in this country that has taken place in the last 20 years, especially in the last five.

Interest in classical music in that latter period has increased as much as 1500 per cent, according to figures gathered by recording companies and audience checks by producers of musical series on radio and television.

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BOSTON, MASS.
HERALD
MAY 10 1953

Berkshire Festival Programs Announced

Charles Munch, conductor of the Boston Symphony Orchestra, announces the programs for the Berkshire Festival Concerts to be given at Tanglewood, this orchestra's summer home in Lenox, Mass. The Festival will extend from July 11 to Aug. 16. In the first three weekends concerts will be given on Saturday evenings and Sunday afternoons, the first week being devoted to the music of Bach, the second to Mozart and the third to Haydn and to contemporary composers (Strauss, Milhaud, Ravel and Foss).

The concerts in the great Music Shed will be given on Friday evenings (in place of the customary Thursdays), Saturday evening and Sunday afternoons. The programs for Series A (July 31, Aug. 1, 2) will include: Beethoven—Overture to Leonore No. 3; Mendelssohn—Violin Concerto (soloist, Zino Francescatti); Copland — Appalachian Spring Ravel:—"Bolero"; All-Tchaikovsky program, Pierre Monteux, guest conductor—"Hamlet" Overture, Suite "Mozartiana," "Romeo and Juliet" Overture, Symphony No. 5. Schumann—"Manfred" Overture; Foss—Piane Concerto (the composer as soloist); Mendelssohn—"Italian Symphony; Liszt—"Mephisto Waltz."

Series B (Aug. 7, 8, 9): Handel—"Water Music"; Barber—Adagio for Strings"; Saint-Saens—Cello Concerto (soloist, Gregor Piatigorsky); Strauss—"Don Quixote"; Berlioz—Dramatic Symphony "Romeo and Juliet"; Koussevitzky Memorial Concert (Leonard Bernstein, guest conductor); Haydn — Symphony No. 102; Mahler — Symphony No. 2 ("Resurrection").

Series C (Aug. 14, 15, 16): Cherubini — "Anacreon Overture" Schubert — "Unfinished Symphony; Ravel — Piano Concerto for the Left Hand (soloist, Seymour Lipkin); Wagner—Prelude and Love-Death from "Tristan," "A Siegfried Idyl," "Die Meistersinger," excerpts from Act III; Hindemith—Concerto for Strings and Brass— Brahms Symphony No. 2; Chavez—"Sinfonia India" (Leonard Bernstein, guest conductor); Brahms—"Requiem."

Charles Munch will conduct each concert except on Aug. 1, 9 and 15. The Berkshire Music Center will be under his direction also and will hold its 11th term concurrent with the Festival season at Tanglewood. Subscriptions are being taken at Symphony Hall, Boston, for the Shed Series A, B and C.

BROOKLYN, N. Y.
BROOKLYN DAILY
APR 29 1953

Youth Hosteling Project Set At Local "Y"

Once again, the Young Men's and Young Women's Hebrew Association of Williamsburg has come across with a very commendable project for helping the teen-ager, the adolescent and the adult, in planning for an unusual summer vacation. The newest project is known as Youth Hosteling or the inauguration of a series of subsidized bicycle tours and hiking trips.

The program calls for an adventure in hosteling. It is an inexpensive and enjoyable way of traveling and vacationing. On these trips, young men and women will travel on bicycles or by foot stopping at hostels (dormitories), camps, and state parks. These facilities have separate sleeping quarters and washrooms for men and women. Trained and experienced group leaders will be on each trip.

Many trips are being planned for the summer months, and the fun and spirit of camping will be experienced by the participants amid a constant change of shifting scenery. Trips will be of six, twelve and seventeen days in length. The first trip will start late in June and will cover parts of New York, Connecticut and Massachusetts. Other trips have been arranged for the Connecticut Valley, Berkshire Music Festival, Cape Ann, Cape Cod, Nantucket and Martha's Vineyard.

WORCESTER, MASS.
TELEGRAM
MAY 3 - 1953

World Music Festivals Open Today

For the first time in radio history, the major European music festivals will be brought to the American people in a consecutive series of 23 hour-and-a-half weekly broadcasts this Summer, according to a joint announcement by Ward M. Canaday, president of Willys-Overland Motors Inc., which will sponsor the broadcasts, and Adrian Murphy, president of the CBS Radio Network.

The music festival broadcasts will begin today at 2.30 p. m. over WTAG.

James Fassett, director of music for CBS Radio and for the past four years commentator for the New York Philharmonic-Symphony broadcasts, will be in charge of the music festival programs.

In Europe he will visit seven music festivals to record the high points of their music making and to add his own colorful commentary. Later he will visit Tanglewood to cover this most famous American fastival. The series will continue 23 weeks, until the resumption of the Philharmonic broadcasts next Fall.

Four concerts of the famous Berkshire Festival, broadcast directly from Tanglewood, will be heard on July 26, August 2, 9 and 16. The concerts will be played by the Boston Symphony Orchestra under the direction of Charles Munch, with the exception of the concert of August 2, which will be conducted by Pierre Monteux.

WILMINGTON, DEL.
JOURNAL-EVERY EVENING

MAY 4 - 1953

Kiwanis Club to Hear 'Song Portrait' of U. S.

Miss Frances Lehnerts

Miss Frances Lehnerts, concert mezzo-soprano, will present a "Song Portrait of America" at the meeting of the Wilmington Kiwanis Club in the Hotel DuPont at noon Wednesday.

Miss Lehnerts, a winner of the Juilliard Fellowship, has been soloist with such conductors as Dimirti Metropoulos, Leonard Bernstein, and Thor Johnson, and has sung in opera with the Mexico Opera Nationale, the Berkshire Festival, Chautauqua Festival, and the New Opera Company.

The program was arranged by Clark Maynard, director of music for the Wilmington public schools, and chairman of the club's music committee.

WORCESTER, MASS.
TELEGRAM

MAY 17 1953

Tanglewood Series To Be Broadcast

The planned schedule for WTAG-CBS' "World Music Festivals" broadcasts of seven major European music events and the Tanglewood Festival in Massachusetts has been announced.

The series, first of its kind in radio history, will begin its broadcasts of European music of 1953 on Sunday, May 31, and will continue to present highlights and sidelights of the world's major music festivals each Sunday afternoon through Oct. 4.

James Fassett, CBS director of music, has already left for Europe to visit the festivals there, record their highlights and add his own commentary.

The schedule follows:

Sunday, May 31, Santa Cecilia Orchestra of Rome, Leopold Stokowski, guest conductor, performing at the Academia di Santa Cecilia.

June 7, Maggio Musicale of Florence, Italy. The seldom-performed opera "Medea" by the early 19th century composer Luigi Cherubini will be presented during this festival, and excerpts from this performance are scheduled to be broadcast.

Oslo Philharmonic

June 14 and 21, First International Festival of Bergen, including concerts of the Oslo Philharmonic Orchestra conducted by Odd Gruner-Hegge and the Bergen Symphony Orchestra conducted by Carl Garaguly and Otto Klemperer.

These broadcasts also will include excerpts from concerts given at Troldhaugen, the home of Edvard Grieg; as well as folk music, drama and folklore of Norway.

June 28 and July 5, Sibelius Festival in Helsinki, Finland. Music of Sibelius and other Finnish composers will be performed by the Helsinki City Symphony Orchestra and the Finnish Radio Symphony Orchestra, under Leopold Stokowski as guest conductor, as well as under their regular conductors, Tauno Hannikainen, Nils-Eric Fougstedt and Jussi Jalas.

July 12 and 19, Holland Festival at The Hague, Schveningen and Amsterdam. This full-month festival will present orchestral concerts by five distinguished symphonic groups, in addition to operas, choral concerts, lieder recitals, chamber music, ballet and drama.

Berkshire Concerts

July 26, Aug. 2, 9 and 16 Berkshire Festival at Tanglewood, Mass. These four broadcast concerts will be performed by the Boston Symphony Orchestra, with Charles Munch as conductor for three of the programs. The concert of Aug. 2 will be conducted by Pierre Monteux.

Aug. 23 and 30—Salzburg Festival, originating in the German city where Mozart made his home. Mr. Fassett plans to present a concert by the Vienna Philharmonic Orchestra, the world's oldest orchestra, conducted during the festival by Guido Cantelli, Wilhelm Furtwangler and Bruno Walter, among others. Excerpts from operatic and dramatic performances also are scheduled for broadcast.

Sept. 6, Richard Wagner Festival in Bayreuth, the little German town where Wagner made his home and built his famous opera house. Scenes from one of the "Ring" operas are scheduled for broadcast, as performed under the direction of the composer's two grandsons, Wolfgang and Wieland Wagner.

This Clipping From
HARTFORD, CONN.
COURANT

APR 19 1953

Boston Symphony Announces Plans For Tanglewood

The Boston Symphony [illegible] tra, which has been [illegible] in Hartford since the 188[illegible] will return for its [illegible] tive year on the Bushnell [illegible] phony Series next season [illegible] just announced detailed pla[illegible] its summer concerts at [illegible] wood in the Berkshires

NEW YORK, N. Y.
HERALD TRIBUNE

Summer Music Festivals Are Making Early Plans

By ARTHUR BERGER

[illegible] New [illegible] Summer Festival [illegible] New [illegible] held from [illegible] of Rennie [illegible] one program a day [illegible] Mozart [illegible] Concerto in A major [illegible] soloist [illegible] composer as [illegible] Clarence Adler [illegible] the final concert [illegible] Ravel's piano concerto [illegible] Among the contemporary [illegible] In the course [illegible] festival besides the [illegible] William Schuman's Fifth Symphony and Dinu [illegible] Suite, "Tziganes."

• • •

Bach and Mozart will again be [illegible] in the programs by the [illegible] Boston Symphony in the Theater-Concert Hall at Tanglewood on the three consecutive week ends starting July 11. As before, the concerts will be held Saturday nights and Sunday afternoons, and Charles Munch will be the conductor. Five of Bach's Brandenburg Concertos, two of his orchestral suites and his cantata, "Jesu der Du Meine Seele," are listed for the first week end's pair of concerts. The Mozart programs, on the second week end, will include the Violin Concerto in G major, with Isaac Stern as soloist, as well as the "Prague" and "Jupiter" Symphonies, Sinfonie Concertante, Divertimento (K. 136) and Serenade (K. 361). The last week end, before the major concert series opens in the Tanglewood Shed, will provide the occasion for Lukas Foss to conduct his cantata, "A Parable of Death." Haydn's Symphonies Nos. 93 and 100 and his "St. Theresa" Mass are also scheduled for the final week end.

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The concerts in the great Music Shed will be given on Friday evenings (in place of the customary Thursdays), Saturday evening and Sunday afternoons. The programs for Series A (July 31, Aug. 1, 2) will include: Beethoven—Overture to Leonore No. 3; Mendelssohn—Violin Concerto (soloist, Zino Francescatti); Copland — Appalachian Spring Ravel:—"Bolero"; All-Tchaikovsky program, Pierre Monteux, guest conductor—"Hamlet" Overture, Suite "Mozartiana," "Romeo and Juliet" Overture, Symphony No. 5. Schumann—"Manfred" Overture; Foss—Plane Concerto (the composer as soloist); Mendelssohn—"Italian Symphony; Liszt—"Mephisto Waltz."

Series B (Aug. 7, 8, 9): Handel—"Water Music"; Barber—'Adagio for Strings"; Saint-Saens—Cello Concerto (soloist, Gregor Piatigorsky); Strauss—"Don Quixote"; Berlioz—Dramatic Symphony "Romeo and Juliet"; Koussevitzky Memorial Concert (Leonard Bernstein, guest conductor); Haydn — Symphony No. 102; Mahler — Symphony No. 2 ("Resurrection").

Series C (Aug. 14, 15, 16): Cherubini — "Anacreon Overture" Schubert — "Unfinished Symphony; Ravel — Piano Concerto for the Left Hand (soloist, Seymour Lipkin); Wagner—Prelude and Love-Death from "Tristan," "A Siegfried Idyl," "Die Meistersinger," excerpts from Act III; Hindemith—Concerto for Strings and Brass— Brahms Symphony No. 2; Chavez—"Sinfonia India" (Leonard Bernstein, guest conductor); Brahms—"Requiem."

Charles Munch will conduct each concert except on Aug. 1, 9 and 15. The Berkshire Music Center will be under his direction also and will hold its 11th term concurrent with the Festival season at Tanglewood. Subscriptions are being taken at Symphony Hall, Boston, for the Shed Series A, B and C.

BOSTON, MASS.
TRAVELER

[illegible] 1953

Berkshire Chamber Series Announced

Programs and soloists for six concerts in the Theater-Concert Hall at Tanglewood, Lenox, on three successive weekends from July 11 to July 26 as introduction to the main concert series in the Shed, have been announced for the 19th Berkshire Festival.

Seats for the concerts, to be given by the Boston Symphony with Charles Munch conducting on Saturdays at 8:30 P. M. and Sundays at 3 P. M., are available at this time only to subscribers for one of the three series of Shed concerts which follow from July 31 to August 16.

Priority of seating and a saving in price is given series members. Orders are being accepted now at the Festival Office, Symphony Hall, for seats for single concerts, and these will be filled after June 1.

Two Bach programs, Saturday, July 11 and Sunday, July 12, will include the Brandenburg Concertos 1, 2, 3, 5 (concert master Richard Burgin, violin solo; Doriot Anthony, first flute, flute solo; Lukas Foss, piano), and 6. Also Suite 2 for Flute and Strings (Doriot Anthony, soloist); Suite 3; and Cantata 78, "Jesu der du meine Seele" for solo quartet, chorus and orchestra (Hugh Ross, conductor).

A pair of Mozart programs will be played Saturday, July 18, and Sunday, July 19, to include Divertimento, K. 136 for Strings; Violin Concerto in G, K. 216 (Isaac Stern, soloist); Serenade for 13 Wind Instruments, K. 361; the "Prague" Symphony; Overture to "The Marriage of Figaro"; Sinfonia Concertante for Violin and Viola (Isaac Stern violin, Joseph de Pasquale, first viola, soloists); "Eine kleine Nachtmusik"; the "Jupiter Symphony."

A feature of the final weekend of theater concerts, one of contemporary works, one of Haydn, Saturday, July 25, and Sunday, July 26, will be the Cantata, "A Parable of Death," by Lukas Foss, young American composer-pianist, which was commissioned by the Louisville, Ky., Orchestra and had its world premiere there March 11. As on that occasion, the composer has been invited to conduct, and Vera Zorina will be the narrator. For narrator, chorus, tenor soloist and orchestra, "A Parable of Death" is from "Geschichten vom lieben Gott" by the Austrian poet Rainer Maria Rilke, English version by Anthony Hecht.

The balance of the contemporary program will be Richard Strauss' Divertimento, Op. 86 (after Couperin), Darius Milhaud's "La Creation du Monde," Maurice Ravel's "Le Tombeau de Couperin." The Haydn program will contain the St. Theresa Mass for Chorus, Soloists and Orchestra (Hugh Ross, conductor); Symphonies 93 and 100 ("Military").

NEW YORK, N. Y.
TIMES

MAY 1 - 1953

CHANGE AT TANGLEWOOD

Dates Shifted for Monteux and Bernstein—Broadcast Planned

The Boston Symphony Orchestra has announced revisions in its schedule for the Berkshire Music Festival, which opens July 11 with an all-Bach program in the concert hall at Tanglewood, Mass.

Under the new arrangements Pierre Monteux will conduct on Sunday, Aug. 2, and Leonard Bernstein on Aug. 8 and 15. Charles Munch is the regular conductor.

Parts of the festival, beginning with the program of Sunday, July 26, will be broadcast by the Columbia Broadcasting System, marking the first network presentation of the open-air concerts.

SPRINGFIELD, MASS.
EVE. NEWS

MAY 2 - 1953

TIME CHANGES ARE ANNOUNCED AT TANGLEWOOD

National Broadcast of Sunday Afternoon Concerts Set This Year

The Boston Symphony Orchestra announces revisions in its six week ends of concerts in the theater-concert hall and in the music shed, at Tanglewood, Lenox, for the 1953 Berkshire Festival. Charles Munch, the orchestra's music director, will conduct; with Pierre Monteux as guest conductor on Aug. 1; Leonard Bernstein on Aug. 8 and 15. An important innovation this season will see the concerts in the 6000-seat shed performed consecutively on Friday and Saturday evenings and Sunday afternoons, July 31—Aug. 16; with the chamber concerts in the 1200-seat concert hall, as always on Saturday evenings and Sunday afternoons, July 11-26.

National Hookup

This 16th Berkshire Festival since the open-air concerts were inaugurated in the hills of Western Massachusetts in 1934, the 14th since the Boston Symphony Orchestra participated, will mark the first summer in several seasons when Sunday afternoon concerts will be simultaneously broadcast over a coast-to-coast network. The first portion of the concerts, lasting an hour-and-a-half, on July 26, Aug. 2, 9, and 16, will be carried by the Columbia Broadcasting System as part of its summer program of international music festivals. The Berkshire Festival will be the only American event in weekly programs, commencing tomorrow, which will include broadcasts of the Florence, Salzburg, Bayreuth, Edinburgh Festivals in Europe.

Time Change

Because the Columbia broadcasts commence at 2.30 p. m. Charles Munch has advanced to that hour all of this season's six Sunday afternoon Berkshire Festival programs which in other years have started at 3. Although the broadcast portion of the program ends at 4, Tanglewood audiences will hear the remainder of the concerts, following an intermission.

Music lovers planning to attend the Berkshire Festival concerts still have until June 1 to subscribe to one of the three series of shed concerts (July 31 to Aug. 16), which entitles them to priority of seating, a saving in price, and admission to any of the six July concerts in the Theater-Concert Hall. Subscriptions are being handled at the Festival office, Symphony Hall, Boston 15, which will file orders received at this time for seats for single concerts and fill them when their sale begins on June 1.

SPRINGFIELD, MASS.
REPUBLICAN

MAY 3 - 1953

Four Tanglewood Sunday Concerts to Be Broadcast

Boston, May 2 — The Boston Symphony Orchestra announces revisions in its six week ends of concerts in the Theater-Concert Hall and in the Music Shed, at Tanglewood, Lenox, for the 1953 Berkshire Festival. Charles Munch, the orchestra's music director, will conduct; with Pierre Monteux as guest conductor on Aug. 1; Leonard Bernstein on Aug. 8 and 15.

An important innovation this season will see the concerts in the 6000-seat shed performed consecutively on Friday and Saturday evenings and Sunday afternoons, July 31-Aug. 16; with the chamber concerts in the 1200-seat Concert Hall as always on Saturday evenings and Sunday afternoons, July 11-26.

Starting Time Advanced

This 16th Berkshire Festival since the open-air concerts were inaugurated in the hills of Western Massachusetts in 1934, the 14th in which the Boston Symphony Orchestra has participated, will mark the first summer in several seasons when Sunday afternoon concerts will be simultaneously broadcast over a coast-to-coast network. The first portion of the concerts, lasting an hour and a half, on July 26, Aug. 2, 9 and 16, will be carried by the Columbia Broadcasting System as part of its summer program of international music festivals.

The Berkshire Festival will be the only American event in weekly programs, commencing today (Sunday, May 3), which will include broadcasts of the Florence, Salzburg, Bayreuth, Edinburgh Festivals in Europe.

Because the Columbia broadcasts commence at 2.30 p. m., Mr. Munch has advanced to that hour all of this season's six Sunday afternoon Berkshire Festival programs which in other years have started at 3 p. m. Although the broadcast portion of the program ends at 4 p. m., Tanglewood audiences will hear the remainder of the concerts, following an intermission.

Music lovers planning to attend the Berkshire Festival concerts still have until June 1 to subscribe to one of the three series of Shed concerts.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

MAY 1 - 1953

Festival Program Is Revised; Sunday Concerts To Be Aired

The Boston Symphony Orchestra today announces revisions in its programs to be heard at the Berkshire Festival, Tanglewood, Lenox, on the six week-ends beginning July 11 and ending Aug. 16. Principal changes are in the music for the Sunday afternoon concerts, which will be broadcast over a nation-wide network by Columbia Broadcasting Company.

The Tanglewood concerts will be the only American programs in the weekly international festival series, which will start Sunday afternoon at 2.30, and will include the European summer festivals of Florence, Salzburg, Bayreuth and Edinburgh.

Monteux, Bernstein Guests

Charles Munch, the orchestra's music director, will conduct all concerts excepting those of Aug. 2, when Pierre Monteux will be guest conductor, and Aug. 8 and 15, when Leonard Bernstein will occupy the podium.

To accommodate the broadcasts all Sunday concerts at Tanglewood will start at 2.30, instead of 3, as in previous years. The evening programs will open at 8.30 as usual. The last four Sunday concerts will be heard on the air.

Tickets for the Shed concerts at season rates are available until June 1. A series ticket entitles the holder to priority in seating, a saving in price and the privilege of purchasing tickets for any of the chamber concerts on the first three week ends in the theatre. Single seats for all programs will be on sale beginning June 1. Information and tickets are sent on request to Symphony Hall, Boston.

The revised programs follow:

IN THE THEATRE-CONCERT HALL

July
11 Brandenburg concertos, 1, 2, 3, 5, ... Bach
Lukas Foss, soloist.
12 Cantata No. 78, Jesu, der mu meine Seelo .... Bach
Suites 2 and 3.
Hugh Ross, conductor.
18 Divertimento for Strings, K. 136; Concerto for violin in G major...Mozart
Isaac Stern, soloist.
Serenade for 13 Winds; Symphony in D major, Prague .... Mozart
19 Overture to The Marriage of Figaro; Symphony Concertante for violin and viola .... Mozart
Isaac Stern and Joseph DePasquale, soloists.
Eine Kleine Nachtmusik; Symphony in C major, Jupiter .... Mozart
25 St. Theresa's Mass; Symphony No. 95; Symphony No. 100, Military .. Haydn
Hugh Ross, conductor.
26 Divertimento after Couperin;..Strauss
Le Tombeau de Couperin ...... Ravel
Classical Symphony .... Prokofieff
La Creation du Monde ...... Mihaud
A Parable of Death .... Foss
Cantata with narrator, chorus, tenor and orchestra, conducted by the composer.
Vera Zorina, narrator.

IN THE MUSIC SHED

31 Overture to Lenore .... Beethoven
Violi Concerto in E minor, ... Mendelssohn
Zino Francescatti, soloist.
Appalachian Spring .... Copland
Bolero .... Ravel
Aug.
1 Overture to Manfred .... Schumann
Piano Concerto (composer as soloist), ... Foss
Italian Symphony ...... Mendelssohn
Symphoic Metamorphosis on Themes of Weber .... Hindemith
2 Serenade for Strings; Symphony No. 5; Piano Concerto ...... Tchaikovsky
Jorge Bolet, soloist.

SERIES B

7 Romeo and Juliet .... Berlioz
Dramatic Symphony with Chorus and Soloists.
8 Symphony No. 102 in B flat .. Haydn
Symphony No. 2, Resurrection, ... Mahler
9 Symphony in B flat, No. [illegible] .... Schubert
Adagio for Strings .... Barber
Don Quixote .... Strauss
Gregor Piatigorsky and Joseph de Pasquale, soloists.
Concerto for Cello ...... Saint-Saens
Piatigorsky, soloist.

SERIES C

14 A German Requiem .... Brahms
15 Symphony No. 4 .... Sibelius
Sinfonia India .... Chavez
Symphony No. 2 .... Brahms
16 Unfinished Symphony ...... Schubert
Bourree Fantasque .... Chabrier
Prelude and Love-Death, Tristan and Isolde .... Wagner
A Siegfried Idyl, Die Meistersinger, excerpts from Act 3 .... Wagner
Piano Concerto for the left hand, ... Ravel
Seymour Lipkin, soloist.

THE NEW YORK TIMI

MUSIC FESTIVAL OPENS IN BERKSHIRES JULY 11

The nineteenth Berkshire Music Festival will open at Tanglewood, Mass., Saturday evening, July 11, and Sunday afternoon, July 12, with a pair of all-Bach programs by the Boston Symphony Orchestra, conducted by Charles Munch. Works to be heard are the "Brandenburg" concertos Nos. 1, 2, 3 and 5, Suites 2 and 3 and Cantata No. 78, "Jesu, der du meine Seele."

A pair of Mozart programs will be played on July 18 and 19 by Mr. Munch and the orchestra, featuring the Violin Concerto in G (K. 216), with Isaac Stern as soloist; the "Prague" and "Jupiter" Symphonies; the Overture to "The Marriage of Figaro" and "Eine Kleine Nachtmusik."

At the final week-end of Tanglewood concerts the offerings will be the "St. Theresa Mass" of Haydn; that composer's Symphonies Nos. 93 and 100; and works of Lukas Foss, Richard Strauss, Milhaud and Ravel.

Auditions for scholarships at the Berkshire Music Center will start at Carnegie Recital Hall this week. Singers will be heard Wednesday morning at 9 o'clock, instrumentalists Monday, April 13, at 10. Those desiring to audition should notify the Berkshire Music Center office in Symphony Hall, Boston.

NEW YORK, N. Y.
TIMES

APR [illegible] 0 1953

European Music Fetes Listed

Recorded versions of major European music festivals will be broadcast each Sunday from 2:30 to 4 P. M. for twenty-three weeks by the C. B. S. radio network, beginning May 3. James Fassett, the network's director of music, who is leaving soon for Europe, will be in charge of the programs.

He has started negotiations with the Baireuth Wagnerian Opera Festival in Germany, the first International Bergen Music Festival in Norway, the Edinburgh International Festival of Music and Drama in Scotland, the Festival of Music and Drama in the Netherlands, the Maggio Musicale in Florence, Italy; the Salzsburg Festival in Austria and the Sibelius Festival in Helsinki, Finland. The summer series also will cover the Tanglewood ~~Music Festival~~ in Stockbridge, Mass.

The broadcasts will be sponsored by Willys-Overland Motors, Inc., and will continue until the New York Philharmonic-Symphony programs resume in the fall.

24 SYRACUSE HERALD-AMERICAN, Sunday, April 5, 1953

Note Conductors Symposium In Philadelphia in Fall; Music in Tanglewood

This date in music: 1809 Albert Roussel, French composer born; 1914, first performance, in Paris, of Stravinsky's "Rite of Spring," as an orchestra piece.

By E. V. W.

WORD COMES from the American Symphony Orchestra League offices in Charleston, W. Va., that the Philadelphia Orchestra and the League will have a second presentation of the Conductors Symposium in Philadelphia Sept. 28-Oct. 2 next. The Symposium is widely recognized as a first step of U. S. professional symphonies to "offer study, opportunities, recognition and encouragement" to the nation's community symphony directors.

CONDUCTORS in attendance at the Symposium will work closely with Eugene Ormandy, conductors of the Philadelphia Orchestra. They will attend all Philadelphia Orchestra rehearsals and concerts and will participate in seminars and consultations with Philadelphia Orchestra members and administrative staff during their Philadelphia visit. Mrs. Helen M. Thompson, executive secretary of the American Symphony Orchestra League, states that many applications have been received in the hope that the Symposium will be repeated. Conductors from all sections of the nation are eligible to apply for certification to the Symposium.

CHARLES MUNCH, conductor of the Boston Symphony Orchestra, announces that the Berkshire Festival concerts to be given in "Tanglewood," near Lenox, Mass., the Orchestra's summer home, will extend from July 11 to Aug. 16. In the first three weekends, concerts will be presented Saturday nights and Sunday afternoons in the Theater Concert Hall. The first week will be devoted to the music of Bach; the second to Mozart; the third to Haydn and to contemporary composers: Strauss, Milhaud, Ravel, Lukas Foss.

IN THE GREAT Music Shed, concerts will be given on Friday and Saturday nights and Sunday afternoons. In the past there have been Thursday night programs in the Shed. These concerts, Series A, B, C. The dates: Series A, July 31, Aug. 1-2; Series B, Aug. 7-9 inclusive; Series C, Aug. 14-16 inclusive. Conductor Munch will conduct each concert except Aug. 9 and Aug. 15 when Leonard Bernstein will conduct. The Berkshire Music Center will be under direction of Conductor Munch, with the eleventh term concurrent with the Festival season in "Tanglewood."

AARON COPLAND will be assistant director of the Berkshire Music Center with Ralph Berkowitz, dean. The six-week session will begin on July 5 and close Aug. 14. Carlos Chavez will come from Mexico to join Aaron Copland as teacher of composition, a post previusly filled by such eminent visitors as Hindemith, Mirtinu, Barber, Lopatnikov, Honegger, Milhaud, Ibert, Messiaen and Dallapiccola. The chamber music department of the Center will be enlarged considerably under leadership of Richard Burgin, concertmaster and the Boston Symphony Orchestra with William Kroll as associate head of the department and Gregor Piatigorsky as special guest instructor during part of the session. Major part of the Chamber Music faculty will consist, as usual, of principals and other members of the Boston Symphony Orchestra, with retired members. Miss Ruth Posselt, violinist, will give courses in violin and piano sonata literature; William Kroll plans a special course in the last four quartets of Beethoven.

* * *

SYRACUSE, N. Y.
HERALD-JOURNAL

APR 28 1953 4/

Mrs. Strebel will go to Toronto to hear the "Met" in three night performances and a matinee, including "Rigoletto" and "Samson and Delilah." The "Met" will sing in Toronto a week. Mr. and Mrs. Strebel regularly attend Berkshire Festival concerts in "Tanglewood," Lenox, Mass., in July-August.

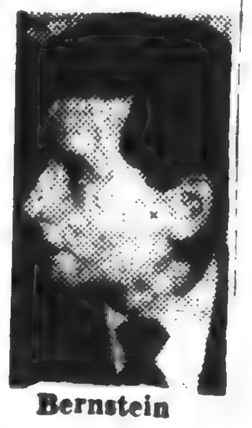
* * *

Jane Craner Will Sing in Brandeis June Festival

MISS JANE Craner, Syracuse contralto who has been on tour this season with the Robert Shaw Chorale, will go to Waltham, Mass., in June to sing in the Poulenc comic opera, "Les Mamelles de Tiresias," under direction of Leonard Bernstein, professor of music in Brandeis University. The festival, second annual program of creative arts, is set for June 10-14 inclusive. The opera bouffe, to be produced by the Leomade Opera Co. of New York City, will be directed by Lemonade's Max Leavitt.

MAESTRO BERNSTEIN, also in "Tanglewood" during the Berkshire Festival season, will conduct members of the Boston Symphony Orchestra. Soprano Phyllis Curtin will have a leading role in the opera and Metropolitan Opera members also will be in the cast. The Poulenc opera will be performed in the outdoor Adolph Ullman amphitheater, completed last year on the university's 190-acre campus in time for the first Brandeis Festival. The Lemonade Opera Company, which has run three successful seasons, earned its reputation doing opera off Broadway in Greenwich Mews Playhouse. Richmond Louis Gale, Syracuse concert pianist, was accompanist during an early season.

Craner



Bernstein

WORCESTER, MASS.
GAZETTE

APR 7 - 1953

BERKSHIRE MUSIC FESTIVAL STARTS IN JULY
Charles Munch Directing Orchestra at Tanglewood

Tanglewood's Music Festival Opens July 11

LENOX, April 7—The 19th Berkshire Music Festival will open at "Tanglewood" Saturday evening, July 11, and Sunday afternoon, July 12, with a pair of all-Bach programs by the Boston Symphony Orchestra, conducted by Charles Munch. Works to be heard are the "Brandenburg" concertos Nos. 1, 2, 3 and 5, Suites 2 and 3 and Cantata No. 78, "Jesu, der du meine Seele."

A pair of Mozart programs will be played on July 18 and 19 by Mr. Munch and the orchestra, featuring the Violin Concerto in G (K. 216), with Isaac Stern as soloist; the "Prague" and "Jupiter" Symphonies; the Overture to "The Marriage of Figaro" and "Eine Kleine Nachtmusik."

At the final weekend of Tanglewood concerts the offerings will be the "St. Theresa Mass" of Haydn; that composer's Symphonies Nos. 93 and 100; and works of Lukas Foss, Richard Strauss, Milhaud and Ravel.

Auditions for scholarships at the Berkshire Music Center started at Carnegie Recital Hall in New York this week. Those desiring to audition should notify the Berkshire Music Center office in Symphony Hall, Boston.

NEW YORK, N. Y.
TIMES

APR 5 - 1953

MUSIC FESTIVAL OPENS IN BERKSHIRES JULY 11

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This Clipping From
NEW YORK, N. Y.
JOURNAL-AMERICAN

'53

Notes:

Resorts Feature Art Study

Ole Olsen Leases Hotel

LENOX, Mass. — Free art lessons will be given vacationists at Seven Hills, Berkshire resort, this Summer by [illegible] Jurin, painter and [illegible]grapher. These lessons, which begin on July 1, will be a daily feature of the hotel program. Seven Hills is five minutes from the Tanglewood concert area.

* * *

N. Y. Times

CHANGE AT TANGLEWOOD

Dates Shifted for Monteux and Bernstein—Broadcast Planned

The Boston Symphony Orchestra has announced revisions in its schedule for the Berkshire Music Festival, which opens July 11 with an all-Bach program in the concert hall at Tanglewood, Mass.

Under the new arrangements Pierre Monteux will conduct on Sunday, Aug. 2, and Leonard Bernstein on Aug. 8 and 15. Charles Munch is the regular conductor.

Parts of the festival, beginning with the program of Sunday, July 26, will be broadcast by the Columbia Broadcasting System, marking the first network presentation of the open-air concerts.

NEW YORK, N. Y.
TIMES

APR 19 1953

WORLD OF MUSIC: SUMMER WILL BE FE

From Tanglewood to Carmel Annual Series Continue Throughout the Nation

By ROSS PARMENTER

AFTER the May festivals come the summer festivals, and the United States, as usual, will have its generous helpings of summer music. There will be music again at Tanglewood, Aspen, Central City, Brevard, Carmel, and most of the other centers where annual festivals have been made going concerns, and most of the large cities will have their outdoor series.

The Central City Opera festival in Colorado will open on June 27 and will consist of "Carmen" alternating with Nicolai's "The Merry Wives of Windsor" for four weeks. The Aspen Festival, also in Colorado, will open on June 29 under the direction of Joseph Rosenstock. The Berkshire Festival will open at Tanglewood on July 11. The Bach Festival at Carmel, Calif., will run from July 20 to 27, and the Brevard Festival in North Carolina will be launched by Joseph Szigeti on Aug. 7 and conclude with James Christian Pfohl conducting Beethoven's Ninth Symphony on Aug. 23.

BOSTON, MASS.
RECORD

MAR 26 1953

PLAN AUDITIONS FOR TANGLEWOOD

Auditions for players of orchestral instruments applying for admission to the Berkshire Music Center will be held on Friday, April 10, at Symphony Hall, from 10 a. m. to 1 p. m. Auditions will be held for all orchestral instruments and piano. Tuition scholarships are awarded to advanced students who qualify for admission. The Music Center is the summer school of music maintained at Tanglewood, Lenox, by the Boston Symphony Orchestra in connection with its Berkshire Festival Concerts. Charles Munch, music director of the orchestra, is also director of the school with composer Aaron Copland as assistant director. The school will be in session for its 11th season from July 5 to Aug. 16 this year.

Festival Th
Listed by B

The Boston Symphony O
today announces the progr
soloists for the Berkshire
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hall at Tanglewood. Charles
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and Joseph de Pasquale, fir
soloists; "Eine Kleine Nacht
and the "Jupiter Symphony

To Give Foss Work

A feature of the final we
of theatre concerts will
cantata, "A Parable of De
Lukas Foss, a former Tang
student, who returned as
ber of the faculty and was f
years pianist with the or
Commissioned by the Lo
Ky., orchestra, the work w
performed in Louisville Ma
conducted by the compose
has been invited to lead
Tanglewood.

Written for narrator,
tenor soloist and orchestr
words are by the Austria
Rainer Maris Rilke. The
version is by Anthony Hech
Zorina will be the narrato

NEW YORK, N.
HERALD TRIBU

APR 20 19

CBS to Carr
Music Fetes

Major European music
vals will be heard on tw
three Sunday afternoon b
casts beginning May 3 ov
Columbia Broadcasting S
and under the sponsorsh
Willys-Overland Motors,
was announced yesterday.

The broadcasts will be
2:30 to 4 p. m., the tim
occupied by the Philharm
Symphony Society's S
broadcasts, whose seaso
end Sunday. James Fasse
rector of music for C B S
will be in charge of the f
broadcasts, and will leav
for Europe. He is now
ating with the Bayreuth W
festival in Germany, the
Festival in Bergen, Norwe
International Festival in
burgh, Scotland; the E
Festival of Music and T
the "Maggio Musicale" in
ence, Italy; the Salzburg
val in Austria and the S
Festival in Helsinki, Finla

Mr. Fassett is also nego
for broadcasts of the Be
Festival, Tanglewood,
Mass., and of a concert
Santa Cecilia Orchestra in
under Leopold Stokowsk
rection.

24 SYRACUSE HERALD-AMERICAN, Sunday, April 5, 1953

Note Conductors Symposium In Philadelphia in Fall; Music in Tanglewood

This date in music: 1809 Albert Roussel, French composer born; 1914, first performance, in Paris, of Stravinsky's "Rite of Spring," as an orchestra piece.

By E. V. W.

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CHARLES MUNCH, conductor of the Boston Symphony Orchestra, announces that the Berkshire Festival concerts to be given in "Tanglewood" near Lenox, Mass., the Orchestra's summer home, will extend from July 11 to Aug. 16. In the first three weekends, concerts will be presented Saturday nights and Sunday afternoons in the Theater Concert Hall. The first week will be devoted to the music of Bach; the second to Mozart; the third to Haydn and to contemporary composers: Strauss, Milhaud, Ravel, Lukas Foss.

IN THE GREAT Music Shed, concerts will be given on Friday and Saturday nights and Sunday afternoons. In the past there have been Thursday night programs in the Shed. These concerts, Series A, B, C. The dates: Series A, July 31, Aug. 1-2; Series B, Aug. 7-9 inclusive; Series C, Aug. 14-16 inclusive. Conductor Munch will conduct each concert except Aug. 9 and Aug. 15 when Leonard Bernstein will conduct. The Berkshire Music Center will be under direction of Conductor Munch, with the eleventh term concurrent with the Festival season in "Tanglewood."

AARON COPLAND will be assistant director of the Berkshire Music Center with Ralph Berkowitz, dean. The six-week session will begin on July 5 and close Aug. 14. Carlos Chavez will come from Mexico to join Aaron Copland as teacher of composition, a post previusly filled by such eminent visitors as Hindemith, Mirtinu, Barber, Lopatnikov, Honegger, Milhaud, Ibert, Messiaen and Dallapiccola. The chamber music department of the Center will be enlarged considerably under leadership of Richard Burgin, concertmaster and the Boston Symphony Orchestra with William Kroll as associate head of the department and Gregor Piatigorsky as special guest instructor during part of the session. Major part of the Chamber Music faculty will consist, as usual, of principals and other members of the Boston Symphony Orchestra, with retired members. Miss Ruth Posselt, violinist, will give courses in violin and piano sonata literature; William Kroll plans a special course in the last four quartets of Beethoven.

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[illegible]
HERALD-JOURNAL
APR 28 1953
4

Mrs. Strebel will go to Toronto to hear the "Met" in three night performances and a matinee, including "Rigoletto" and "Samson and Delilah." The "Met" will sing in Toronto a week. Mr. and Mrs. Strebel regularly attend Berkshire Festival concerts in "Tanglewood," Lenox, Mass., in July-August.

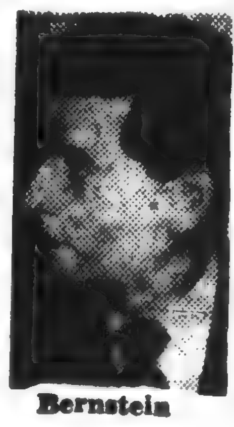
• • •

Jane Craner Will Sing in Brandeis June Festival

MISS JANE Craner, Syracuse contralto who has been on tour this season with the Robert Shaw Chorale, will go to Waltham, Mass., in June to sing in the Poulenc comic opera, "Les Mamelles de Tiresias," under direction of Leonard Bernstein, professor of music in Brandeis University. The festival, second annual program of creative arts, is set for June 10-14 inclusive. The opera bouffe, to be produced by the Leomade Opera Co. of New York City, will be directed by Lemonade's Max Leavitt.

MAESTRO BERNSTEIN, also in "Tanglewood" during the Berkshire Festival season, will conduct members of the Boston Symphony Orchestra. Soprano Phyllis Curtin will have a leading role in the opera and Metropolitan Opera members also will be in the cast. The Poulenc opera will be performed in the outdoor Adolph Ullman amphitheater, completed last year on the university's 190-acre campus in time for the first Brandeis Festival. The Lemonade Opera Company, which has run three successful seasons, earned its reputation doing opera off Broadway in Greenwich Mews Playhouse. Richmond Louis Gale, Syracuse concert pianist, was accompanist during an early season.

Craner



Bernstein

WORCESTER, MASS.
GAZETTE
APR 7 - 1953

BERKSHIRE MUSIC FESTIVAL STARTS IN JULY
Charles Munch Directing Orchestra at Tanglewood

Tanglewood's Music Festival Opens July 11

LENOX, April 7 — The 19th Berkshire Music Festival will open at "Tanglewood" Saturday evening, July 11, and Sunday afternoon, July 12, with a pair of all-Bach programs by the Boston Symphony Orchestra, conducted by Charles Munch. Works to be heard are the "Brandenburg" concertos Nos. 1, 2, 3 and 5, Suites 2 and 3 and Cantata No. 78, "Jesu, der du meine Seele."

A pair of Mozart programs will be played on July 18 and 19 by Mr. Munch and the orchestra, featuring the Violin Concerto in G (K. 216), with Isaac Stern as soloist; the "Prague" and "Jupiter" symphonies; the Overture to "The Marriage of Figaro" and "Eine Kleine Nachtmusik."

At the final weekend of Tanglewood concerts the offerings will be the "St. Theresa Mass" of Haydn; that composer's Symphonies Nos. 93 and 100; and works of Lukas Foss, Richard Strauss, Milhaud and Ravel.

Auditions for scholarships at the Berkshire Music Center started at Carnegie Recital Hall in New York this week. Those desiring to audition should notify the Berkshire Music Center office in Symphony Hall, Boston.

NEW YORK, N. Y.
TIMES
APR 5 - 1953

MUSIC FESTIVAL OPENS IN BERKSHIRES JULY 11

The nineteenth Berkshire Music Festival will open at Tanglewood, Mass., Saturday evening, July 11, and Sunday afternoon, July 12, with a pair of all-Bach programs by the Boston Symphony Orchestra, conducted by Charles Munch. Works to be heard are the "Brandburg" concertos Nos. 1, 2, 3 and 5, Suites 2 and 3 and Cantata No. 78, "Jesu, der du meine Seele."

A pair of Mozart programs will be played on July 18 and 19 by Mr. Munch and the orchestra, featuring the Violin Concerto in G (K. 216), with Isaac Stern as soloist; the "Prague" and "Jupiter" Symphonies; the Overture to "The Marriage of Figaro" and "Eine Kleine Nachtmusik."

At the final week-end of Tanglewood concerts the offerings will be the "St. Theresa Mass" of Haydn; that composer's Symphonies Nos. 93 and 100; and works of Lukas Foss, Richard Strauss, Milhoud and Ravel.

Auditions for scholarships at the Berkshire Music Center will be held at Carnegie Recital Hall next week. Singers will be heard Wednesday morning at 9 o'clock, instrumentalists Monday, April 13, at 10. Those desiring to audition should notify the Berkshire Music Center office in Symphony Hall, Boston.

This Clipping From
NEW YORK, N. Y.
JOURNAL-AMERICAN
JUN 21 1953

Notes:

Resorts Feature Art Study

Ole Olsen Leases Hotel

LENOX, Mass. — Free art lessons will be given vacationists at Seven Hills, Berkshire resort, this Summer by Lily Jurin, painter and lithographer. These lessons, which begin on July 1, will be a daily feature of the hotel program. Seven Hills is five minutes from the Tanglewood concert area.

• • •

N. Y. TIMES
5/1

CHANGE AT TANGLEWOOD

Dates Shifted for Monteux and Bernstein—Broadcast Planned

The Boston Symphony Orchestra has announced revisions in its schedule for the Berkshire Music Festival, which opens July 11 with an all-Bach program in the concert hall at Tanglewood, Mass.

Under the new arrangements Pierre Monteux will conduct on Sunday, Aug. 2, and Leonard Bernstein on Aug. 8 and 15. Charles Munch is the regular conductor.

Parts of the festival, beginning with the program of Sunday, July 26, will be broadcast by the Columbia Broadcasting System, marking the first network presentation of the open-air concerts.

NEW YORK, N. Y.
TIMES
APR 19 1953

WORLD OF MUSIC: SUMMER WILL BE FE

From Tanglewood to Carmel Annual Series Continue Throughout the Nation

By ROSS PARMENTER

AFTER the May festivals come the summer festivals, and the United States, as usual, will have its generous helpings of summer music. There will be music again at Tanglewood, Aspen, Central City, Brevard, Carmel, and most of the other centers where annual festivals have been made going concerns, and most of the large cities will have their outdoor series.

The Central City Opera festival in Colorado will open on June 27 and will consist of "Carmen" alternating with Nicolai's "The Merry Wives of Windsor" for four weeks. The Aspen Festival, also in Colorado, will open on June 29 under the direction of Joseph Rosenstock. The Berkshire Festival will open at Tanglewood on July 11. The Bach Festival at Carmel, Calif., will run from July 20 to 27, and the Brevard Festival in North Carolina will be launched by Joseph Szigeti on Aug. 7 and conclude with James Christian Pfohl conducting Beethoven's Ninth Symphony on Aug. 23.

BOSTON, MASS.
RECORD
MAR 26 1953

PLAN AUDITIONS FOR TANGLEWOOD

Auditions for players of orchestral instruments applying for admission to the Berkshire Music Center will be held on Friday, April 10, at Symphony Hall, from 10 a. m. to 1 p. m. Auditions will be held for all orchestral instruments and piano. Tuition scholarships are awarded to advanced students who qualify for admission. The Music Center is the summer school of music maintained at Tanglewood, Lenox, by the Boston Symphony Orchestra in connection with its Berkshire Festival Concerts. Charles Munch, music director of the orchestra, is also director of the school with composer Aaron Copland as assistant director. The school will be in session for its 11th season, from July 5 to Aug. 16 this year.

Festival Th
Listed by

The Boston Symphon
today announces the p
soloists for the Berksh
concerts in the the
hall at Tanglewood. Ch
will conduct the pri
other members of the o
six performances on the
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noons from July 11 to
Two Bach programs
opening week end will in
Brandenburg Concertos 1
and 6 with soloists: Conc
Richard Burgin, violin; Mi
Anthony, first flute, flute;
kas Foss, piano. Miss An
be soloist also in Suite
works on the program will
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Hugh Ross.
A pair of Mozart progra
18 and 19 will include Dive
K. 136 for Strings; Violin
in G, K. 216, with Isaac St
ist; Serenade for 13 Wind
ments, K. 361; the "Pragu
phony; Overture to "The M
of Figaro"; Sinfonia Con
for Violin and Viola, with M
and Joseph de Pasquale, fir
soloists; "Eine Kleine Nacht
and the "Jupiter Symphony

To Give Foss Work

A feature of the final we
of theatre concerts will
cantata, "A Parable of De
Lukas Foss, a former Tan
student, who returned as
ber of the faculty and was
years pianist with the or
Commissioned by the Lo
Ky., orchestra, the work w
performed in Louisville M
conducted by the compose
has been invited to lead
Tanglewood.
Written for narrator,
tenor soloist and orchestr
words are by the Austria
Rainer Maris Rilke. The
version is by Anthony Hech
Zorina will be the narrato

NEW YORK, N.
HERALD TRIBU
APR 20 1

CBS to Carr
Music Fetes

Major European music
vals will be heard on tw
three Sunday afternoon
casts beginning May 3 ov
Columbia Broadcasting
and under the sponsor
Willys-Overland Motors,
was announced yesterday.
The broadcasts will b
2:30 to 4 p. m., the ti
occupied by the Philhar
Symphony Society's
broadcasts, whose seas
end Sunday. James Fas
rector of music for C B
will be in charge of the
broadcasts, and will lea
for Europe. He is now
ating with the Bayreuth
festival in Germany, the
Festival in Bergen, Norw
International Festival in
burgh, Scotland; the
Festival of Music and
the "Maggio Musicale"
ence, Italy; the Salzbur
val in Austria and the
Festival in Helsinki, Finl
Mr. Fassett is also neg
for broadcasts of the
Festival, Tanglewood
Mass., and of a concert
Santa Cecilia Orchestra
under Leopold Stokows
rection.

Festival Theatre Concerts Listed by Boston Symphony

The Boston Symphony Orchestra today [illegible] the programs and [illegible] Berkshire Festival [illegible] theatre-concert [illegible] at Tanglewood. Charles Munch [illegible] conduct the principals and other members of the orchestra in six performances on the three Saturday evenings and Sunday afternoons from July 11 to 26.

Two Bach programs for the opening week end will include the Brandenburg Concertos 1, 2, 3, 5 and 6 with soloists: Concertmaster Richard Burgin, violin; Miss Doriot Anthony, first flute, flute; and Lukas Foss, piano. Miss Anthony will be soloist also in Suite 2. Other works on the program will be Suite 3 and Cantata 78, "Jesu der du meine Seele," for solo quartet, chorus and orchestra, conducted by Hugh Ross.

A pair of Mozart programs July 18 and 19 will include Divertimento, K. 136 for Strings; Violin Concerto in G K. 216, with Isaac Stern, soloist; Serenade for 13 Wind Instruments, K. 361; the "Prague" Symphony; Overture to "The Marriage of Figaro"; Sinfonia Concertante for Violin and Viola, with Mr. Stern and Joseph de Pasquale, first viola, soloists; "Eine Kleine Nachtmusic"; and the "Jupiter Symphony."

To Give Foss Work

A feature of the final week end of theatre concerts will be the cantata, "A Parable of Death" by Lukas Foss, a former Tanglewood student, who returned as a member of the faculty and was for some years pianist with the orchestra. Commissioned by the Louisville, Ky., orchestra, the work was first performed in Louisville March 11, conducted by the composer, who has been invited to lead it at Tanglewood.

Written for narrator, chorus, tenor soloist and orchestra, the words are by the Austrian poet, Rainer Maris Rilke. The English version is by Anthony Hecht. Vera Zorina will be the narrator.

The balance of the contemporary program will be Richard Strauss' Divertimento, Op. 86 (after Couperin); Darius Milhaud's "La Creation du Monde" and Maurice Ravel's "Le Tombeau de Couperin." The Haydn program, also for the final week end, will include the St. Theresa Mass for Chorus, Soloists and Orchestra, conducted by Mr. Ross; and Symphonies 93 and 100 ("Military').

Seats for the theatre concerts are available at this time only to subscribers to one or more series of the Festival concerts in the shed, which will follow on the three week ends beginning July 31. Orders for single concerts in any series are accepted, however, to be filled after June 1, when the subscription period ends. Complete program and ticket information may be obtained by addressing Symphony Hall, Boston.

VARIETY
NEW YORK, N. Y.
AR 18 1953

Berkshire Fest Preps 11th Tanglewood Year

Lenox, Mass., March 17.

The 11th season of the Berkshire Music Centre and Berkshire Festival, at Tanglewood here, will begin July 5, running six weeks to Aug. 16. Charles Munch will be director of the overall setup, with Aaron Copland as assistant director, overseeing the Centre school. Ralph Berkowits will be dean. Carlos Chavez, Gregor Piatigorsky, Ruth Posselt will join the teaching staff.

Festival concerts, as before, will consist of two series, with the chamber concerts July 11, 18 and 25 in the smaller theatre, and the full Boston Symphony Orchestra series in the 6,000-seat shed weekends of July 31-Aug. 1-2, Aug. 7-8-9 and Aug. 14-15-16. Munch will conduct most of the concert, with Pierre Monteux and Leonard Bernstein as guest conductors.

N. Y. STAATS-ZEITUNG UND HEROLD, MONTAG, den 4. MAI 1953

Aus der Musikwelt:

Die "Marien-Vesper" von Monteverdi in Carngie Hall

Von **FRED LOW**

Paul Boepple leitete in der Carnegie Hall die Aufführung der "Marien Vesper" (Vespera e Magnificat) von Monteverdi; die Aufführenden waren die Dessoff Chöre, das New York Blechbläser-Ensemble, verstärkt durch Streicher und Holzbläser, und sechs Vokalsolisten sowie drei Instrumental-Solisten.

Die "Marien Vesper" ist zweifellos das bedeutendste Werk des Kirchenmusikers Monteverdi; sie stellt nach den Worten H. F. Redlichs den grandiosen Versuch dar, die überlieferten Formen der alten Psalm-Antiphonien und Hymnen mit dem aufwühlenden Gehalt und den revolutionären Methoden der jungen, opernmäßig inspirierten Instrumentalmusik zu erfüllen.

Paul Boepple verwendete statt der alten Instrumente für Continuo-Cembalo und Cello und außerdem den reichen Bläserchor der Blechinstrumente. Er verstand seinen disziplinierten Chor hervorragend zu leiten und in der Nuancierung besonders manche dramatischen Elemente hervortreten zu lassen; auch die zarten Passagen kamen zu schönster Geltung. Von den mitwirkenden Solisten seien Leslie Chabay (Tenor), dessen Stimme für die Kirchenmusik besonders geeignet erscheint, der warme, satte Bariton Robert McFerrins und die beiden Sopranistinnen Phyllis Curtin und Dorothy Stahl erwähnt.

Wir fanden im dritten Teil "Antiphon: Nigra Sum" die Passagen der Sopransoli mit Begleitung des Cembalo in der Klangmischung besonders reizvoll, die Koloraturen der Tenöre im Antiphon "Duo Seraphin" in der eigenartig angelegten Komposition bemerkenswert, und manchmal kündigt sich in den Chorstellen der Opernmusiker Monteverdi unverkennbar an. Es war einer der musikalisch interessantesten Abende der Saison.

Trio Concertante in Town Hall

Das "Trio Concertante" (Flöte, Cello und Klavier) debütierte letzte Woche in der Town Hall; Frances Blaisdell, Lucien Kirsch Laporte und Lucille Burnham spielten Werke für alle möglichen Kombinationen der drei Instrumente mit sicherem Stilgefühl und musikalischem Vortrag. Ein neues Werk war Anis Fuleihans Sonate für Flöte und Cello, melodienreich und für die Klangfarben der Instrumente geschrieben; im Programm waren ferner Werke von Bach, Händel u. a. m.

Drusilla Hufmaster

Die Pianistin Drusilla Hufmaster spielte in der Town Hall ein Programm von Werken, das von Bach bis Prokofieff führte; die Technik ist sauber, doch bleibt die Interpretation noch an der Oberfläche und die Tonkontrolle läßt zu wünschen übrig.

Drei Tanglewood-Konzerte im Radio übertragen

Das Sommerprogramm internationaler Musikfeste von CBS hat eine wertvolle Bereicherung durch die Übertragung von Teilen dreier Konzerte in Tanglewood erfahren. Es ist das erste Mal in der Geschichte des Berkshire Musikfestes, daß solche Vereinbarungen getroffen wurden, und neben den Sendungen aus Florenz, Salzburg, Bayreuth, Edinburgh (europäische Musikfeste) bildet die Übertragung von Konzerten aus Tanglewood eine interessante Ergänzung dieses großangelegten Radioprogramms.

Um diese Übertragung zu ermöglichen, hat Charles Munch den Beginn dieser Konzerte auf 2.30 Uhr (statt wie ursprünglich 3 Uhr) festgelegt. Das Publikum wird den zweiten Teil dieser Konzerte, der um 4 Uhr beginnt, hören können; die Sendungen sind auf 2.30 Uhr bis 4 Uhr festgesetzt.

Das Programm der ersten Veranstaltungen im Theater in Tanglewood ist wie folgt abgeändert: Samstag, 11. Juli, und Sonntag, 12. Juli: Bach-Programm; Samstag und Sonntag, 12. und 13. Juli: Mozart; Samstag, 25. Juli: Haydn, und Sonntag, 26. Juli: Strauß, Ravel, Prokofieff, Milhaud, Foss. Zur Übertragung kommt von diesen Konzerten die Veranstaltung vom 26. Juli, und zwar Strauß, "Divertimento nach Couperin", Ravel, "Le Tombeau de Couperin", die "Klassische Symphonie" von Prokofieff und Milhauds "La Creation du monde".

Von den großen Konzerten in der Freilufthalle, deren genaues Programm wir noch bekanntgeben werden, kommen zur Sendung im CBS: 2., 9. und 16. August; das erste: Tschaikowski, Serenade für Streicher, Symphonie Nr. 5; das zweite: Schubert, Symphonie Nr. 5, Barber, Adagio für Streicher, Strauß, "Don Quixote", Solist Piatigorsky, und das dritte: Schuberts H-Moll-Symphonie, Werke von Chabrier und Richard Wagner.

BOSTON, MASS.
MORNING GLOBE
APR 5 - 1953

Busiest Symphony Season Berkshire Festival Will End

Programs and soloists for six concerts in the Theatre-Concert Hall at Tanglewood, Lenox, Mass., given in three successive week-ends from July 11 to July 26, are announced today for the Berkshire Festival by the Boston Symphony Orchestra, with Charles Munch, the orchestra's music director, conducting.

The Summer of 1953 will mark the 19th Berkshire Festival since the open-[illegible] concerts were inaugurated in 1934, the eighth since the Boston Symphony Orchestra assumed charge.

Seats for the six July theatre concerts, on Saturday evenings at 8:30 p. m. and Sunday afternoons at 3 p. m. are available at this time only to subscribers of one of the three series of Shed concerts, which follow from July 31 to Aug. 16. Orders are being accepted at the Festival Office—Symphony Hall, Boston 15, Mass.

Bach programs, Saturday, July 11, and Sunday, July 12: Brandenburg Concertos Nos. 1, 2, 3, 5 (Richard Burgin, violin solo; Doriot Anthony, flute solo; Lukas Foss, piano), and No. 6, Suite No. 2 for Flute and Strings (Doriot Anthony, soloist); Suite No. 3; and Cantata No. 78, "Jesu der du meine Seele," for solo quartet, chorus and orchestra (Hugh Ross, conductor).

Mozart programs, Saturday, July 18, and Sunday, July 19: Divertimento, K. 136, for Strings; Violin Concerto in G, K. 216 (Isaac Stern, soloist); Serenade "Prague" Symphony; Overture to "The Marriage of Figaro"; Sinfonia Concertante for Violin and Viola (Isaac Stern, violin; Joseph de Pasquale, first violo); "Eine kleine Nachtmusik"; the "Jupiter Symphony."

Contemporary Music

The final weekend of theatre concerts, one of contemporary works, one of Haydn, Saturday, July 25 and Sunday, July 26, will feature the Cantata, "A Parable of Death" by Lukas Foss, the composer conducting. Vera Zorina will be the Narrator. The balance of the contemporary program will be Richard Strauss' Divertimento, Op. 86 (after Couperin), Darius Milhaud's "La Creation du monde," Maurice Ravel's "Le Tombeau de Couperin."

The Haydn program will contain the St. Theresa Mass for Chorus, Soloists and Orchestra (Hugh Ross conductor); Symphonies Nos. 93 and 100 ("Military").

Nine major concerts in Tanglewood's 6,000-seat Shed by the Boston Orchestra's full couplement of 104 will follow on the three weekends July 31, Aug. 1, 2; Aug. 7, 8, 9; Aug. 14, 15, 16. This year for the first time the three series concentrated into three-day weekends on Friday and Saturday evenings, and Sunday afternoons. Pierre Monteux will be guest conductor on Aug. 1; Leonard Bernstein on Aug. 9 and 15.

Complete program information will be sent on request: address Boston Symphony Orchestra, Symphony Hall, Boston 15, Mass.

The Berkshire Festival climaxes the most active of the Boston Symphony Orchestra's 72 seasons, with 305 concerts given in 103 cities of the United States and Canada. On April 21 in Detroit the Orchestra inaugurates its first transcontinental tour, 29 concerts in 26 cities, through May 22. Under the direction of Arthur Fiedler, who toured a "Pops" Orchestra for 10 weeks in 65 concerts last Winter, the annual May and June "Pops" Concerts will be given at Symphony Hall, Boston, to be followed by the annual three weeks of Charles River Esplanade free concerts.

NEW YORK, N. Y.
HERALD TRIBUNE
[illegible]

CBS to Carry Music Fetes

Major European music festivals will be heard on twenty-three Sunday afternoon broadcasts beginning May 3 over the Columbia Broadcasting System and under the sponsorship of Willys-Overland Motors, Inc., it was announced yesterday.

The broadcasts will be from 2:30 to 4 p. m., the time now occupied by the Philharmonic-Symphony Society's Sunday broadcasts, whose season will end Sunday. James Fassett, director of music for C B S radio, will be in charge of the festival broadcasts, and will leave soon for Europe. He is now negotiating with the Bayreuth Wagner festival in Germany, the Bergen Festival in Bergen, Norway; the International Festival in Edinburgh, Scotland; the Holland Festival of Music and Drama; the "Maggio Musicale" in Florence, Italy; the Salzburg Festival in Austria and the Sibelius Festival in Helsinki, Finland.

Mr. Fassett is also negotiating for broadcasts of the Berkshire Festival, Tanglewood, Lenox, Mass., and of a concert by the Santa Cecilia Orchestra in Rome under Leopold Stokowski's direction.

BOSTON, MASS.
MORNING GLOBE
MAR 29 1953

Plans Announced for Eleventh Season of the Berkshire Music Center

Charles Munch, music director of the Boston Symphony Orchestra, will serve as director of the 11th season of Berkshire Music Center this Summer. Aaron Copland will be assistant director; Ralph Berkowitz, dean. The six-week session will begin July 5 and close Aug. 16.

Special features of the session will include the coming of Carlos Chavez from Mexico to join Mr. Copland as teacher of composition. The chamber music department will be considerably enlarged under the leadership of Richard Burgin, the concert master of the Boston Symphony Orchestra, with William Kroll as associate head of the department and Gregor Piatigorsky as a special guest instructor for a part of the season.

The major part of the faculty for chamber music will consist as before of the principals and other members of the Boston Symphony Orchestra, with retired members Jean Bedetti, cello, Fernand Gillet, oboe, Georges Laurent, flute, and William Valkenier, horn. Ruth Posselt, the violinist, will give courses in violin and piano sonata literature. Mr. Kroll plans a special course in the last four quartets of Beethoven.

Two features initiated last season will be continued—the policy of awarding tuition grants from the Tanglewood Revolving Scholarship Fund to all students in the active, pre-professional divisions, and the highly successful activity for music educators and amateurs, the Tanglewood Study Group, a department of general music study under Ingolf Dahl.

Leonard Bernstein, who, with Pierre Monteux, will be a guest conductor of the Festival concerts, will head the conducting and orchestral departments with the help of Seymour Lipkin and Lukas Foss; Hugh Ross will be head of choral music, assisted by James Aliferis and Lorna deVaron; Boris Goldovsky, head of opera, assisted by Sarah Caldwell, Paul Ulanowsky, Felix Wolfes, Leo VanWitsen and Ludwig and Laura Zirner. Irving Fine will assist Mr. Copland and Mr. Chavez in composition.

Information and catalogs about the Berkshire Festival concerts and the Music Center may be secured from Symphony Hall, Boston.

NEWARK, N. J.
NEWS
APR 5 - 1953

Englewood

19th Berkshire Music Festival Set

BOSTON — Six concerts to be performed on three successive week-ends, from July 11 to July 26, will serve as an introduction to the 19th Berkshire Festival at Tanglewood, Lenox, Mass. The series will be presented under auspices of the Boston Symphony Orchestra with Charles Munch conducting.

Two Bach programs, July 11 and 12, will be followed by a pair of Mozart concerts, July 18 and 19. Contemporary works will be performed July 25 and a Haydn program July 26. Nine major concerts will follow the three weekend introductory series.

BOSTON, MASS.
ADVERTISER
APR 5 - 1953

Tanglewood Auditions Here

Young musicians have already filed many applications at the office of the Berkshire Music Center in the Boston Symphony Orchestra headquarters at Symphony Hall, Boston. Auditions for those seeking admission and scholarships at the orchestra's unique summer school at Tanglewood, Lenox, Massachusetts, will be held at Symphony Hall on Friday morning, April 10, at 10 o'clock.

NOVEMB[illegible] 1951

GETTING YOUNGER

By Richard Williams

Last summer I went. as usual, to the Berkshires, to the Tanglewood Festival given by the Boston Symphony Orchestra. As usual, the opening night was favored by the weather. (When it comes to weather, the Boston Symphony seems to have a special arrangement with God.) The crowd was so large, so punctual, and so enthusiastic that the evening seemed more like a prayer meeting of a particularly pleasant and suave sect than like a mere concert. Billy Sunday might have [illegible] Marie Antoinette. All kinds [illegible] people were there, variously outfitted, from ladies dressed in slacks which were too tight, to Bostonians dressed in tuxedos which were too loose.

All this was what I expected. It was nothing new. What struck me as new and different was the presence of very many *young* people, more young people than I remember seeing before. Was it the romantic program — Schumann's Fourth and Berlioz's *Fantastic* Symphony—which had drawn them to the concert? Was it the beautiful summer evening which brought them out? I don't know. But there they were, most attractive young people, a few in the higher-priced seats but most of them sitting, sprawling, lolling on the lawn outside of the Shed. Whole parties of six or eight had arrived together, but most had arrived in couples. Many brought blankets; some, a picnic basket; a few, camp chairs. One rather dashing young lady was enthroned on one of those modern and comfortable curved chairs. As you took your walk during intermission. threading your way in the semi-dark through the field, you had to be careful not to step on arms or legs. You were among a newly recruited but peaceful army bivouacking here for the sake of music. And a most attentive army it proved to be, serious and silent, though no doubt there was some smooching going on while the orchestra played.

I must say that the sight of this young audience filled me with happiness. I thought of them while the music played and I got quite sentimental about them. For they form good evidence to the continuity of music. New audiences with new enthusiasm are not only important in themselves as customers for the present music makers. but they are important also as the material from which future talent will spring.

You hear quite a lot of discussion about the lack of creative talent [illegible] our age. Where are. we ask. our great composers, comparable to those of the past? Where are the Chopins or Brahmses? Where. to come closer, are the new Stravinskys or Richard Strausses? Strauss is dead; Stravinsky is old. It *is* true that the present age is not blessed with creative talent. Perhaps it is not even distinguished in first-class executant talent. Can you name a young conductor that promises to become another Toscanini? Can you name a successor to Rosa Ponselle or Lotte Lehmann or Pablo Casals? But where there is enthusiasm there is hope. And where there is hope there is creation. If youth takes an interest in music. then the chances are good that youth will develop new composers and new musicians to keep the interest supplied. the enthusiasm satisfied.

(*Continued on page* 179)

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It is my impression that an enormous development of musical taste and of love for music is going on under our very eyes. or rather under our very ears. It is my belief that the next ten or fifteen years will show so appreciable an increase in listening. in record buying. in attendance at concerts and what is most important—in the playing of music that it will make the increase of the last generation look small. The children who grew to be teen-agers during the war and who experienced in some way or other war's unpleasantness. the youngsters who now face an equivocal future in which bright opportunity is mixed with so many black clouds that the horizon looks to be dirty gray—these youngsters turn to some form of inspiration which has nothing to do with and lies above "the realities of life." Music furnishes such inspiration.

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NEW YORK
TIMES
FEB 17

PROGRAM SH FOR TANGL

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NEWS
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Special features of the session will include the coming of Carlos Chaves from Mexico to join Mr. Copland as teacher of composition, a post previously occupied by a number of eminent visitors—Hindemith, Martinu, Barber, Lopatnikov, Honegger, Milhaud, Ibert, Messiaen, Dallapiccola. The chamber music department will be considerably enlarged under the leadership of Richard Burgin, the concert master of the Boston Symphony Orchestra, with William Kroll as associate head of the department and Gregor Piatigorsky as a special guest instructor for a part of the session. The major part of the faculty for chamber music will consist as before of the principals and other members of the Boston Symphony Orchestra, with retired members Jean Bedetti, cello, Fernand Gillet, oboe, Georges Laurent, flute, and Willem Valkenier, horn. Miss Ruth Posselt, the violinist, will give courses in violin and piano sonata literature. Mr. Kroll plans a special course in the last four quartets of Beethoven.

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Leonard Bernstein, who, with Pierre Monteux, will be a guest conductor of the Festival concerts, will head the conducting and orchestral departments with the help of Seymour Lipkin and Lukas Foss; Hugh Ross will be head of choral music assisted by James Aliferis and Lorna deVaron; Boris Goldovsky, head of opera, assisted by Sarah Caldwell, Paul Ulanowsky, Felix Wolfes, Leo VanWitsen and Ludwig and Laura Zirner. Irving Fine will assist Mr. Copland and Mr. Chavez in composition.

Information and catalogs about the Berkshire Festival concerts and the Music Center may be secured from Symphony Hall, Boston.

H[illegible] Beautiful
NOVEM[illegible] 1951

GETTING YOUNGER

By Richard Williams

Last summer I went, as usual, to the Berkshires, to the Tanglewood Festival given by the Boston Symphony Orchestra. As usual, the opening night was favored by the weather. (When it comes to weather, the Boston Symphony seems to have a special arrangement with God.) The crowd was so large, so punctual, and so enthusiastic that the evening seemed more like a prayer meeting of a particularly pleasant and suave sect than like a mere concert. Billy Sunday might have [illegible] Marie Antoinette. All kinds [illegible] people were there, variously outfitted, from ladies dressed in slacks which were too tight, to Bostonians dressed in tuxedos which were too loose.

All this was what I expected. It was nothing new. What struck me as new and different was the presence of very many *young* people, more young people than I remember seeing before. Was it the romantic program — Schumann's Fourth and Berlioz's *Fantastic* Symphony—which had drawn them to the concert? Was it the beautiful summer evening which brought them out? I don't know. But there they were, most attractive young people, a few in the higher-priced seats but most of them sitting, sprawling, lolling on the lawn outside of the Shed. Whole parties of six or eight had arrived together, but most had arrived in couples. Many brought blankets; some, a picnic basket; a few, camp chairs. One rather dashing young lady was enthroned on one of those modern and comfortable curved chairs. As you took your walk during intermission, threading your way in the semi-dark through the field, you had to be careful not to step on arms or legs. You were among a newly recruited but peaceful army bivouacking here for the sake of music. And a most attentive army it proved to be, serious and silent, though no doubt there was some smooching going on while the orchestra played.

I must say that the sight of this young audience filled me with happiness. I thought of them while the music played and I got quite sentimental about them. For they form good evidence to the continuity of music. New audiences with new enthusiasm are not only important in themselves as customers for the present music makers, but they are important also as the material from which future talent will spring.

You hear quite a lot of discussion about the lack of creative talent of our age. Where are, we ask, our great composers, comparable to those of the past? Where are the Chopins or Brahmses? Where, to come closer, are the new Stravinskys or Richard Strausses? Strauss is dead; Stravinsky is old. It *is* true that the present age is not blessed with creative talent. Perhaps it is not even distinguished in first-class executant talent. Can you name a young conductor that promises to become another Toscanini? Can you name a successor to Rosa Ponselle or Lotte Lehmann or Pablo Casals? But where there is enthusiasm there is hope. And where there is hope there is creation. If youth takes an interest in music, then the chances are good that youth will develop new composers and new musicians to keep the interest supplied, the enthusiasm satisfied.

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MY SON is eighteen years old. He loves music. So do his friends. I listen to their talk whenever they permit me to do so. Those boys know what's good. They love what's good. And they have no inhibitions about certain music being too heavy. They plow into Hindemith with equal lightness of heart with which they plow into Schubert. They are not, of course, always right in their judgments. They get impatient quickly. No matter. I have respect for them and I am happy that they turn on the phonograph or turn up at Tanglewood.

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The young people have even invaded the world of opera, traditionally the realm of the older people who possess a si[illegible]mond tiara. You do[illegible] many young people at [illegible]politan. But in New York City a new organization has come into being whose accent is definitely on youth, both behind and in front of the footlights. This is the New York City Opera Company, which last year completed its sixth season and which has now become so popular that seats for most of the performances are difficult to get.

IT is significant that the New York City Opera Company has not confined itself to the standard operas, and perhaps part of their success with young people is due to their fresh repertoire. (Part of it is due to the low prices—$3 top. And part to the fact that the singers, male and female, are presentable, their behavior on the stage intelligent.) The company has experimented with such out-of-the-way works as Richard Strauss's "Ariadne in Naxos" and Prokofieff's "Love for Three Oranges." They have dared to present so complex a work as "The Meistersinger" and one so small as Massenet's *Manon*. They have given Menotti's *Amelia Goes to the Ball*, and are planning to give the American premiere of Tamkin's ***The Dybbuck*** this fall. Among the standard works they have done well are *Carmen*, *Traviata*, *The Marriage of Figaro* and *Don Giovanni*. They do not do everything well: for example, their *Aida* I thought was pretty awful.

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In France Mr. Munch conducted five concerts: Four in Paris at the Théatre des Champs-Elysées and one in his native city of Strasbourg. He led the Orchestra National de la Radiodiffusion, the French national broadcasting orchestra with whom he toured the United States in 1948-49, before his invitation to succeed Serge Koussevitzky as permanent conductor of the Boston orchestra.

On the programs in France were five selections which he will conduct at the Berkshire Festival: The Berlioz dramatic symphony, "Romeo and Juliet"; Chabrier's "Bourrée Fantastique;" excerpts from Act 3 of Wagner's "Die Meistersinger"; Schubert's symphony in B minor (Unfinished); and Schumann's overture to "Manfred."

Introdced American Works

The conductor, who has given first performances of much modern French music during his three years with the Boston orchestra, returned the compliment by introducing to France two works by American composers. On the June 4 Paris program were the European premiere of Walter Piston's fourth symphony and Alexei Haieff's piano symphony, with Leo Smit as soloist. The latter composition won the New York Music Critics' Circle Award as the best American orchestral work of the year. Mr. Munch conducted both works last season in Boston and New York.

The June 18 Paris concert was the occasion of the premiere of Darius Milhaud's "Concertante for Orchestra and Piano," with Nicole Henriot, 1952 Tanglewood soloist, at the piano. His Strasbourg program included the Beethoven "Eroica" Symphony with which he opened last year's Tanglewood season.

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NEW YORK, N. Y.
TIMES

PROGRAM SHIFTED FOR TANGLEWOOD

Munch, Festival Head, Moves Up Thursday Concerts to Friday Night, Adds Modern Works

The traditional Thursday night concerts of the Berkshire Festival will be dropped this summer in favor of concerts on Friday nights, Charles Munch, conductor of the Boston Symphony Orchestra, announced yesterday in revealing plans for Tanglewood this summer.

This is the major change in the festival, which Mr. Munch will direct for the third successive year. It means that the week-end concerts will be grouped more closely. Formerly, persons who came for the Thursday concerts either had to return home or wait till Saturday night to hear a second concert.

Another change instituted by Mr. Munch is the inclusion of works by modern composers in the series of smaller concerts given on the first three week-ends in the Theatre-Concert Hall. Richard Strauss, Darius Milhaud, Ravel and Lukas Foss will be the composers represented.

Pierre Monteux will conduct the all-Tchaikovsky program on Aug. 1, and Leonard Bernstein will lead the concerts of Aug. 9 and 15. The twelve remaining concerts will be led by Mr. Munch, who also will serve as director of the Berkshire Music Center, which is scheduled to hold its eleventh term concurrently with the festival period.

Bach will be the composer in the first two concerts in the Theatre-Concert Hall on July 11 and 12. Mozart will be played at the second pair on July 18 and 19. The July 25 concert will be devoted to Haydn, while music of the moderns will be played the next day.

The Music Shed concerts will begin July 31, with the first program consisting of Beethoven's Overture to Leonore No. 3, the Mendelssohn Violin Concerto with Zino Francescatti as soloist and Aaron Copland's "Appalachian Spring."

One of Mr. Bernstein's programs will be the Koussevitzky Memorial Concert, in which the major work will be Mahler's "Resurrection." Brahms' Requiem will be another work employing the choral forces of the Music Center.

Contemporary works to be included in the Shed programs are Lukas Foss' Piano Concerto, with the composer as soloist; Samuel Barber's Adagio for Strings, Hindemith's Concerto for Strings and Brass, and Carlos Chavez' Sinfonia India.

EXPERIMENT IN OPERA

Tanglewood Commissions Will Add Practical Aid

By HOWARD TAUBMAN

TANGLEWOOD will embark on a fresh experiment this summer. It will attempt to set up a helpful environment for the creation of new operas by American composers, and if it has any kind of luck with this venture, it will be showing a fruitful way to other institutions in the United States.

The plan is simple and practical. Two or three young composers will be commissioned by the Berkshire Music Center within the next few weeks to write one-act operas. The Koussevitzky Music Foundation has supplied $1,500 to make possible grants of $750 each to at least two composers, and if a third composer is found with potentialities for writing an opera, another $750 will be raised somehow.

The difference in this approach from other commissioning schemes is that the composers, once they have received their grants, will not be left to their own devices. They will be expected to spend the summer at Tanglewood, where they will be the guests of the Berkshire Music Center, and they will have the advice and guidance of the people connected with Tanglewood's opera department.

A committee of established composers consisting of Aaron Copland, Howard Hanson and Leonard Bernstein has been asked to recommend a number of candidates for these commissions. Boris Goldovsky, head of Tanglewood's opera department, will make the final choices from these recommendations, and he hopes to choose the applicants who seem to him to hold out the most promise of writing stageworthy operas.

Start This Summer

During the 1953 Tanglewood sessions the composers who win the commissions will be expected to have certain fragments of their projected operas completed. Then the real work of aiding the composer will begin. All the members of the opera department's faculty and staff will be at his disposal, and he will have a chance to get a practical view of all manner of theatre problems. He will consult with technicians on costumes, scenery, make-up and lighting. He will be helped to analyze musical construction as it affects writing for theatre.

By the end of the summer the composer should be clear in his own mind as to what shape his opera will take. The framework of the piece will be established, and he will know what his story line will be, what orchestral means he will employ and what scenic and technical advantages and disadvantages he must cope with. Then he will have almost a full year in which to complete his opera. And if all goes well, there will be premières of the finished pieces at Tanglewood in the summer of 1954.

On paper this looks like a sound approach. Mr. Goldovsky has reason to believe that it will work. Last summer there was a case in point, although the composer in question happened to be a man of considerable theatre experience.

Leonard Bernstein, you will remember, wrote his one-act "Trouble in Tahiti" for a première at the first festival of the arts held at Brandeis University last June. Some weeks later it was done at Tanglewood, and for this production Mr. Bernstein made revisions. Some of these changes were made after conferences with Tanglewood's opera staff, and the composer agreed that suggestions from men and women experienced in putting on opera were helpful.

Change of Mind

This experience caused Mr. Goldovsky to alter his own conviction that commissioning operas by American composers for Tanglewood might turn out to be more of an embarrassment than an asset. It had been his belief that composers new to writing for the theatre might not produce works suitable to the performing talents available for Tanglewood, that they might present technical problems beyond the reach of the center's facilities, that the operas might have serious theatrical deficiencies.

A lot of operas are being written in the United States. American composers are eager to tackle the theatre. It is not their fault, of course, that we do not have in this country dozens of professional opera houses eager to produce exciting new works as do Italy and Central Europe. They have no way of getting a practical grounding in the problems of the theatre, and without this know-how they are bound to make grave errors.

The Tanglewood plan will be worth watching. Not that the Tanglewood authorities look for the production of masterworks under the new plan. But they will feel that it has justified itself if the outcome is one or two one-act operas that are workmanlike and effective theatre pieces.

If this much is accomplished, they will feel that the scheme should be embodied in the regular activities of the center. In that case there will be a set of fresh commissions every other year.

It could be that institutions like the Metropolitan and San Francisco Operas would be moved to adopt similar plans, if the Tanglewood idea proves successful. The problems of writing for a large opera house with an exigent subscription audience and an exacting repertoire are much more difficult, and the task of composing a work to fill out an entire evening's entertainment adds to the hazards.

But if we are to have an operatic school of our own, the composers must learn their craft in the opera house. Richard Wagner and Richard Strauss conducted in opera houses before they wrote their enduring works. Italian masters like Giuseppe Verdi and Giacomo Puccini had the theatre in their background and in their blood, and yet they learned only by trial and error, and they were helped, particularly at the outset, by impresarios, theatre staffs and publishers.

Impressive Record

The remarkable thing is that quite a few impressive operas have been written in this country. Consider the works of Gershwin, Menotti, Blitzstein, Bernstein and Thomson, to name but a handful of our composers, and you have a record of which we need not be ashamed. But nearly all of their operas have been produced in the first instance by organizations other than our leading opera companies.

Unfortunately, there has been no continuous program for the comfort and instruction of composers with an aptitude for the theatre. Tanglewood's plan will be useful as far as it goes. But this center operates only six weeks a year during the summer, and while it will do its share, the lead must be taken ultimately by organizations with completer plants and a wider range of experienced advisers.

It is not enough to say to composers in general, "Write a good opera and we will produce it." It may be assumed that we have the composers and that they are eager to try their hands at operas. But they cannot be expected to devote all the energy and time required for a full-length opera purely on speculation. Some creditable operas have emerged in this way. The risks can never be exiled from creative effort, but if they can be diminished, it is certainly worth trying.

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Albany Times Union
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N.Y. Times - [illegible]

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Albany Times Union
Jan 22

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Mr. Fiedler offers as the meat of his musical banquet, encores and more encores, and even these choice tidbits have encores of their own: Four, in fact for the Troy concert; running the gamut from minuets, polkas, tangoes ("Jealousie") and the final one: "Stars and Stripes Forever" with piccolos, drums, whistles, 'n' everything, from the built-in sound effects department, a circumstance which should rate an orchid from the Hollywood studios of 20th Century-Fox.

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Let's reprise the Troy program: Berlioz, Richard Strauss, Chabrier, Tchaikovski and Ravel for the first half. For popular competition, such short-haired tunes as "Bewitched, Bothered and Bewildered," "Singin' In the Rain," "Chairmaine," "Alexander's Ragtime Band," "Fiddle Faddle," all dressed up in the orchestral habiliments of a Bach, a Beethoven or a Brahms. After all, these musical titans were not above taking a folk tune and turning it into a symphony, or at least, a tone poem. And for the final programmed number, "Ride of the Valkyries" by Richard Wagner, no less.

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SPRINGFIELD, MASS.
REPUBLICAN

APR 5 - 1953

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Two Bach programs, Saturday, July 11 and Sunday, July 12, will include the Brandenburg Concertos 1, 2, 3, 5 (concertmaster Richard Burgin, violin solo; Miss Doriat Antony, first flute, flute solo; Lukas Foss, piano), and 6. Also Suite 2 for Flute and Strings (Doriat Antony, solist); Suite 3; and Cantata 78, "Jesu der du meine Seale" for solo quartet, chorus and orchestra (Hugh Ross, conductor).

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A feature of the final week end of theater concerts, one of contemporary works, one of Haydn, Saturday, July 25 and Sunday, July 26, will be the cantata, "A Parable of Deatl." by Lukas Foss, young American composer-pianist, which was commissioned by the Louisville, Ky., Orchestra and had its world premiere there March 11. As on that occasion, the composer has been invited to conduct, and Vera Zorina will be the narrator. For narrator, chorus, tenor soloist and orchestra. "A Parable of Death" is from "Geschicten vom lieben Gott" by the Austrian post Rainer Maria Rilke, English version by Anthony Hecht.

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Complete program information will be sent on request. Address Boston Symphony Orchestra, Symphony Hall, Boston 15, Mass.

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NEW YORK, N. Y.
TIMES

FEB 17 1953

PROGRAM SHIFTED FOR TANGLEWOOD

Munch, Festival Head, Moves Up Thursday Concerts to Friday Night, Adds Modern Works

The traditional Thursday night concerts of the Berkshire Festival will be dropped this summer in favor of concerts on Friday nights, Charles Munch, conductor of the Boston Symphony Orchestra, announced yesterday in revealing plans for Tanglewood this summer.

This is the major change in the festival, which Mr. Munch will direct for the third successive year. It means that the week-end concerts will be grouped more closely. Formerly, persons who came for the Thursday concerts either had to return home or wait till Saturday night to hear a second concert.

Another change instituted by Mr. Munch is the inclusion of works by modern composers in the series of smaller concerts given on the first three week-ends in the Theatre-Concert Hall. Richard Strauss, Darius Milhaud, Ravel and Lukas Foss will be the composers represented.

Pierre Monteux will conduct the all-Tchaikovsky program on Aug. 1, and Leonard Bernstein will lead the concerts of Aug. 9 and 15. The twelve remaining concerts will be led by Mr. Munch, who also will serve as director of the Berkshire Music Center, which is scheduled to hold its eleventh term concurrently with the festival period.

Bach will be the composer in the first two concerts in the Theatre-Concert Hall on July 11 and 12. Mozart will be played at the second pair on July 18 and 19. The July 25 concert will be devoted to Haydn, while music of the moderns will be played the next day.

The Music Shed concerts will begin July 31, with the first program consisting of Beethoven's Overture to Leonore No. 3, the Mendelssohn Violin Concerto with Zino Francescatti as soloist and Aaron Copland's "Appalachian Spring."

One of Mr. Bernstein's programs will be the Koussevitzky Memorial Concert, in which the major work will be Mahler's "Resurrection." Brahms' Requiem will be another work employing the choral forces of the Music Center.

Contemporary works to be included in the Shed programs are Lukas Foss' Piano Concerto, with the composer as soloist; Samuel Barber's Adagio for Strings, Hindemith's Concerto for Strings and Brass, and Carlos Chavez' Sinfonia India.

N.Y. Times
5/17

EXPERIMENT IN OPERA

Tanglewood Commissions Will Add Practical Aid

By HOWARD TAUBMAN

TANGLEWOOD will embark on a fresh experiment this summer. It will attempt to set up a helpful environment for the creation of new operas by American composers, and if it has any kind of luck with this venture, it will be showing a fruitful way to other institutions in the United States.

The plan is simple and practical. Two or three young composers will be commissioned by the Berkshire Music Center within the next few weeks to write one-act operas. The Koussevitzky Music Foundation has supplied $1,500 to make possible grants of $750 each to at least two composers, and if a third composer is found with potentialities for writing an opera, another $750 will be raised somehow.

The difference in this approach from other commissioning schemes is that the composers, once they have received their grants, will not be left to their own devices. They will be expected to spend the summer at Tanglewood, where they will be the guests of the Berkshire Music Center, and they will have the advice and guidance of the people connected with Tanglewood's opera department.

A committee of established composers consisting of Aaron Copland, Howard Hanson and Leonard Bernstein has been asked to recommend a number of candidates for these commissions. Boris Goldovsky, head of Tanglewood's opera department, will make the final choices from these recommendations, and he hopes to choose the applicants who seem to him to hold out the most promise of writing stageworthy operas.

Start This Summer

During the 1953 Tanglewood sessions the composers who win the commissions will be expected to have certain fragments of their projected operas completed. Then the real work of aiding the composer will begin. All the members of the opera department's faculty and staff will be at his disposal, and he will have a chance to get a practical view of all manner of theatre problems. He will consult with technicians on costumes, scenery, make-up and lighting. He will be helped to analyze musical construction as it affects writing for theatre.

By the end of the summer the composer should be clear in his own mind as to what shape his opera will take. The framework of the piece will be established, and he will know what his story line will be, what orchestral means he will employ and what scenic and technical advantages and disadvantages he must cope with. Then he will have almost a full year in which to complete his opera. And if all goes well, there will be premières of the finished pieces at Tanglewood in the summer of 1954.

On paper this looks like a sound approach. Mr. Goldovsky has reason to believe that it will work. Last summer there was a case in point, although the composer in question happened to be a man of considerable theatre experience.

Leonard Bernstein, you will remember, wrote his one-act "Trouble in Tahiti" for a première at the first festival of the arts held at Brandeis University last June. Some weeks later it was done at Tanglewood, and for this production Mr. Bernstein made revisions. Some of these changes were made after conferences with Tanglewood's opera staff, and the composer agreed that suggestions from men and women experienced in putting on opera were helpful.

Change of Mind

This experience caused Mr. Goldovsky to alter his own conviction that commissioning operas by American composers for Tanglewood might turn out to be more of an embarrassment than an asset. It had been his belief that composers new to writing for the theatre might not produce works suitable to the performing talents available for Tanglewood, that they might present technical problems beyond the reach of the center's facilities, that the operas might have serious theatrical deficiencies.

A lot of operas are being written in the United States. American composers are eager to tackle the theatre. It is not their fault, of course, that we do not have in this country dozens of professional opera houses eager to produce exciting new works as do Italy and Central Europe. They have no way of getting a practical grounding in the problems of the theatre, and without this know-how they are bound to make grave errors.

The Tanglewood plan will be worth watching. Not that the Tanglewood authorities look for the production of masterworks under the new plan. But they will feel that it has justified itself if the outcome is one or two one-act operas that are workmanlike and effective theatre pieces.

If this much is accomplished, they will feel that the scheme should be embodied in the regular activities of the center. In that case there will be a set of fresh commissions every other year.

It could be that institutions like the Metropolitan and San Francisco Operas would be moved to adopt similar plans, if the Tanglewood idea proves successful. The problems of writing for a large opera house with an exigent subscription audience and an exacting repertoire are much more difficult, and the task of composing a work to fill out an entire evening's entertainment adds to the hazards.

But if we are to have an operatic school of our own, the composers must learn their craft in the opera house. Richard Wagner and Richard Strauss conducted in opera houses before they wrote their enduring works. Italian masters like Giuseppe Verdi and Giacomo Puccini had the theatre in their background and in their blood, and yet they learned only by trial and error, and they were helped, particularly at the outset, by impresarios, theatre staffs and publishers.

Impressive Record

The remarkable thing is that quite a few impressive operas have been written in this country. Consider the works of Gershwin, Menotti, Blitzstein, Bernstein and Thomson, to name but a handful of our composers, and you have a record of which we need not be ashamed. But nearly all of their operas have been produced in the first instance by organizations other than our leading opera companies.

Unfortunately, there has been no continuous program for the comfort and instruction of composers with an aptitude for the theatre. Tanglewood's plan will be useful as far as it goes. But this center operates only six weeks a year during the summer, and while it will do its share, the lead must be taken ultimately by organizations with completer plants and a wider range of experienced advisers.

It is not enough to say to composers in general, "Write a good opera and we will produce it." It may be assumed that we have the composers and that they are eager to try their hands at operas. But they cannot be expected to devote all the energy and time required for a full-length opera purely on speculation. Some creditable operas have emerged in this way. The risks can never be exiled from creative effort, but if they can be diminished, it is certainly worth trying.

INTERNATIONAL
• MUSICIAN •
OFFICIAL JOURNAL OF THE
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Boston Symphony Revises Schedule, Adds Concerts At Tanglewood

CBS Broadcasts Are Innovation

Special to The Blade

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An important innovation this season will see the concerts in the 6,000-seat Shed performed consecutively on Friday and Saturday evenings and Sunday afternoon, July 31-Aug. 16, with the chamber concerts in the 1,200-seat Concert Hall, as always on Saturday evenings and Sunday afternoons, July 11-26.

* * *

THIS 16TH Berkshire Festival since the open-air concerts were inaugurated in the hills of western Massachusetts in 1934, the 14th in which the Boston Symphony Orchestra participated, will mark the first summer in several seasons when Sunday afternoon concerts will be simultaneously broadcast over a coast-to-coast network.

The first portion of the concerts, lasting an hour-and-a-half, on July 26, Aug. 2, 9, and 16, will be carried by the Columbia Broadcasting System as part of its summer program of international music festivals. The Berkshire Festival will be the only American event in weekly programs, which will include broadcasts of the Florence, Salzburg, Bayreuth, and Edinburgh festivals in Europe.

* * *

BECAUSE THE Columbia broadcasts commence at 2:30 p.m. Charles Munch has advanced to that hour all of this season's six Sunday afternoon Berkshire Festival programs which in other years have started at 3 p.m. Although the broadcast portion of the program ends at 4 p.m., Tanglewood audiences will hear the remainder of the concerts, following an intermission.

Music lovers planning to attend the Berkshire Festival concerts still have until June 1 to subscribe to one of the three series of Shed concerts (July 31 to Aug. 16), which entitles them to priority of seating, a saving in price, and admission to any of the six July concerts in the Theater-Concert Hall.

Subscriptions are being handled at the Festival Office, Symphony Hall, Boston 15, Mass., which will file orders received at this time for seats for single concerts and fill them when their sale begins on June 1.

Foss Cantata Listed For Final Week

Special to The Blade

BOSTON, May 9—A cantata by Lucas Foss, "A Parable of Death," commissioned by the Louisville, Ky., Symphony Orchestra, will be performed July 26 in the final weekend of theater concerts at the Berkshire Music Festival at Tanglewood.

Mr. Foss, born in Germany and become an American citizen, is a pupil of Hindemith in composition. He has had several important works performed throughout the country, including "The Prairie," a cantata set to a text by Carl Sandburg. Mr. Foss has been staff pianist of the Boston Symphony Orchestra for many years.

HANOVER, PA.
SUN

MAY 2 - 1953

MUSIC

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KINGSPORT, TENN.
TIMES

APR 12 1953

Annual Berkshires Festival To Begin With Bach's Music

NEW YORK (UP) — The annual musical festival built around the Boston Symphony in the Berkshires, at Tanglewood, Mass., will begin this year the week end of July 11 with two Bach programs made up of the Brandenburg concertos, two orchestra suits, and a cantata.

The following week end will be concentrated on Mozart. The week end after that will mingle such contemporary composers as Darius Milhaud and Richard Strauss with Ravel and Haydn.

These are concerts in the Tanglewood theater. The concerts in the open air from the "shed" will be three series—A, July 31, Aug. 1 and 2; B, Aug. 7, 8 and 9; C, Aug. 14, 15, 16. The orchestra will be under its regular conductor, Charles Munch, and two guest conductors, Pierre Monteux and Leonard Bernstein.

Prades Festival

The Berkshire Music Center, which is a summer school of music held with the festival, will offer Carlos Chavez, the Mexican composer, and Aaron Copland as teachers of composition. Gregor Piatigorsky, the 'cellist, will be a special guest instructor in the chamber music department. Monteux and Bernstein will head the conducting and orchestral departments.

TOLEDO, OHIO
BLADE

APR 26 1953

Berkshire Festival Lists Performances And Soloists

Special to The Blade

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PEORIA, ILL.
SUNDAY JOURNAL STAR

APR 19 1953

Boston Symphony Reveals Program For Tanglewood

BOSTON—Programs and soloists for six concerts in the Theater-Concert Hall at Tanglewood, Lenox, Mass., given in three successive weekends from July 11 to July 26, as introduction to the main concert series in the Shed, are announced for the Berkshire Festival by the Boston Symphony Orchestra. Charles Munch, the orchestra's music director, will be conducting.

The summer of 1953 will mark the Nineteenth Berkshire Festival since the open-air concerts were inaugurated in 1934, and the eighth since the Boston Symphony Orchestra assumed charge, and the ninth continuous year concerts have been held in the 1,200-seat theater.

Orders are being accepted at the Festival office — Symphony Hall, Boston 15, Mass. — for seats for single concerts, and these will be filled after June 1.

* * *

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This Clipping From
SAN ANTONIO, TEX.
EXPRESS

APR 26 1953

Berkshire and Prades Music Festival Plans Announced

BY UNITED PRESS

NEW YORK — The annual musical festival built around the Boston Symphony in the Berkshires, at Tanglewood, Mass., will begin this year the week end of July 11 with two Bach programs made up of the Brandenburg concertos, two orchestra suites, and a cantata.

The following week end will be concentrated on Mozart. The week end after that will mingle such contemporary composers as Darius Milhaud and Richard Strauss with Ravel and Haydn.

These are concerts in the Tanglewood theater. The concerts in the open air from the "shed" will be three series — A, July 31, Aug. 1 and 2; B, Aug. 7, 8, and 9; C, Aug. 14, 15, 16. The orchestra will be under its regular conductor, Charles Munch, and two guest conductors, Pierre Monteux and Leonard Bernstein.

The Berkshire Music Center, which is a summer school of music held with the festival, will offer Carlos Chavez, the Mexican composer, and Aaron Copland as teachers of composition. Gregor Piatigorsky, the 'cellist, will be a special guest instructor in the chamber music department. Monteux and Bernstein will head the conducting and orchestral departments.

PEORIA, ILL.
SUNDAY JOURNAL STAR

MAR 15 1953

Tanglewood Summer School Of Music To Open Again In July

The Boston Symphony orchestra has announced plans for the 11th session of the Berkshire Music Center, the summer school of music it maintains at Tanglewood in connection with the Berkshire Festival concerts. Charles Munch, the music director of the orchestra, will serve as director, and Aaron Copland as assistant director. Ralph Berkowitz is dean. The six-week session will begin on July 5 and close on Aug. 16.

SYRACUSE, N. Y.
HERALD-AMERICAN

[illegible] 1953

'Tanglewood' Music In July, August: Three Series

CHARLES MUNCH, conductor of the Boston Symphony O[illegible] announces programs for the B[illegible]shire Festival in "Tan[illegible]" Lenox, Mass., July 11-A[illegible] the first three weeken[illegible] in the Theater Concer[illegible] given Saturday nights [illegible] afternoons. The first [illegible] devoted to the music [illegible] second to Mozart; [illegible] Haydn and to contem[illegible] posers: Strauss, M[illegible], Ra[illegible] and Foss.

CONCERTS IN the great Music Shed in Tanglewood will be presented Friday nights in pla[illegible] the customary Thurs[illegible] Sat[illegible]day nights and Sunday [illegible] The Series A, July 3[illegible] Au[illegible] will include the Over[illegible]nore No. 3, by Beethoven; the Mendelssohn Violin Con[illegible] Zino Francescatti soloist; [illegible] Copland's "Appalachian S[illegible]" and Ravel's "Bolero." P[illegible] guest conduct[illegible] Tschaikowsky program. [illegible] program in the series will [illegible] the "Manfred" Overture of Schumann; the Piano Conc[illegible] Lukas Foss with the compos[illegible] soloist; Mendelssohn's "Ita[illegible]" Symphony and the "Me[illegible] Waltz" by Liszt.

SERIES B, Aug. 7-9 inclusive, will include the Koussevitzky

This Clipping From

Tanglewood Schedules Three Chamber Music Concerts For July

With the generous coop[illegible] of Mrs. Elizabeth Sprague Coolidge, three concerts of chamber music will be p[illegible] by the Berkshire Music C[illegible] Tanglewood, Lenox, Mass., [illegible] successive Wednesday [illegible] T[illegible] will occur during the [illegible] the Berkshire Festiv[illegible] which comprises six weekends of c[illegible] by the Boston Symphony Orchestra, July 11 through Au[illegible]

The chamber music [illegible] will open on July 15 with [illegible] recital by the Baroque Trio, c[illegible]sisting of Fernando Va[illegible] harpsichord; Julius Bak[illegible] Daniel Saidenberg, cello. Th[illegible] program includes works of Te[illegible]mann, Domenico Scarlatti, L[illegible] Loeillet, and Ram[illegible]

A sonata recital on July [illegible] will be given by R[illegible] P[illegible] violinist, Gary Gr[illegible]

Miss Posselt is [illegible] Berkshire Music C[illegible] They will play music by Hindemith, Faure, Bach and P[illegible] July 29

The final p[illegible] will feature the Hun[illegible] Quartet: Zoltan Szekely, [illegible] Alexander Moskowsky, [illegible] Reilich, viola; Vilmo[illegible] cello, in works by H[illegible] (Quartet in G major, Op. 77, No. 1), Piston (Quartet No. 4), Beethoven (Quartet in B flat major, OP. 130, ending with the "Grosse Fuge," OP. 133).

These concerts will be held in Tanglewood's Theatre-Concert Hall at 8:30, as in previous years. They will be open by invitation to members of the Society of Friends of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra. All who are interested in summer activities at Tanglewood are invited to join this Society through which contributions help to support the school.

The sale of tickets for each of the fifteen concerts of the Berkshire Festival has now opened at the box office at Tanglewood, Lenox, Mass. Mail and telephone orders will be received.

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HERALD-AM

APR 5 -

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SYRACUSE, N. Y.
HERALD-AMERICAN

APR [illegible] 1953

Note Conductors Symposium In Philadelphia in Fall; Music in Tanglewood

[illegible] Albert Roussel, French composer [illegible] first [illegible] in Paris, of Stravinsky's "Rite of Spring," as an orchestra piece.

By E. V. W.

WORD COMES from the American Symphony Orchestra League offices in Charleston, W. Va., that the Philadelphia Orchestra and the League will have a second presentation of the Conductors Symposium in Philadelphia Sept. 28-Oct. 2 next. The Symposium is widely recognized as a first step of U. S. professional symphonies to "offer [illegible] recognition and encouragement" to the nation's [illegible] community symphony directors.

CONDUCTORS in attendance at the Symposium will work closely with Eugene Ormandy, conductors of the Philadelphia Orchestra. They will attend all Philadelphia Orchestra rehearsals and concerts and will participate in seminars and consultations with Philadelphia Orchestra [illegible] and administrative staff during their Philadelphia visit. Mrs. Helen M. Thompson, executive secretary of the American Symphony Orchestra League, states that many applications have been received in the hope that the Symposium will be repeated. Conductors from all sections of the nation are eligible to apply for certification to the Symposium.

CHARLES MUNCH, conductor of the Boston Symphony Orchestra, announces that the Berkshire Festival concerts to be given in "Tanglewood," near Lenox, Mass., the Orchestra's summer home, will extend from July 11 to Aug. 16. In the first three weekends, concerts will be presented Saturday nights and Sunday afternoons in the Theater Concert Hall. The first week will be devoted to the music of Bach; the second to Mozart; the third to Haydn and to contemporary composers: Strauss, Milhaud, Ravel, Lukas Foss.

IN THE GREAT Music Shed, concerts will be given on Friday and Saturday nights and Sunday afternoons. In the past there have been Thursday night programs in the Shed. These concerts, Series A, B, C. The dates: Series A, July 31, Aug. 1-2; Series B, Aug. 7-9 inclusive; Series C, Aug. 14-16 inclusive. Conductor Munch will conduct each concert except Aug. 9 and Aug. 15 when Leonard Bernstein will conduct. The Berkshire Music Center will be under direction of Conductor Munch, with the eleventh term concurrent with the Festival season in "Tanglewood."

AARON COPLAND will be assistant director of the Berkshire Music Center with Ralph Berkowitz, dean. The six-week session will begin on July 5 and close Aug. 14. Carlos Chavez will come from Mexico to join Aaron Copland as teacher of composition, a post previously filled by such eminent visitors as Hindemith, Mirtinu, Barber, Lopatnikov, Honegger, Milhaud, Ibert, Messiaen and Dallapiccola. The chamber music department of the Center will be enlarged considerably under leadership of Richard Burgin, concertmaster and the Boston Symphony Orchestra with William Kroll as associate head of the department and Gregor Piatigorsky as special guest instructor during part of the session. Major part of the Chamber Music faculty will consist, as usual, of principals and other members of the Boston Symphony Orchestra, with retired members. Miss Ruth Posselt, violinist, will give courses in violin and piano sonata literature; William Kroll plans a special course in the last four quartets of Beethoven.

* * *

ALBANY, N. Y.
KNICKERBOCKER NEWS
MAY 2 - 1953

Tanglewood Concert Series Set

The main concert series of the Boston Symphony Orchestra at the 1953 Berkshire Music Festival at Tanglewood, Lenox, Mass., has been scheduled for the weekends of July 31 to Aug. 16 with Charles Munch, the orchestra's music director, conducting all but three of the performances.

The concerts will be presented in the 6,000-seat shed consecutively on Friday and Saturday nights and Sunday afternoons on each of the three weekends. Pierre Monteux will conduct Aug. 1 and Leonard Bernstein Aug. 8 and 15.

The main concert series will be preceded by chamber concerts in the concert hall Saturday nights and Sunday afternoons for three successive weekends from July 11 to 26.

ALBANY, N. Y.
TIMES-UNION
MAR 15 1953

Plans Announced for Berkshire Music Center

By EDGAR S. VAN OLINDA

The Boston Symphony Orchestra has announced plans for the 11th session of the Berkshire Music Center, the summer school of music it maintains at Tanglewood in connection with the Berkshire Festival concerts. Charles Munch, the music director of the orchestra, will serve as director, and Aaron Copland as assistant director. Ralph Berkowitz is dean. The six-week session will begin on July 5 and close on August 16.

Special features of the session will include the coming of Carlos Chavez from Mexico to join Mr. Copland as teacher of composition. The chamber music department will be considerably enlarged under the leadership of Richard Burgin, the concert master of the Boston Symphony Orchestra, with William Kroll as associate head of the department and Gregor Piatigorsky as a special guest instructor for a part of the session. The major part of the faculty for chamber music will consist as before of the principals and other members of the Boston Symphony Orchestra, with retired members Jean Bedetti, cello; Fernand Gillet, oboe; Georges Laurent, flute, and Willem Valkenier, horn. Miss Ruth Posselt, the violinist, will give courses in violin and piano sonata literature. Mr. Kroll plans a special course in the last four quartets of Beethoven.

Two features initiated last season will be continued—the policy of awarding tuition grants from the Tanglewood Revolving Scholarship Fund to all students in the active, pre-professional divisions, and the highly successful activity for music educators and amateurs, the Tanglewood Study Group, a department of general music study under Ingolf Dahl.

Leonard Bernstein, who, with Pierre Monteux, will be a guest conductor of the Festival concerts, will head the conducting and orchestral departments.

ALBANY, N. Y.
KNICKERBOCKER NEWS
MAY 23 1953

Student Enrollment Still Open At Berkshire Music Center

Student enrollment is still open in all five divisions of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra at Tanglewood, Lenox, in connection with the Berkshire Festival concerts starting in July.

The center's office at Symphony Hall, Boston, is considering 500 student applications and inticipates more than 1,000 additional inquiries regarding the summer school before the festival season opens July 5.

Ralph Berkowitz, dean, said applications considerably exceed those of previous years and will provide the best congregation of advanced musical talent for several years.

Charles Munch, music director of the Boston Symphony Orchestra, again will serve as the music center's director, with Aaron Copland as assistant.

Auditions are being conducted mainly for instrumentalist candidates in 14 cities during the orchestra's current coast to coast tour.

Divisions of the school include instrumental music, choral music, composition, opera and the Tanglewood Study Group.

The study group, initiated last season, is a department of general music study which makes the resources of Tanglewood available to music educators and amateurs. Those unable to attend the full six-week session may enroll in one of three two-week sessions. These enrollments are kept open during the summer.

Carlos Chavez, Mexican composer-conductor, will join Aaron Copland as teacher of composition.

Hugh Ross will head the choral music department, Richard Burgin will be in charge of the chamber music department and Leonard Bernstein will direct the conducting and orchestral departments. Boris Goldovsky will direct the opera department.

This Clipping From
NEW YORK, N. Y.
TIMES

JUN 21 1953

HARRY DUBBS IS DEAD; MUSICIAN IN BOSTON

Special to THE NEW YORK TIMES.

BOSTON, June 20 — Harry Dubbs, a member of the first violin section of the Boston Symphony Orchestra, died today in Massachusetts Memorial Hospital after a long illness. He was 42 years old.

Mr. Dubbs made his debut as a violinist at the age of 6. He studied under Timothee Adamowski and Felix Winternitz and joined the Boston Symphony fourteen years ago.

Founder and conductor of the Boston Symphonette, he acted as guest conductor at Boston Pops and Esplanda Concerts and served on the faculty of the Boston University College of Music. His home was in Brookline, Mass.

Surviving are his widow, Marion; a son, Paul; a sister, and his parents, Mr. and Mrs. Samuel Dubbs.

CLEVELAND, OHIO
NEWS

MAY 1[illegible]

BERKSHIRE MUSIC

Tanglewood's Four Concerts Will Be Aired

NEW YORK—As the American contribution to CBS Radio's 23-week summer series of "World Music Festivals," four concerts of the famous Berkshire Festivals, broadcast directly from Tanglewood, Mass., will be heard on the network Sunday, July 26, Aug. 2, 9 and 16.

The concerts will be played by the Boston Symphony Orchestra, under the direction of Charles Munch, with the exception of the concert of Aug. 2, which will be conducted by Pierre Monteux.

James Fassett, CBS radio director of music, will serve as commentator for the broadcasts.

For the first time, the Berkshire Festival concerts will start at 2:30 p. m. instead of the customary 3 because of the broadcasts. The concerts will be broadcast in their entirety, one hour and a half.

The first Berkshire Festival concerts were given in 1934 for the summer community. The Boston Symphony Orchestra was engaged in 1936, and the concerts were planned and realized under the direction of the late Serge Koussevitzky.

ALBANY, N. Y.
KNICKERBOCKER NEWS
MAY 23 1953

Tanglewood Lists 3 More Soloists

The Boston Symphony Orchestra has announced three additions to its roster of soloists for the Berkshire Festival summer concerts on six weekends in July and August at Tanglewood. They are Jennie Tourel, soprano; Jorge Bolet, pianist, and Vera Zorina.

Miss Zorina will narrate in the performance of Lukas Foss' cantata, "A Parable of Death," with the composer conducting, on the afternoon of July 26.

Bolet will perform Tchaikovsky's piano concerto in the all-Tchaikovsky program which Pierre Monteux will conduct Aug. 2. Miss Tourel will be soloist in Ravel's "Sheherazade" and in Mahler's Symphony No. 2, "Resurrection," which Leonard Bernstein will conduct Aug. 8.

One week remains for festival series subscriptions. Subscribers to any of the three weekend shed concerts will have priority of seating.

The shed concerts will be given on Friday and Saturday nights and Sunday afternoons on three successive weekends beginning July 31. The shed concerts will be preceded by the chamber concerts in the theater concert hall Saturday nights and Sunday afternoons from July 11 to 26.

Series subscriptions may be made by writing the Festival Office, Symphony Hall, Boston, until June 1. After that date remaining tickets for single concerts will be on sale at the box office, Tanglewood, Lenox, Mass.

This Clipping From
ALBANY, N. Y.
KNICKERBOCKER NEWS
APR 8 - 1953

Munch Plans 6 Concerts For Theater

The Boston Symphony Orchestra has announced the programs for six concerts for the Berkshire Festival in the theater-concert hall at Tanglewood, Lenox, Mass., which will be given on three successive weekend from July 11 to July 26. Charles Munch, the orchestra's music director, will be the conductor.

The theater concerts will precede the main series of nine major concerts in the Shed on three weekends from July 31 through Aug. 16.

The six theater concerts will be given at 8:30 p. m. Saturdays and at 3 p. m. Sundays.

Two Bach programs to be offered July 11 and 12 will include all the six Brandenburg Concertos except the fourth and Suite No. 2, for flute and strings, Suite No. 3 and Cantata 78, "Jesu der du meine Seele."

Mozart programs to be played July 18 and 19 will include Divertimento K. 136 for strings, Violin Concerto in G, K. 216, Serenade for 13 Wind Instruments, K. 361, the "Prague" Symphony, the overture to "The Marriage of Figaro," Sinfonia Concertante for Violin and Viola; "Eine kleine Nachtmusik," and the "Jupiter" Symphony.

The final weekend of theater concerts, July 25 and 26, will include one program of contemporary works and one of Haydn works.

[128]

PITTSFIELD, MASS.
BERKSHIRE EAGLE
MAY 21 1953

Tanglewood Well Represented On International Music Board

Eight of the 11 members of the international music advisory board of the Congress for Cultural Freedom who recently selected 12 composers to compete for the newly-established 20th Century Masterpiece Awards have been active at Tanglewood. With the European Center of Culture and the Italian National Radio Network the congress will sponsor the contest in Rome next spring.

Four members of the board have been resident teachers of composition at the Berkshire Music Center and a fifth, Carlos Chavez, will come from Mexico to occupy the position for the coming season. Former Tanglewood teachers on the board are Samuel Barber, American composer; Luigi Dallapiccola, Italian; and Arthur Honegger, and Darius Milhaud, French. Igor Stravinsky has heard his music played in the Tanglewood Shed, Benjamin Britten came from England to assist in the first American presentation of his opera, "Peter Grimes," and Virgil Thomson, principal music critic of the New York Herald Tribune, has lectured at the school. Others on the board are Boris Blacher, Francesco Malipiero and Frank Martin.

12 Composers Accept

Acceptances have been received from all 12 composers whose works will be judged in performance by celebrated composers, performing artists and music critics during an international conference April 5 to 15. A winning work will be selected from each of three categories. A violin concerto with a prize of $3000, competed for by Ben Weber, U.S.A., Mario Peragallo, Italy, Carmago Guarnieri, Brazil, and Peter Racine Fricker, Great Britain; for a short symphonic work, approximately $2000, Conrad Beck of Switzerland, Vladimir Vogel, expatriate, Henri Dutilleux, France, and Giselhard Kleber, Germany; and for works for voice and chamber orchestra, about $1200, Camillo Togni, Italy, Jean-Louis Martinet, France and Lou Harrison, U.S.A.

In addition to cash awards, the prize-winning compositions are promised performance by three major European and three major American orchestras, publication, and recording by a leading company. The remaining entries also will be published. The Italian government will contribute the Rome radio orchestra for the performance of the competing works. The prizes are part of a cultural freedom awards program headed by Julius Fleischmann of Cincinnati, Ohio, who was instrumental in sending the Boston Symphony Orchestra to Europe last spring.

Nicholas Nabokov, secretary-general of the congress, announces "The contest is designed to encourage gifted young musicians from all lands to provide an opportunity for having their works performed. The plan will help remove parochial barriers in contemporary music, and at the same time will enlarge the world's repertoire by adding works of superior quality to the programs of symphony orchestras, chamber music groups and individual performers everywhere."

WILMINGTON, DEL.
STAR
MAY 3 - 1953

Tanglewood Week-End Plans Changed Because Of Broadcasts

The Boston Symphony Orchestra announces revisions in its six weekends of concerts in the Theatre-Concert Hall and in the Music Shed, at Tanglewood, Lenox, Mass., for the 1953 Berkshire Festival.

Charles Munch, the orchestra's music director, will conduct; with Pierre Monteux as guest conductor, Aug. 1; Leonard Bernstein, Aug. 8 and 15.

An important innovation this season will see the concerts in the 6,000-seat Shed performed consecutively on Friday and Saturday evenings and Sunday afternoons, July 31-Aug. 16; with the chamber concerts in the 1,200-seat Concert Hall, as always on Saturday evenings and Sunday afternoons, July 11-26.

This 16th Berkshire Festival since the open-air concerts were inaugurated in the hills of Western Massachusetts in 1934, the 14th since the Boston Symphony Orchestra participated, will mark the first summer in several seasons when Sunday afternoon concerts will be simultaneously broadcast over a coast-to-coast network.

The first portion of the concerts, lasting an hour and a half, July 26; Aug. 2, 9, and 16, will be carried by CBS Radio as part of its summer program of international music festivals.

Because the broadcasts commence at 2:30 p. m., Munch has advanced to that hour all of this season's six Sunday afernoon programs, which in other years have started at 3:00 p. m. Although the broadcast portion of the program ends at 4:00 p. m., Tanglewood audiences will hear the remainder of the concerts, following an intermission.

HARTFORD, CONN.
COURANT
MAY 24 1953

Soloists Are Announced For Berkshire Festival

Jennie Tourel, soprano; Jorge Bolet, pianist; and Vera Zorina have been added to the roster of soloists for the Berkshire Festival by the Boston Symphony Orchestra of Tanglewood, Lenox, Mass. this summer. The six week ends of summer concerts commence July 11, continue through August 16 with its Music Director, Charles Munch, as conductor.

Miss Tourel will be soloist in Ravel's "Sheherazade," and in Mahler's Symphony No. 2, "Ressurection," which Leonard Bernstein conducts August 8. Mr. Bolet will perform Tchaikovsky's Piano Concerto in the all-Tchaikovsky program which Pierre Monteux conducts August 2 (afternoon). Miss Zorina will narrate in the first New England performance of Lukas Foss" cantata, "A Parable of Death," with the composer conducting, on the afternoon of July 26.

Others of the summer's soloists, previously announced, are Mr. Foss, as pianist in the Bach Brandenburg Concerto No. 5 on July 11, and as soloist for his own Piano Concerto on August 1; Isaac Stern, soloist in the Mozart Concerto for Violin in G major, July 18, and with Joseph de Pasquale in Mozart's Sinfonia Concertantee for Violin and Viola on July 19 (afternoon); Zino Francescatti, in Mendelssohn's Concerto for Violin in E minor, July 3; Gregor Piatigorsky, as soloist in the Darius Milhaud Concerto for Cello, August 9 (afternoon) and with Joseph de Pasquale in Strauss' Don Quixote; Seymour Lipkin, in the Piano Concerto for the Left Hand, by Ravel, on August 16 (afternoon).

This is the final week for series subscriptions. Subscribers to any of the three week end Shed concerts: Friday and Saturday evenings, 8:30, Sunday afternoons, 2:30, on July 31, August 1, 2; August 7, 8, 9; and August 14, 15, 16, have choice of locations and effect a saving on the cost of the six Bach-Mozart-Haydn preliminary concerts, July 11-26 in the Theater Concert Hall. Until June 1, subscriptions may be purchased by writing the Festival Office, Symphony Hall, Boston 15, Mass.; after June 1, any remaining tickets for single concerts are on sale by mail or telephone to the boxoffice, Tanglewood, Lenox, Mass., Phone Lenox 600.

The Boston Symphony Orchestra which sponsors the Berkshire Festival, returned May 22 from its first coast-to-coast tour of 26 cities in five weeks, and on Monday (May 25) resumes its activities as the Boston Pops Orchestra, Arthur Fiedler, conductor, at Symphony Hall until July 1.

HARTFORD, CONN.
TIMES
APR 4 - 1953

Weekend Concerts Set for Tanglewood

Three weekends of six concerts in all will be presented this summer in the Theater Concert Hall at the Berkshire Music Center at Tanglewood, outside of Lenox, Mass.

The three weekends, to be devoted to the orchestral music of Bach, Mozart, Haydn and modern composers, will be held from July 11 to July 26 and will be an introduction to the main concerts of the season in the Music Shed.

Saturday, July 11, and Sunday, July 12, will be devoted to Bach and will include performances of the Brandenburg Concertos 1, 2, 3, 5 and 6, the Secand Suite for flute and strings, and Cantata 78.

The second weekend, July 18 and 19, will be devoted to Mozart and will include a Divertimento, a violin concerto with Isaac Stern as soloist, the Serenade for 13 Wind Instruments, the Prague Symphony, the Jupiter Symphony, and other works.

The final weekend will be devoted to modern works including pieces by Lukas Foss, Strauss, Millhaud and Ravel and will include one program of works by Haydn including the St. Theresa Mass and Symphonies 93 and 100.

BUFFALO, N. Y.
NEWS
APR 4 - 1953

Tanglewood

By THEODOLINDA C. BORIS

THE COMING of springlike weather is an appropriate time to list the programs and soloists for the six concerts at Tanglewood, Lenox, Mass., given during three successive week-ends from July 11 to July 26, as an introduction to the principal Berkshire Festival concert series. Charles Munch will conduct.

Seats for the six concerts are available at this time only to subscribers to one of the three concerts, which follow from July 31 to Aug. 16.

Bach programs, July 11 and 12, will include Brandenburg Concertos 1, 2, 3 and 5; Suites 2 and 3, and Cantata No. 78. A pair of Mozart programs will be played July 18 and 19—to include Divertimento, K: 136, for Strings; Violin Concerto in G (Isaac Stern, soloist); Serenade for 13 Wind Instruments; the "Prague" and "Jupiter" Symphonies; Sinfonia Concertante, and "Eine kleine Nachtmusik."

A feature of the final week-end of concerts—one devoted to contemporary works, the other to works of Haydn—will be the cantata, "A Parable of Death," by Lukas Foss, young composer-pianist, which was commissioned by the Louisville Orchestra and given its world premiere in Louisville on March 11. Text of the work is taken from "Geschichten vom lieben Gott," by the Austrian poet, Rainer Maria Rilke, the English version by Anthony Hecht. Other contemporary works will be Richard Strauss' Divertimento, Milhaud's "La Creation du Monde," Ravel's "Le Tombeau de Couperin." The Haydn program contains the St. Theresa Mass and Symphonies 93 and 100.

This festival will climax the most active of the Boston Symphony Orchestra's 72 seasons, with 305 concerts given in 103 cities of the United States and Canada. Information on the festival can be obtained by writing the Boston Symphony Orchestra, Symphony Hall, Boston 15, Mass.

ST. PAUL, MINN.
PIONEER PRESS
MAY 31 1953

Aliferis To Return To Tanglewood

James Aliferis, associate professor of music at the University of Minnesota, again will join the faculty of the Berkshire Music Center in Tanglewood, Mass., this summer.

He will assist Hugh Ross, director of the Schola Cantorum of New York, in preparing two choruses for performances with the Boston Symphony orchestra.

Last year Aliferis, who directs the University chorus and Chamber Singers, spent the summer at Tanglewood. This season, the center's eleventh, will run from July 5 to Aug. 16.

ROCHESTER, N. Y.
DEMOCRAT & CHRONICLE

Berkshire [illegible] Programs [illegible]

CHARLES MU[illegible] of the Boston S[illegible] announces the progra[illegible] Berkshire Festival [illegible] July 11-Aug. 16 [illegible] orchestra's Summ[illegible] Mass. In the [illegible] concerts will be [illegible] evenings and S[illegible]

First week [illegible] music of Bach, the [illegible] zart and the [illegible] to [illegible] contemporary [illegible] Milhaud, Ravel and Foss.

Concerts in the [illegible] will be given on [illegible] in place of the [illegible] days), Saturday evenings [illegible] day afternoons.

Programs for Series [illegible] Aug. 1, 2) will include: [illegible] Overture to Leonore No. 3; Mendelssohn—Violin Concerto [illegible] Zino Francescatti; Copland—Appalachian Spring; Ravel—[illegible] All-Tschaikowsky, Pierre Monteux, guest conductor—Hamlet Overture, Suite Mozartiana, Romeo and [illegible] Overture, Symphony No. 5; Schumann — Manfred Overture; [illegible] Piano Concerto (composer as soloist); Mendelssohn—Italian Symphony; Liszt—Mephisto Waltz.

Series B (Aug. 7, 8, 9): Handel Water Music; Barber—Adagio for Strings; Saint-Saens—Cello Concerto (soloist Gregor Piatigorsky); Strauss—Don Quixote; Berlioz—Dramatic Symphony Romeo and Juliet; Koussevitzky Memorial Concert, Leonard Bernstein conductor: Haydn—Symphony No. 102; Mahler—Symphony No. 2.

Series C (Aug. 14, 15, 16): Cherubini—Anacreon Overture; Schubert—Unfinished Symphony; Ravel—Piano Concerto for Left Hand (soloist Seymour Lipkin); Wagner—Prelude and Love-Death "Tristan," Siegfried Idyll, excerpts from Die Meistersinger; Hindemith—Concerto for Strings and Brass; Brahms—Symphony No. 2; Chavez—[illegible] India (Bernstein, guest conductor); Brahms—Requiem.

* * *

PITTSFIELD, MASS.
BERKSHIRE EAGLE
MAY 22 1953

Jennie Tourel To Be Soloist At Tanglewood

Jennie Tourel, soprano, has been added to the list of soloists for the Berkshire Festival by the Boston Symphony Orchestra at Tanglewood. She will sing in Ravel's "Sheherazade" and Mahler's Symphony No. 2 ("Resurrection"), which Leonard Bernstein will conduct Aug. 8. It will be Miss Tourel's first appearance in Western Massachusetts.

The subscription season for the concerts in the Shed will close June 1. Until that date, series tickets may be obtained, entitling the holders to priority in seating, a price saving and the privilege of immediate reservation of seats for the early programs in the theatre. Orders and inquiries should be sent to Symphony Hall, Boston. The sale of single-concert tickets will start June 2.

ER, N. Y.
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HUDSON, N. Y.
DAILY STAR

MAR 18 1953

BERKSHIRE MUSIC CENTER SCHEDULE FOR SEASON LISTED

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VARIETY
NEW YORK, N. Y.

JUN 3 - 1953

Hub Symph's 1st Nat'l Tour Sock With 169G Take

Boston, June 2.

The Boston Symphony Orchestra has returned from its first transcontinental tour, a triumphant 8,100-mile trek across country and back that included 29 concerts in 26 cities, and that grossed $169,000, or an average of $5,830 a concert. Tour opened April 21 in Detroit and ended May 22 in Burlington, Vt.

Management, according to manager George E. Judd, budgeted $200,000 for the trip, for payrolls, transportation, etc., with anticipation of a $30,000 deficit, and the tour came within $1,000 of the estimate. Prestigewise, and from a practical standpoint, by way of expected hypoed future sales on BSO disks, the orch gained greatly by the trip.

Biz was okay everywhere, with exception of Texas. Three Chi concerts, though well attended, were reportedly hard to sell. In Los Angeles, however, on May 4, at the huge Shrine Auditorium, orch drew 6,000 people at a $6.50 top, for a whopping $18,400 gross (as much as some legiters take in in a week). The BSO reportedly got 65% of the net, the Southern California Symphony Assn. (its local sponsor) the other 35%. In Frisco, in two concerts May 7 and 9, at the 3,250-seater Opera House, at $5 top, the symph drew $24,200 for the two dates. In Salt Lake City, May 11, at a $4 top, there were 3,500 people at the 4,500-seater Tabernacle, for a $6,000 take.

Orch reportedly was in at Salt Lake on a $5,000 guarantee, plus 60% of take over expenses. Orch was sold at straight fee of $6,000 in most places (as in Montreal), with a few others at $5,500 or $5,000. Otherwise, it was guarantee against percentage. In several spots the BSO was presented by local symphony associations.

Letters

Eagle 5/18/53

Berkshire's Drum-Beaters Out of Tune?

To the Editor of THE EAGLE:—

As a Berkshire County taxpayer and real estate developer, I view with alarm the cultural-recreational-resort-industry problems confronting Berkshire County.

What bothers me immediately is the fact that a great many innkeepers and other business people who cater mainly to out-of-town visitors are simply not making a living. The best proof of this is in the listing files of the real estate agencies. Possibly half of all Berkshire inns are for sale! Ask local banks what attitude they take on loans to inns. Many local business people are feeling the pinch from this situation and the tax collectors of local towns will also feel it if something is not done soon.

* * *

I'd like to try to develop my ideas on correction. First, I believe that the orientation of town governments, local business and civic organizations has been confused, including the very organization set up to keep clarity. I refer to the Berkshire Hills Conference. The wide, glaring white line between those who are for and those who are against further cultural-recreational development in the Berkshires has been kept hidden. One can appreciate that chief opposition to development comes from a few well-to-do summer residents, the "good-old-days" advocates who can remember when the rich summer residents held dominance over all affairs, economic, civic and political. Some of these opposed—and still oppose—Tanglewood and the changes it wrought in the section. They have allies in some who have only enjoyed the "good old days" vicariously. And in certain tax-exempt schools. The anti-development forces love the quiet, deserted calm of Berkshire fields, streams, streets and shops.

The other natural alignment, of which I am a partisan, is of those who believe in planned, dignified cultural-recreational development of the Berkshires. Here we have almost all of the county's business people, home owners, professional people, followers of the arts, town governments. We also have the support of the many thousands of Berkshire devotees from other parts of Massachusetts and from neighboring states and distant states and far-off lands.

Correspondence to this column on topics of public interest is welcome. Short letters are preferred. Communications, particularly if over 200 words, are subject to condensation. Letters must bear a genuine signature.

Once we decide, as we must, to make the Berkshires one of the leading cultural-recreational centers of this nation and of the world, with a well-rounded program for all the arts and for all of the high-class recreational attractions, then we must associate ourselves to do some serious public-relations and promotional work for the section. And here we come to the most serious criticism that can be made of the work of the Berkshire Hills Conference: It has been too much of a staid advertising agency to the corresponding neglect of public relations and promotion.

* * *

Recent proof of this unfortunate emphasis is the oversight by the Conference of the announcement by the Boston Symphony Orchestra that one day a week of the main concert season will be eliminated this season by switching the traditional Thursday evening concerts to Friday evenings. I think the Conference should have immediately called a section-wide meeting to discuss the ill effect this decision is apt to have on the Berkshire resort business.

Tanglewood should help us lengthen our resort season, not constrict it. Goodness knows, it presents the towns and the business people with enough problems—together with the many benefits, of course—for the all-too-brief season that the main concerts are held. Just as the section needs Tanglewood, so does Tanglewood need the community. People would not come to the concerts without charming, comfortable inns to accommodate them. Parking bodies is as important as parking cars. Town boards should also consider this when they are asked to grant licenses of all sorts, including liquor, to resort businesses. There should be proper liaison between our public relations and promotional organizations and the Boston Symphony Orchestra, so that mutual assistance can be given. Had this liaison been established, the BSO would not have arbitrarily moved up its Thursday concerts to Friday.

* * *

In solving our over-all problem of lengthening and publicizing the Berkshire resort season, we must make fuller use of the wonderful facilities owned at Tanglewood by the BSO. Let us work out a plan in co-operation with the BSO, as joint host, by which other major attractions are brought to the Berkshires both before and after the present concert season. Many ideas have been suggested, such as, visiting orchestras from this country and Europe; national competition of high school music groups with valuable prizes; national folk music, art and song festivals and competition with sizable prizes, etc.

Immediately a section-wide conference of only those who are in favor of further Berkshire development should be called to work out plans. To this conference should be invited professional public relations experts to advise us.

WALTER WILSON.
East Chatham, N.Y.

NEW YORK, N. Y.
TIMES

JUN 17 1953

MALCOLM H. HOLMES DIES

Dean of New England Music Conservatory Was 46

Special to THE NEW YORK TIMES.

BOSTON, June 16—Malcolm Haughton Holmes, dean of the New England Conservatory of Music and conductor of the Harvard University Band, died today after a long illness. He was 46 years old.

Mr. Holmes also was conductor of the Conservatory Orchestra and until 1950 he had directed the Harvard-Radcliffe Orchestra. He was graduated in 1928 from Harvard.

He had served also as conductor of the Pierian Sodality and was for eleven years on the music faculty of Wellesley College, where he conducted the college orchestra, taught chamber music and managed the Wellesley College Series. On many occasions he was guest conductor at Boston Pops and Esplanade concerts.

Mr. Holmes was on the faculty of the Berkshire Music Center and was a member of the Tanglewood String Quartet. He was vice president of the Harvard Musical Association and director of its orchestra. He was the author of the book "Conducting the Amateur Orchestra."

His parents, Mr. and Mrs. Charles Wales Holmes of Wellesley Hills, survive.

The Boston Symphony Orchestra has announced plans for the eleventh session of the Berkshire Music Center, the summer school of music it maintains at Tanglewood in connection with the Berkshire Festival concerts. Charles Munch, the Music Director of the Orchestra, will serve as Director, and Aaron Copland as Assistant Director. Ralph Berkowitz is Dean. The six week session will begin on July 5 and close on August 16.

Leonard Berstein, who, with Pierre Monteux, will be a guest conductor of the Festival concerts, will head the conducting and orchestral departments with the help of Seymour Lipkin and Lukas Foss; Hugh Ross will be head of choral music, assisted by James Aliferis and Lorna deVaron; Boris Goldovsky, head of opera, assisted by Sarah Caldwell, Paul Ulanowsky, Felix Wolfes, Leo Van Witsen and Ludwig and Laura Zirner. Irving Fine will assist Mr. Copland and Mr. Chavez in composition.

For the first time in its 72 years, the Boston Symphony Orchestra will make a transcontinental tour of the United States. The Orchestra will open the five week tour on April 21 in Detroit, will cross the South and the Southwest to California, returning through Denver and Chicago to Canada, closing the tour in Burlington, Vermont. The Orchestra will play 29 concerts in 26 cities. Charles Munch, the Orchestra's Music Director, has invited Pierre Monteux to share the honors of conducting as guest, as he did on the Orchestra's trip to Europe last spring.

Following the transcontinental tour the Orchestra will continue to give concerts in various series until late summer: the Pop Concerts at Symphony Hall under Arthur Fiedler, the Charles River Esplanade free concerts, and the Berkshire Festival at Tanglewood until August 16. On January 20 a Boston Pops Tour Orchestra under Arthur Fiedler began a ten-week tour of 65 concerts as far west as Texas. Altogether the 1952-53 season will include 293 concerts given under the aegis of the Boston Symphony Orchestra in 103 cities of the United States and Canada.

Orpheum.

~~Post~~ Herald - June 7

2 Festivals Open This Week, Both of Much Interest

By RUDOLPH ELIE

There is hardly any room to doubt that in their second year of existence, two local festivals have become fixed annual events to enrich the life of the city for many years to come. One is the Boston Art Festival, which will be officially opened today by Mayor Hynes at three o'clock in the Public Garden; the other is the Festival of the Creative Arts at Brandeis University, which begins on Wednesday with what promises to be a most engaging symposium on the comic spirit by such eminent comedians and humorists as Fred Allen, S. J. Perelman, Irwin Corey and others.

Both festivals had their beginnings last year, and both immediately established themselves out of sheer rightness and spirit of their missions. That Brandeis' festival could hardly fail was evident at the time. Universities and cultural organizations are equipped to sponsor festivals in the arts and lend, moreover, the right atmosphere. Cities, however, especially such cities as Boston, whose cultural activities have traditionally been ignored and even hampered by the political elements and whose lack of sense of civic pride and boosting is probably unequalled anywhere, are hardly imagined the best auspices for presenting anything but parades. Thus when the city announced it was to sponsor an exhibition of contemporary paintings in the Public Garden in an outdoor art festival last June, few imagined it would turn out to be anything but another noble experiment.

MAYOR'S SUPPORT

It might have been just that, too, if it hadn't been for the fact that Mayor Hynes, an enlightened city administrator who if not a connoisseur of the arts himself is at least oriented to them, got behind the idea and achieved support from his administration. The original idea was that of Jerome Rosenfeld, a Boston publisher. He, with Daniel Ahern, Jr., approached the mayor with it and found him receptive. A committee of leaders in the art world headed by Nelson Aldrich went on from there with hardly any notion that the idea would succeed as it did.

The budget for the first festival was $15,000, of which the city itself paid about $6500. One of the conditions set by the committee was that the city could exercise no control over the paintings chosen; that the judges alone could select the exhibits without interference or political intrusion. This stipulation probably was, when all is said and done, the major factor in establishing the festival from the outset. For while some of the 200,000 people who visited the first festival may not have been exactly won over to contemporary art by all the paintings, it was more than evident to all that here was not merely a group of pretty pictures but a collection of the best paintings by the best artists of the day.

That 200,000 people would turn out to see the exhibit was enough: the second festival was assured. This year, however, the base has been broadened to include music and, like the art itself, it is restricted to the best . . . and with no concessions to popular taste, either. Thus, this evening, the Harvard Glee Club and the Radcliffe Choral Society under G. Wallace Woodworth, will give a program ranging from Latin motets to French chansons. Tomorrow night the New England Conservatory will present a program of mostly new music by advanced soloists of the school, while the Tuesday evening program presents the New England Conservatory orchestra under Richard Burgin, assistant conductor of the Boston Symphony, in a program offering Creston's Fourth Symphony and the first movement of Khachaturian's Piano Concerto with John Moriarty as soloist.

The feature of the week's musical programs comes on Wednesday when the New England Opera Theater under Boris Goldovsky gives a complete performance, in English, of Rossini's "Barber of Seville." This is made possible by the Music Performance Trust Fund of the Boston Musicians' Union, which is subsidizing the orchestra and should be particularly interesting for Mr. Goldovsky's novel placing of the orchestra behind the performance.

Thursday's feature is the Chorus Pro Musica under Alfred Nash Paterson doing Brahms' "Liebeslieder" Waltzes and other choral works. Friday's is the New England Conservatory chorus conducted by Lorna Cooke DeVaron in a fine choral program. Saturday's is a non-musical affair involving a symposium with Al Capp, Faye Emerson, Skitch Henderson, Victor Jory, Henry Morgan and Alexis Smith. And Sunday's is a concert by members of the Boston Symphony conducted by Harry Ellis Dickson.

It is, in fine, a most admirable series of musical events that, in the beautiful setting of the Garden, should add particular distinction to the second festival.

The theme of Brandeis University's second festival is "Three Centuries of the Comic Spirit." Directing the festival, which will again be centered in the Adolph Ullman Amphitheater, is Leonard Bernstein, and the program of events is blue ribbon throughout. Beginning on Wednesday with the symposium of comedians and humorists, it continues on Thursday with the world premiere of Kronenberger's comedy "The International Set" starring Edna Best and Melville Cooper; on Friday with a selection of classic comic sequences of the movies, and on Saturday with a discussion of comic poetry. On Saturday night Mr. Bernstein will conduct a Concerto for Tap Dancer and orchestra by Morton Gould and the one-act opera "The Breasts of Tiresias" by Poulenc. This event will be repeated on Sunday night, to bring to a close Boston's dual spring festivals . . . May they long exist!

NEW YORK, N. Y.
TIMES

MAY 31 1953

ART AND NATURE ALLIED IN BERKSHIRES

By BARBARA DUBIVSKY

LENOX, Mass.—Innkeeping has completed the full cycle in Massachusetts where the country's first hotels first flourished as post houses on the post roads. The coffee houses and stagecoach inns gradually developed over the years into lavish citified hotels, and now they are reverting to their prototype with the construction of motels along New England's byways. Here in the Berkshire Hills, where everything so far has managed pretty much to remain in scale and in keeping with the modest altitudes of the mountains, it is satisfying to find the newly built motels, and those still rising, conforming to Colonial architecture. So much so that were it not for the omnipresent sign, "TV in Every Room," the wandering spirits of the founding fathers might feel quite comfortably at home.

Driving through the Berkshires is really quite soul-satisfying, especially when the mountain greenery opens up and you look down across a valley over to the next hill shaded in light and dark tones by the white clouds overhead, and then catch sight of a small glen "busily full of sunshine." The towns are almost too perfect, with their white houses, broad avenues, sweeping lawns and the tall white steeple of the church on the hill dominating the countryside. Best of all, there are almost no billboards to interfere with the view.

Berkshire Hills Conference

Lakeside trail at Sheffield, Mass.

Three new motels, less than half an hour from the music and dance festival centers at Tanglewood and Jacob's Pillow, are, or will be, ready for the July openings. One is right in Pittsfield on West Housatonic Street, another on the Pittsfield-Lenox road and the third in Lee. Two other motels on the Pittsfield-Lenox road are completing additions, and one in Cheshire has added a dining room. In addition to the above, two motor courts, slightly farther south, are scheduled to be completed sometime early this summer, one in Great Barrington, the other in Sheffield. Rates vary, but $10 per couple per night during the busy Festival season (July through August) would be about average. Modest restaurant facilities are close by.

Ready for Guests

The visitor who plans to stay longer than a Festival week-end has not been forgotten in the tourist accommodation boom. North Egremont boasts two newly renovated inns, while Dalton lays claim to one of the largest reconstruction jobs with a completely modernized inn set to open early in June. In the Lenox area, one of the recreation resorts has added a new bunkhouse accommodating thirty-five people (3-4-5 in a room). Many other guest houses have been enlarged or redecorated, and a few have added dining rooms or cocktail lounges. Almost all have spruced up in some way—a new paint job, landscaping, flower boxes or a new driveway.

An overnight stay at a guest house averages $2.50 to $3 per person. Many serve a light breakfast for a small fee. Inns offering a single room with private bath, American plan, charge about $9 a day. The visitor who comes to stay for a week or longer can find accommodations for two, with bath, American plan, from $60 a week on up. Rates at guest houses and inns show a slight tendency to increase as one approaches the Tanglewood area.

Enough Restaurants

Fortunately, expansion of eating facilities has kept pace with the building boom throughout the region.

The reason for it all, the Berkshire Music Festival, opens at Tanglewood on July 11 and runs through Aug. 16. Situated on the Lenox-Stockbridge boundary line (the ticket office is in Stockbridge, but the Shed lies within the limits of Lenox), Tanglewood is easily accessible from all parts of the Berkshires since it is more or less in the center of the hills. Large parking areas are available within the estate for those driving their own cars, and special concert buses are operated from all parts of the area on concert week-ends for those who have come up by train or bus. Concerts are held on Friday and Saturday evenings and on Sunday afternoons. Tickets range from $2.50 or $3.50 for Shed concerts, to $4 to $5 for theatre concerts.

The huge lawn outside the Shed has just had its first cutting of the season and is being put in shape for the many music lovers who prefer hearing their Mozart and Haydn outdoors with the rolling hills and sky as a natural cyclorama. The unusual construction of the Shed, pie-wedge shaped with the semi-circular end completely open, allows for both an indoor and outdoor audience.

Cultural activities abound in the Berkshires in the summertime. Perhaps the second most popular program offered is the dance festival at Jacob's Pillow in Lee, where Ted Shawn presents week-end matinee and evening performances, featuring great dancers from all over the world. This year the season will begin on July 3 and continue on through Sept. 5. Since Tanglewood and Jacob's Pillow are only a few miles apart, many people combine dance and music recitals in their week-end program of entertainment.

Plays at Stockbridge

Another great drawing card is the lovely Berkshire Playhouse in Stockbridge, where Broadway's plays will be performed by stage and screen personalities from June 22 through Labor Day. The South Mountain Concerts take over when Tanglewood closes, with chamber music programs on Sunday afternoons, continuing on through September.

Although there is great emphasis on the various festivals the Berkshires are not just dance, music and drama country. Long before the Boston Symphony moved in, the many lakes, forest trails, and invigorating climate lured visitors to these Massachusetts hills. There are 112 brooks and streams in the county to tempt the fisherman. More than a dozen golf courses are available ($2 greens fee). Swimming and sailing are extremely popular at Laurel, Pontoosuc, Onota and other lakes. Riding stables are scattered throughout the area, and bicycles can be hired by the hour, day or week at most inns and resorts. Hikers may obtain maps for any of the sixteen state forests from any of the county or state offices.

Places of interest in the county include the Indian Mission House in Stockbridge; the Berkshire Museum in Pittsfield, which sponsors a foreign film series in the summertime; a small Shaker village at Hancock (West Pittsfield); Hawthorne House (just back of the Tanglewood estate) where "The House of Seven Gables" was written.

Cabbage Paper

At the Crane Museum in Dalton visitors can see an exhibition of the paper manufactured there for use by the United States Government in making paper money. Pleasant Valley Bird Sanctuary and the Berkshire Garden Center, with their displays of birds, animals, flowers and shrubbery native to the region, are also very popular with visitors. Polo fans can attend matches on Sunday afternoons from the end of May to the first of October on the grounds of the Pittsfield Riding and Polo Association for a 65-cent admission charge. There is also a horse show in August and Great Barrington holds an old-fashioned country fair in September.

Transportation to this delightful vacation spot is varied and plentiful. Many people come by car, of course, since this gives them the best opportunity to take in the entire region. From New York a good route is via the Saw Mill River Parkway to Hawthorne Circle, off the Circle on Taconic State Parkway and north to Lafayetteville and thence to Millbrook, then on Route 44 to Canaan, north of Canaan on Route 7.

Two trains are scheduled daily to the area from New York, with an extra one on Friday night and Saturday afternoon during the summer months. The fare is $5.59 one way. For those who prefer a bus ride, one bus leaves New York daily, and the fare on it is $3.85. The visitor in a hurry can fly to Boston, and from there take one of two daily flights to Pittsfield for a one-way cost of $10.24, including tax.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

MA

500 Apply For Admission To Music Center

More than 500 [illegible] been received [illegible] dents by the [illegible] ter, which will [illegible] son at Tanglewood July [illegible] ing to Dean Ralph Berk[illegible] anticipates 1000 [illegible] quiries.

"The interest, which [illegible] that of previous years [illegible] promises the best [illegible] advanced musical tal[illegible] years," Mr. Berkowitz [illegible]

Openings still exist [illegible] divisions of the school [illegible] instrumental music, [illegible] choral directing, [illegible] chamber music, opera [illegible] phases, and the Tanglewood [illegible] Group, initiated last season [illegible] sic educators and amateur [illegible] enroll for from two to [illegible] through the summer.

BOSTON, MASS.
ADVERTISER

Soloists for Tanglewood

Jennie Tourel, soprano; Jorge Bolet, pianist, and Vera Zorina have been added to the roster of soloists for the Berkshire Festival by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., this summer. The six weekends of summer concerts commence July 11, continue through Aug. 16 with its music director, Charles Munch, as conductor.

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This Clipping From
NEW YORK, N. Y.
TIMES

MUSIC STUDY GROUP OPEN

Tanglewood Festival Course Still Has Some Vacancies

Registrations are still open for the Tanglewood Study Group of the Berkshire Music Festival at Tanglewood, Mass. This is a new department in which professional and amateur musicians may enroll for two, four or six weeks to study and participate in the performance of music.

The season at Tanglewood will open officially on Sunday, June [illegible] and the first of the theatre concerts will be given the following Saturday evening, when Charles Munch will conduct Boston Symphony players in the six Brandenburg Concertos by Bach.

Boston Symphony Revises Week-Ends Schedule of Concerts in The Shed

This date in music: 1810, first performance, private, of Beethoven's "Egmont" Overture, in Vienna; born, in England, Richard Hoffman, pianist and teacher in New York from 1847. He was on American tour with Jenny Lind. Malvina Hoffman, the sculptor, was his youngest daughter; Ruth Draper, monologist, his granddaughter.

BY E. V. W.

THE 1953 BERKSHIRE FESTIVAL in "Tanglewood," Lenox, Mass., has a revised schedule in its six weekends of concerts in the Theater-Concert Hall and in the Music Shed in July and August, according to announcement from the Boston Symphony Orchestra offices.

CONCERTS IN the 6,000-seat Shed will be performed consecutively on Friday and Saturday nights and Sunday afternoons, July 31-Aug. 16. The Chamber concerts in the 1,200-seat Theater-Concert Hall will be played, as usual, on Saturday nights and Sunday afternoons, July 11-16. Charles Munch, the Orchestra music director, will conduct, with Pierre Monteux as Guest Conductor Aug. 1 and Leonard Bernstein on Aug. 8 and 15.

BECAUSE the broadcasts commence at 2:30 P.M. Director Munch has advanced to that hour all of this season's Sunday afternoon Berkshire Festival programs in The Shed which in other years have started at 3 o'clock. The Berkshire Festival will be the only American event in these Columbia weekly broadcasts, which began early this month with broadcasts of the Salzburg, Bayreuth and Edinburgh Festivals, in Europe.

SYRACUSE, N. Y.
HERALD-AMERICAN

MAY 24 1953

SOLOISTS IN the Theater-Concert Hall concerts during the season will include Lukas Foss, pianist; Isaac Stern, violinist; Joseph de Pasquale, violist. Hugh Ross will conduct the J. S. Bach Cantata, "Jesu, de du meine Seele" and the Haydn St. Theresa Mass. Lukas Foss will conduct his own "A Parable of Death" with Vera Zorina, Narrator. Among other Theater-Concert Hall music; Mozart's "Eine Kleine Nachtmusik," and the Mozart "Prague" and "Jupiter" Symphonies; and the "Classical" symphony by Prokofieff.

THE FIRST concert in the Music Shed on July 31, will have Zino Francescatti, violinist, as soloist in the Mendelssohn Concerto in E Minor. The program also will include Beethoven, Copland and Ravel works. On Aug. 1, Lukas Foss, pianist, will play his Concerto with Orchestra. Mendelssohn's Italian Symphony and the Symphonic Metamorphosis on Themes of Weber, are among symphonic selections. The Aug. 2 concert, conducted by Pierre Monteux, will comprise Tschaikowsky's Serenade for String and the Fifth Symphony; and, following broadcast, the same composer's Piano Concerto with Jorge Bolet, soloist.

NEW BEDFORD, MASS.
STANDARD-TIMES

MAY 24 1953

Berkshire Festival Soloists Announced

Special to The Standard-Times

LENOX, May 23—Jennie Tourel, soprano; Jorge Bolet, pianist, and Vera Zorina have been added to the roster of soloists for the Berkshire Festival by the Boston Symphony Orchestra at Tanglewood, here this Summer. The six weekends of Summer concerts commence July 11, continue through Aug. 16 with its music director, Charles Munch, as conductor.

Miss Tourel will be soloist in Ravel's "Sheherazade," and in Mahler's Symphony No. 2, "Resurrection," which Leonard Bernstein conducts Aug. 8. Mr. Bolet will perform Tchaikovsky's "Piano Concerto" in the all-Tchaikovsky program which Pierre Monteux conducts Aug. 2 (afternoon). Miss Zorina will narrate in the first New England performance of Lukas Foss' cantata, "A Parable of Death," with the composer conducting, on the afternoon of July 26.

Cir. (D 89,838)

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN

Berkshire Footlights

The echo of steady be[illegible] mers upon nail is already [illegible] ing the fast approaching summer season in the Berkshires. [illegible] are nearing completion at Tanglewood in Lenox, the Berkshire Playhouse at Stockbridge, and Jacob's Pillow in Becket. Soon George Judd of the Boston Symphony Orchestra, Billy Miles at the Playhouse and Ted Shawn at the Pillow will be welcoming artists for another season.

[121]

Counties of Western Mass. Ready for Vacation Season

Berkshire Hills Conference, Pioneer Valley Association and Mohawk Trail Association Point Up Scenic and Recreational Attractions of This Area

Merchants and tourist caterers in four Western Massachusetts counties are readying for an anticipated booming vacation season. Natural and historical attractions throughout the length and breadth of Berkshire, Franklin, Hampshire and Hampden Counties and several score recreational outposts in the area are expected to draw tens of thousands of visitors between June 1 and Labor Day.

The vacation business in Western Massachusetts not generally hailed as a major enterprise until recently, will bring several million dollars income to area businessmen. As reported as a feature article in the May edition of Hi-Lines, Western Massachusetts Electric Co. publication, declares, our scenery, historic places cultural aspects, fishing and other natural and recreational attractions will be for sale over and over again.

Three Area Groups

Responsible for a large part of the section's promotion as a tourist and vacation land are three area groups—Berkshire Hills Conference, Pioneer Valley Association, and the Mohawk Trail Association.

Also playing a part is the Electric Company's Area Development Department, of which John M. Turnbull, the Hi-Lines article's author, is director.

In "Turning the Hills to Gold," Turnbull contends "The recreation business—peculiar in many respects—is a cash-and-carry trade. The customers come for our goods leaving their cash but we sell the same goods over and over again—We have a perpetual invention at no cost."

The three promotional organizations jointly sponsored a Western Massachusetts booth at the New York Sportsmen's Show held in Grand Central Place, New York, last February. Their principal and individual endeavors, however, are to boost by intensive advertising the popularity of their own localities.

Berkshire Hills Conference Turnbull explains in the article, organexplains in the article, was organized in 1926 and incorporated in 1938 to "disseminate and bring to the attention of the public by various publicity methods, information concerning the cultural, scenic and recreational facilities of Berkshire County; by a program of education and publicity, education and co-operation to assist existing organizations within Berkshire County which are engaged in extending and increasing the facilities."

Vacation Guide

One of the groups, publications is a vacation guide and map, offering information on train and bus connections, motor trip routes, and pointing out the county's most scenic locations. Listed are more than a dozen golf courses and country clubs; world reknown Berkshire Music Center at Tanglewood; Stockbridge Summer Playhouse; 3505 foot Greylock Mountain, highest point in the state; numerous state forests and game preserves; polo matches in Pittsfield; dance festivals at Jacob's Pillow in Otis; and—for the fall—Great Barrington Fair and autumn scenery on the Mohawk, Skyline, Berkshire, Knox, and Taconic Trails.

A representative from each of 32 Berkshire towns comprises the Berkshire Hills Association's board of directors, Turnbull explains. Paid membership exceeds 500 and supplemented by county funds, the organization spends about $15000 annually for conservation and advertising. More than two thirds of its funds go directly into advertising.

During the last summer for which figures are available, Turnbull states, visitors to Berkshire County spent $5,413,000 alone for accomidations in hotels, guest houses and summer camps.

The Mohawk Trail Association promotes a 42 mile section of Massachusetts Route 2 and bordering sections as "The Shortest—Most Scenic Highway Between Boston and Buffalo, N. Y."

"It (the Association) not only pushes its sales when tourists arrive," says Turnbull "But also goes out into the travel market and develops its business by such methods as contacting delegates to conventions in Boston and inducing them to either come or return via the Mohawk Trail."..

The group's special events committee arranges other promotional activities, such as the Western Massachusetts Music Festival at Turners Falls that took place May 16, and Yankee Doodle Days in Charlemont, August 14. Greenfield observes its 200th anniversary June 10-14 and Williamstown its bicentennial September 23.

Some Highlights

Highlights on the broad newly-widened highway from the New York State line to Greenfield are Williams College campus and Haystack Monument, both in Williamstown, Natural Bridge outside North Adams; Mount Greylock, Hoosac [illegible] Trail State Park, the Bridge of Flowers in Turners Falls and other sights at the Greenfield-Deerfield end of the Trail.

The complete Trail organization encompasses the Mohawk and Taconic Trail Associations the latter comprising Route 2's New York 20—through the Hudson Valley.

Membership in the Massachusetts organization, Turnbull disclosed, is well distributed over the trail, with representation from Charlemont, Florida, Greenfield, North Adams, Shelburne and Shelburne Falls and Williamstown.

Tthe Pioneer Valley Association—with newly-founded offices in Northampton—promotes recreation and general development in Franklin, Hampshire and Hampden counties.

Its purpose—as listed by Turnbull—are the following:

1. To build a large volume tourist business for the 70 cities and towns in the three counties;
2. To make new desirable residents from some of the families who will vacation here and eventually establish permanent residences;
3. To bring additional income increases to stores and trading centers, in light of the facts that 80 cents of the tourist dollar is spent for food, gasoline and amusement and 20 cents for accommodations;
4. To increase sales of native farm produce;
5. To co-operate with local groups in featuring industrial advantages of the valley;
6. Follow legislation, conservation and developments on related subjects; and
7. To maintain permanent headquarters and engage in necessary studies.

Guide Map

A guide map to the Pioneer Valley has received wide acclaim by the section's residents who have located—some for the first time—scenic and historic places in their own backyards. With a 100,000 printing nearly depleted, the Association is contemplating further printing of the informative bulletin.

Central landmark in Pioneer Valley is of course, Connecticut River. The section includes wide variances in topography, from high hills to the north and portions west to fertile and low lying farm lands along the Connecticut's route.

The valley is dotted with several hundred varied-sized water bodies—including Quabbin Reservoir with 130 miles of shore line—the larger of which have become summer resorts.

Relics of King Philip's Indian Wars of the late 17th century are prevalent including stone houses which once served as stockades and the locations of bloody massacres—Bloody Brook in South Deerfield and the Hatfields, for example.

Co-operating in the work of the tri-sectional organizations is the Western Massachusetts Electric Co. Area Development Committee. "We believe," Turnbull writes, "that the efforts of our department and of others to develop travel potential can best be channelled into the splendid efforts of these regional associations. We gladly do what we can to assist in the excellent promotion of our area.

"Western Massachusetts," he concludes, "has six great features: substantial home ownership; diversified industry; prosperous agriculture; well-established commerce; unsurpassed educational opportunities; and, last but not least, year-round recreation.

"We are fortunate in having such alert, capable and well established associations so active in the promotion of our rich recreational advantages."

SPRINGFIELD, MASS.
REPUBLICAN

MAY 24 1953

NEW YORK, N. Y.
HERALD TRIBUNE

MAY 31 1953

Berkshires Ready for Festivals

By RICHARD V. HAPPEL

PITTSFIELD, Mass.

The Berkshires are all set for their customary busy summer. By far the most ambitious project, of course, will be the Berkshire Festival at Tanglewood by the Boston Symphony Orchestra [redacted] Director Charles Munch. For many years, these programs have been presented Thursdays, Saturdays and Sundays. However, this season a change has been effected, with concerts on Fridays, Saturdays and Sundays, July 31 through Aug. 16. The change was made to permit music lovers from New York and Boston to attend all the concerts during an average week end.

Friday and Saturday concerts in the Music Shed will be at 8.30 p. m. Sunday programs will be at 2.30 p. m. this year instead of 3 as previously, a change made necessary because they will be broadcast from that hour until 4 over the Columbia Broadcasting System "Festivals of the World" series. This year the "Little Festival" opens in the Concert Theater at Tanglewood on July 11 and 12, and will continue Saturday nights at 8.30 and Sundays at 2.30 p. m. through July 26. The final Sunday program will go out on the air as the first Tanglewood presentation of the "Festivals of the World" series.

Jacob's Pillow Dance Festival, dir[redacted]ed Shawn, will present ten wee[redacted]dern, ballet and ethnic work from July 4 to Labor Day. They will be staged in the afternoon and evening, Fridays and Saturdays each week, except during the Tanglewood Festival period, July 28 through Aug. 15, when seven performances will be put on, Tuesdays through Saturdays, weekly. The University of the Dance at Jacob's Pillow will run for nine weeks, starting July 6 for undergraduates and a six-week course will start the same time for graduate students. Teachers will include Mr. Shawn, Antony Tudor, Margaret Craske, Myra Kinch, Mrs. La Meri and Dr. Elizabeth Burchenal.

The Berkshire Playhouse in Stockbridge, a few miles from Jacob's Pillow, will present a summer-long program of stage attractions, directed by William Miles. A resident company and visiting stars will be featured during the season. A musical theater-in-the-round also is proposed in Lenox.

For motorists there are six scenic drives through the Berkshires; the Mohawk Trail, Taconic Trail, Berkshire Trail, Lafayette Trail, Skyline Trail and Knox Trail. In addition, the main routes over Lebanon Mountain and Jacob's Ladder are extremely picturesque, with turnoffs to park at scenic points.

The Berkshires offer sixteen state forests, all accessible by car and most of them with picnic facilities. The largest is Mt. Greylock Reservation, the highest mountain in the state. A motor road leads to the summit where a fieldstone lodge is open for refreshments, and the memorial beacon tower from the top of which views are possible for fifty miles.

Golfers will find thirteen courses in the Berkshires, and outdoors fans will have available many miles of bridle paths with saddle horses for hire at a number of stables. Lake and stream fishing also is provided at the many bodies of water that dot the area. Polo matches also will be played at the Pittsfield Riding and Polo Club at the field a short distance from the center of town.

Festival House in Lenox plans theater-in-the-round, to open July 1 with "Street Scene." The new venture will present student actors, with the theater set up in the carriage house of the former Morgan estate. Seating capacity will be 200. Performers will come from the Drama Lab, a theater school at 115 W. 52d St., New York. A ten-week season is contemplated.

Also in Lenox, the Pleasant Valley Sanctuary will be open daily to visitors interested in nature study and native birds There are several miles of nature trails on the property, a beaver colony and a new trail-side museum of nature exhibits. The barn tearoom will serve luncheons and dinners. At Stockbridge, the Mission House will be open to visitors who will see an early American home in perfect preservation and fully furnished with objects and dining and cooking utensils of that period.

WHITE PLAINS, N. Y.
REPORTER-DISPATCH

MAY 25 1953

This Is Last Week

This is the final week in which to purchase series tickets for the Berkshire Music Festival at Tanglewood ~~this~~ Summer. There are three series of three concerts each. Series A covers July 31, Aug. 1 and Aug 2; Series B will be Aug. 7, 8 and 9, and Series C will cover Aug. 14, 15 and 16. Applications may be sent to the Festival Office, Symphony Hall, Boston, Mass.

Berkshire Soloists Added to Roster

Jennie Tourel, soprano, Jorge Bolet, pianist, and Vera Zorina have been added to the roster of soloists for the Berkshire Festival by the Boston Symphony Orchestra at Tanglewood, Lenox, this summer. The six weekends of summer concerts begin July 11, continue through Aug. 16 with Charles Munch as conductor.

Miss Tourel will be soloist in Ravel's "Scheherazade," and in Mahler's Symphony No. 2, "Resurrection," which Leonard Bernstein conducts Aug. 8. Mr. Bolet will perform Tchaikovsky's Piano Concerto in the all-Tchaikovsky program which Pierre Monteux conducts Aug. 2 (afternoon). Miss Zorina will narrate in the first New England performance of Lukas Foss' cantata, "A Parable of Death," with the composer conducting, on the afternoon of July 26.

BOSTON, MASS.
TRAVELER

MAY 25 1953

HUDSON, N. Y.
DAILY STAR

MAY 20 1953

REVISED PROGRAM AT TANGLEWOOD

The Boston Symphony Orchestra announces revisions in its six weekends of concerts in the Theatre-Concert Hall and in the Music Shed, at Tanglewood, Lenox, Mass., for the 1953 Berkshire Festival. Charles Munch, the orchestra's music director, will conduct; with Pierre Monteux as guest conductor August 1, Leonard Bernstein on August 8 and 15. An important innovation this season will see the concerts in the 6,000-seat shed, performed consecutively Friday and Saturday evenings and Sunday afternoons, July 31-August 16, with the chamber concerts in the 1,200-seat concert hall, as always, on Saturday evenings and Sunday afternoons, July 11-26.

This 16th Berkshire Festival since the open-air concerts were inaugurated in the hills of western Massachusetts, in 1934, the 14th since the Boston Symphony Orchestra participated, will mark the first summer in several seasons when Sunday afternoon concerts will be simultaneously broadcast over a coast-to-coast network. The first portion of the concerts, lasting an hour and a half, July 26, August 2, 9, and 16, will be carried by the Columbia Broadcasting System as part of its summer program of international music festivals. The Berkshire Festival will be the only American event in weekly programs, which will include broadcasts of the Florence, Salzburg, Bayreuth, and Edinburgh Festivals in Europe.

Because the Columbia broadcasts commence at 2:30 p. m., Mr Munch has advanced to that hour all of this season's six Sunday afternoon Berkshire Festival programs which in other years have started at 3 p. m. Although the broadcast portion of the program ends at 4 p. m., Tanglewood audiences will hear the remainder of the concerts, following an intermission.

Music lovers planning to attend the Berkshire Festival concerts still have until June 1 to subscribe to one of the three series of Shed concerts (July 31 to August 16), which entitles them to priority of seating, a saving in price, and admission to any of the six July concerts in the Theatre-Concert Hall. Subscriptions are being handled at the Festival Office, Symphony Hall, Boston 15, Mass., which will file orders received at this time for seats for single concerts and fill them when their sale begins June 1.

Chamber Music Set for Tanglewood

With the generous co-operation of Mrs. Elizabeth Sprague Coolidge, three concerts of chamber music will be presented by the Berkshire Music Center at Tanglewood, Lenox, Mass., on successive Wednesday evenings. This will occur during the course of the Berkshire Festival which comprises six week-ends of concerts by the Boston Symphony Orchestra, July 11 through August 16.

The chamber music concerts will open on July 15 with a recital by the Baroque Trio, consisting of Fernando Valenti, harpsichord; Julius Baker, flute; Daniel Saidenberg, 'cello. The program includes works of Telemann, Domenico Scarlatti, Lotti, Loeillet, and Rameau.

A sonata recital on July 22 will be given by Ruth Posselt, violinist, Gary Graffman, pianist. Miss Posselt is a member of the Berkshire Music Center faculty. They will play music by Hindemith, Faure, Bach and Prokofieff.

The final program, July 29, will feature the Hungarian Quartet: Zoltan Szekely, violin; Alexander Moskowsky, violin; Joseph Reilich, viola; Vilmos Palotai, 'cello, in works by Haydn (Quartet in G major, Op. 77, No. 1) Piston (Quartet No. 4), Beethoven (Quarter in B flat major, Op. 130, ending with the "Grosse Fuge," Op. 133).

These concerts will be held in Tanglewood's Theatre-Concert Hall at 8:30, as in previous years. They will be open by invitation to members of the Society of Friends of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra.

The sale of tickets for each of the 15 concerts of the Berkshire Festival has now opened at the box office at Tanglewood, Lenox, Mass. Mail and telephone orders will be received.

SPRINGFIELD, MASS.
REPUBLICAN
MAY 31 1953

Berkshire Residents Asked To Aid Tanglewood School

Invitation Issued to Join Society of Friends of Music Center to Support Summer Program

(Special to The Republican)

Berkshire Hills, May 30—An invitation has been issued to Berkshire County residents to join the Society of Friends of the Berkshire Music Center for the purpose of supporting Boston Symphony orchestra's summer ~~school at~~ Tanglewood, Lenox. Membership is by voluntary contribution. In a letter mailed this past week to former members by Dr. Lewis Perry, headmaster emeritus of Philips Academy, Exeter, N. H., and chairman of the Society, he mentioned the fact that since the school was founded in 1940, more than 3500 young musicians have studied there. The letter added that benefits derived at the school can be evinced by the fact that more than 10 per cent of the membership of major symphony orchestras in the nation are former students at the Tanglewood school. These include singers in the Metropolitan opera and New York City opera companies. Others have received awards in composition, and other are engaged in concert engagements and teaching music.

A revolving scholarship has been established to pay for tuition of talented students. Dr. Perry reported that in the past year $2000 has been returned to the fund by students who held scholarships at the school in former years. It was brought out that the money received from students who can afford to pay for their studies does not cover the cost of the school's operation.

Donations in any amount are being solicited. They should be mailed to Symphony Hall, Boston. Membership cards will be issued before the school opens.

Members On Advisory Board

The importance of Tanglewood as a music center can be gleaned from the fact that eight of 11 members of the international music advisory board of the Congress of Cultural Freedom are associated with the Tanglewood festival, or have taught at the music school. The advisory board recently selected 12 composers to compete in the newly-organized 20th Century Masterpiece awards in a contest to be held in Rome next spring. The European Center of Culture and the Italian National Radio network will sponsor the contest.

Four members of the board of advisors have been resident teachers at the Music Center and the fifth, Carlos Chavez of Mexico, will teach at the Center this coming season. Among these on the board are Samuel Barber, American composer; Luigi Dallapiccola, Italian; Arthur Honegger and Darius Milhaud, French; Igor Stravinsky, Benjamin Britten, Virgil Thomson, the latter music critic of the New York Herald Tribune; Boris Blacher, Francesco Malipiero and Frank Martin.

Cash and others awards will be given to winners. In addition, prize-winning compositions are promised performance by three major European and three major American orchestras. The Italian government will contribute the Rome radio orchestra for the performance of the competing works.

Symphonette Concert

BOSTON, MASS.
TRAVELER
JUN 3 - 1953

Chamber Music At Tanglewood

Three concerts of chamber music open by invitation to members of the society of Friends of the Berkshire Music Center, are scheduled on successive Wednesday evenings during the Berkshire Festival, July 11 through August 16.

The first will be a recital July 15 by the Baroque Trio: Fernando Valenti, harpsichord; Julius Baker, flute; Daniel Saidenberg, cello. A sonata recital will be given July 22 by Ruth Posselt, violinist, and Gary Graffman, pianist. The final prog4am July 29 will feature the Hungarian Quartet: Zoltan Szekely violin; Alexander Moskowsky, violin; Joseph Reilich, viola, and Vilmos Palotai, cello.

The concerts, made possible by co-operation of Mrs. Elizabeth Sprague Coolidge, will be in Tanglewood's Theater-Concert Hall at 8:30. The society helps to support the summer school of music maintained there by the Boston Symphony Orchestra.

Sale of tickets for the fifteen concerts of the Boston Symphony's Berkshire Festival ~~has opened~~ at the Tanglewood box office.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
MAY 21 1953

BSO Concert at Bennington Will Wind Up National Tour

The Boston Symphony Orchestra will finish its first transcontinental tour tomorrow night in Bennington, Vt. In the past month, it has made the circuit of 26 cities, playing 29 concerts to enthusiastic, overflow audiences.

In San Francisco more than 6000 persons, the musicians' largest audience away from Tanglewood, paid $18,500 to hear them. They played to crowded houses in Los Angeles, despite the competition of the opening of the West Coast production of "Carousel" and of Henry Fonda in "Point of No Return."

As on the European tour last spring, the orchestra and Charles Munch and Pierre Monteux, who shared the conducting, were welcomed everywhere, often by persons not known for their interest in music, but who realized that the visit would help to raise the standards of their local orchestra and contribute to the culture of their communities. Keys to numerous cities were presented, and the conductors and musicians were feted. In Los Angeles the Jaycees gave a dinner to the entire orchestra and took them on a tour of the city.

Critics Enthusiastic

Critics wrote rave notices.

Paul Jones, in the Atlanta (Ga.) Constitution: "A brilliance associated only with America's finest orchestras closed the Music Club's series before a turn-away throng of 5000 . . . The audience left only after the house lights had been turned on."

In the Cincinnati Enquirer, Arthur Darack, wrote: "The Boston orchestra and its conductor, Charles Munch, brought cheers and wonder, but it also brought the kind of orchestral performance which makes a work like the Brahms fourth symphony seem like a discovery. The orchestra is claimed by Boston, but it is national in the same sense as the New York Yankees. Over the years the Boston orchestra has probably done as much to establish the standards in orchestral playing as the Yankees in their own field."

Alfred Frankenstein said in the San Francisco Chronicle: "The company which goes by the name of the Boston Symphony Orchestra is something phenomenal, as the whole world knows."

Writing in the New Orleans Times Picayune, Ed Brooks spoke of the orchestra's "instantaneous precision of response" and "its teamwork and artistic excellence. For two hours last night there was available in the Municipal Auditorium the greatest orchestral playing heard in New Orleans in our memory, and probably in the memory of the oldest concertgoer in the hall."

Net Loss of $30,000

Many critics commented on the influence on the standards of local orchestras that would result from the visit. Howard Taubman, New York Times critic, who traveled with it, wrote of the tour: "The current journey is a fresh reminder of the good that is done for musical life in this country by such ambitious enterprises. . . . Nevertheless the Boston Symphony probably will end with a net loss of about $30,000 for the tour. The supporters of the orchestra who must find the funds to meet this added deficit should not feel too distressed about this fresh burden. The orchestra has made a host of new friends, who might even turn up in Boston or Tanglewood some day."

Mr. Munch will board a plane for France in Montreal tonight. He is planning to conduct in Paris a performance of all-American music before his return for the Tanglewood season in July.

Pops Start Monday

The orchestra will return to Boston Saturday and under Arthur Fiedler start a six-week engagement of Pops concerts at Symphony Hall Monday night. The Pops will continue until July 3, when it will close after 62 concerts.

Beginning July 5, the orchestra, minus the principals of the Boston Symphony, who will come to Tanglewood to be on the faculty of the Berkshire Music Center, will play free concerts six nights a week for three weeks on the Charles River Esplanade. After that, the Symphony members will come to Tanglewood.

June 9 Mon.

Chamber Music fo

Unusual Concerts on List For Berkshire Music Center

Three concerts of chamber music will be presented at Tanglewood this summer by the Berkshire Music Center with the cooperation of Mrs. Elizabeth Sprague Coolidge. These will be held in the Theater-Concert Hall on successive Wednesday evenings beginning July 15.

The July 15 concert will feature the Baroque Trio, consisting of Fernando Valenti, harpsichord; Julius Baker, flute, and Daniel Saidenberg, cello. The program will include works by Telemann, Domenico Scarlatti, Lotti, Loeillet, and Rameau.

A sonata recital on July 22 will be given by Ruth Posselt, violinist, and Gary Graffman, pianist. Miss Posselt is a member of the Berkshire Music Center faculty. They will play music by Hindemith, Fauré, Bach, and Prokofiev.

The final program on July 29 will offer the Hungarian Quartet—comprised of Zoltan Szekely and Alexander Moskowsky, violins; Joseph Reilich, viola, and Vilmos Palotai, cello—in works by Hadyn (Quartet in G major, Op. 77, No. 1), Piston (Quartet No. 4), and Beethoven (Quartet in B-flat major, Op. 130, ending with the Grosse Fuge, Op. 133).

These three concerts will be open by invitation to members of the Society of Friends of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra. Those interested in summer activities at Tanglewood are invited to join this society through which contributions help to support the school.

The sale of tickets for each of the 15 concerts of the Berkshire Festival has now opened at the box office at Tanglewood, Lenox, Mass. Mail and telephone orders will be received.

[From Late Editions of Yesterday's TIMES]

MUSIC FESTIVAL OPENS IN BERKSHIRES JULY 11

The nineteenth Berkshire Music Festival will open at Tanglewood, Mass., Saturday evening, July 11, and Sunday afternoon, July 12, with a pair of all-Bach programs by the Boston Symphony Orchestra, conducted by Charles Munch. Works to be heard are the "Brandenburg" concertos Nos. 1, 2, 3 and 5, Suites 2 and 3 and Cantata No. 78, "Jesu, der du meine Seele."

A pair of Mozart programs will be played on July 18 and 19 by Mr. Munch and the orchestra, featuring the Violin Concerto in G (K. 216), with Isaac Stern as soloist; the "Prague" and "Jupiter" Symphonies; the Overture to "The Marriage of Figaro" and "Eine Kleine Nachtmusik."

At the final week-end of Tanglewood concerts the offerings will be the "St. Theresa Mass" of Haydn; that composer's Symphonies Nos. 93 and 100; and works of Lukas Foss, Richard Strauss, Milhaud and Ravel.

Auditions for scholarships at the Berkshire Music Center will start at Carnegie Recital Hall this week. Singers will be heard Wednesday morning at 9 o'clock, instrumentalists Monday, April 13, at 10. Those desiring to audition should notify the Berkshire Music Center office in Symphony Hall, Boston.

Festival Program Is Revised; Sunday Concerts To Be Aired

The Boston Symphony Orchestra today announces revisions in its programs to be heard at the Berkshire Festival, Tanglewood, Lenox, on the six week-ends beginning July 11 and ending Aug. 16. Principal changes are in the music for the Sunday afternoon concerts, which will be broadcast over a nation-wide network by Columbia Broadcasting Company.

The Tanglewood concerts will be the only American programs in the weekly international festival series, which will start Sunday afternoon at 2.30, and will include the European summer festivals of Florence, Salzburg, Bayreuth and Edinburgh.

Monteux, Bernstein Guests

Charles Munch, the orchestra's music director, will conduct all concerts excepting those of Aug. 2, when Pierre Monteux will be guest conductor, and Aug. 8 and 15, when Leonard Bernstein will occupy the podium.

To accommodate the broadcasts all Sunday [illegible] will start a [illegible] in previous [illegible] programs will [illegible] usual. The last [illegible] concerts will be [illegible]

Tickets for [illegible] season rates [illegible] June 1. A [illegible] the holder to [illegible] a saving in price [illegible] of purchasing tickets [illegible] the chamber concerts [illegible] three week ends [illegible] gle seats for all [illegible] on sale beginning [illegible] mation and tickets [illegible] quest to Symphony Hall [illegible]

The revised programs follow:

IN THE THEATRE-CONCERT HALL

July

11 Brandenburg conce[illegible]
Lukas Foss [illegible]

12 Cantata No. 78 Je[illegible] Seele [illegible]
Suites 2 and [illegible]
Hugh Ross, con[illegible]

18 Divertimento [illegible] Concerto for [illegible]
Isaac Stern [illegible]
Serenade [illegible] D major, Prague [illegible]

19 Overture to The Marriage of Figaro [illegible] Symphonie Concertante [illegible]
Isaac Stern and [illegible] DePasquale [illegible]
Eine Kleine Nachtmusik [illegible] Symphony in C major, Jupiter [illegible]

25 St. Theresa's Mass [illegible] Symphony No. [illegible]
Hugh Ross, conductor

26 Divertimento after [illegible]
Le Tombeau de Couperin [illegible]
Classical Symphony [illegible]
La Création du Monde [illegible]
A Parable of Death [illegible]
Cantata [illegible] and orchestra, conducted [illegible] poser
Vera Zorina, narra[illegible]

IN THE MUSIC SHED

31 Overture to Lenore [illegible]
Violin Concerto [illegible]
Zino Francescatti [illegible]
Appalachian Suite [illegible]
Bolero [illegible]

Aug.

1 Overture [illegible]
Piano Con[illegible]
Italian Symphony [illegible]
Symphonic Metamorphoses of Weber [illegible]
Serenade for Strings [illegible]
Piano Concerto [illegible]
Jorge Bolet

SERIES B

[illegible] Romeo and Juliet [illegible]
Dramatic Symphony [illegible]
Soloists.
[illegible] Symphony No. 102 [illegible]
Symphony No. 2 [illegible]
[illegible] Symphony in B flat [illegible]
Adagio for Strings [illegible]
Don Quixote [illegible]
Gregor Piatigorsky [illegible]
Concerto [illegible]

SERIES C

14 A German [illegible]
15 Symphony N[illegible]
Sinfonia [illegible]
Symphony [illegible]
16 Unfinished [illegible]
Bour[illegible]
Prelude [illegible]
Isolde [illegible]
A Sinfonia [illegible]
excerpts [illegible]
Piano Con[illegible]
Se[illegible]

NEW YORK, N. Y.
TIMES

CHAMBER MUSIC LISTED

Programs on July 15, 22 and 29 Set for Berkshire Festival

Three chamber music [illegible] will be presented by the Berkshire Music Center, with the cooperation of Mrs. Elizabeth Sprague Coolidge, on Wednesdays, July 15, 22 and 29 at 8:30 P. M., in the Theatre-Concert Hall at Tanglewood, Lenox, Mass., during the forthcoming Berkshire Festival.

The first of the programs will be given by the Baroque Trio, composed of Fernando Valenti, harpsichordist, Julius Baker, [illegible] and Daniel Saidenberg, [illegible] will play works by Telemann, Scarlatti, Lotti, Loeillet and Rameau.

Music by Bach, Hindemith, Fauré and Prokofieff will be [illegible] by Ruth Posselt, violinist, and Gary Graffman, pianist, at the second concert. At the last the Hungarian Quartet will be heard in works by Haydn, Beethoven and P[illegible]

[133]

Chamber Music Set for Tanglewood

With the generous co-operation of Mrs. Elizabeth Sprague Coolidge, three concerts of chamber music will be presented by the Berkshire Music Center at Tanglewood, Lenox, Mass., on successive [illegible] evenings. This [illegible] course of [illegible] Festival which [illegible] thousands of con[illegible] Symphony [illegible] through [illegible]

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[illegible] July 22 will [illegible] violin[illegible] pianist Miss [illegible] of the [illegible] Center faculty. [illegible] music by Hindemith, [illegible] Bach and Prokofieff.

The final program, July 29, will feature the Hungarian Quartet: Zoltan Szekely, violin; Alexander Moskowsky, violin; Joseph [illegible], viola; Vilmos Palotai, [illegible] works by Haydn (Quartet [illegible] major, Op. 77, No. 1) Piston (Quartet No. 4), Beethoven (Quartet in B flat major Op. 130, ending with the "Grosse Fuge," Op. 133).

These concerts will be held in Tanglewood's Theatre-Concert Hall at 8:30, as in previous years. They will be open by invitation to members of the Society of Friends of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra.

The sale of tickets for each of the 15 concerts of the Berkshire Festival has now opened at the box office at Tanglewood, Lenox, Mass. Mail and telephone orders will be received.

SATURDAY, JUNE 27, 1953.

Two Get Commissions to Write Operas

Leonard Rosenman

Louis Mennini

Leonard Rosenman of this city and Louis Mennini of Rochester, N. Y., have each received a commission of $750 to write operas for the Berkshire Music Center, Tanglewood, Mass., it was announced yesterday.

Under the commission plan, evolved by Boris Goldovsky, head of Tanglewood's opera department, the composers will work in close collaboration with the department. They will be guests at Tanglewood this summer and will begin work on their operas, with the advice and guidance of the opera department faculty and staff.

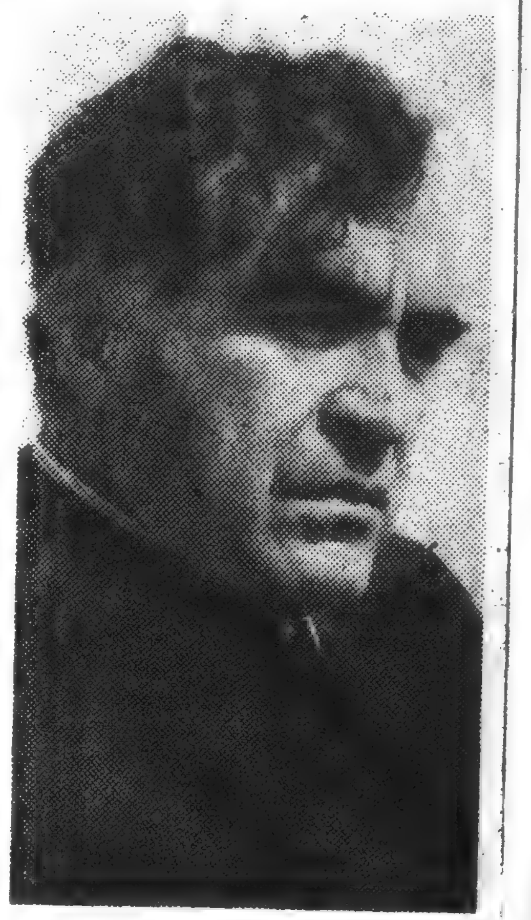
Full agreement will first be reached on subject matter, libretto and other technical details. By the end of the Tanglewood summer session it is expected that parts of the operas will be completed and ready for experimental staging.

The composers then will have nearly a full year to complete their scores in time for performance during the summer of 1954.

Selection of the two composers was made from recommendations by Aaron Copland, Howard Hanson and Leonard Bernstein.

Berkshire Eagle - June 2, 1953

Mexican To Teach Composition At Music Center This Summer


Carlos Chavez

Carlos Chavez, composer-conductor who will come next month to teach composition at the Berkshire Music Center, is Mexico's director of fine arts. Organizer of the Symphony Orchestra of Mexico in 1928, he was appointed director of the National Conservatory in 1933 and chief of the Department of Fine Arts of the Secretariat of Public Education under President Aleman's regime.

Born 54 years ago near Mexico City, one of seven children, Chavez took his first piano lessons from his brother, Manuel, and began to compose as a child, writing his first symphony at the age of 19. From a later teacher, Manuel M. Ponce, composer of the well-known song "Estrellita," he became interested in the hitherto neglected music of the Indians. In 1921 he wrote his String Quartet, and in the same year was commissioned to write, "El Fuego Nuevo," a Mexican ballet, by Jose Vasconcelos, secretary of education who helped bring about the Mexican artistic renaissance by commissioning Diego Rivera to paint the now-famous frescoes in the Secretariat.

On visits to the United States from 1923 to 1936 he came to admire the power and originality of jazz and the work of engineers in recording and radio laboratories. His orchestra gave concerts for workers and peasants in a park on the outskirts of the city, with no admission. It now has a large subscription audience in the Palace of Fine Arts.

Among his important compositions are the "Sinfonia India," in which Leonard Bernstein will conduct the Boston Symphony Orchestra Aug. 15 at Tanglewood, and which was given its first concert performance by the same orchestra, conducted by the composer, in April 1936; "Sinfonia de Antigona"; "Dark Meadow," a ballet for Martha Graham, commissioned by the Library of Congress; and his Fourth Symphony, commissioned by the Louisville Philharmonic Society, and given its first performance under the baton of the composer last February by the Louisville orchestra.

At present working on a symphony commissioned by Mrs. Clare Boothe Luce, ambassador to Italy, in memory of her daughter, Ann Clare Brokaw, Chavez will start this fall an orchestral work commissioned by Chester Kallman, co-author of the libretto for Stravinsky's "The Rake's Progress," to be finished by August, 1954 and to be offered first to the New York City Opera Company.

Aaron Copland, with whom he will be associated at Tanglewood, wrote of him, "Carlos Chavez has gradually evolved a style which is racial and still his own. Composing to him is a natural function, like eating or sleeping. His music is not a substitute for living but a manifestation of life. If exemplifies the complete overthrow of 19th century Germanic ideals which tyrannized over music for more than 100 years. It propounds no problems, no metaphysics. Chavez' music is extraordinarily healthy, it is clear and clean-sounding, without shadows or softness. Here is absolute music, if ever there was any."

TUCSON, ARIZ.
CITIZEN

MAY 6 1953

BYRD'S EYE VIEW

Tanglewood Festival To Be Broadcast In Part

BY BYRD STANLEY

The Boston Symphony orchestra's very fine concert here last Saturday seems to have inspired many Tucsonians to attend all or part of the Symphony's noted Berkshire Festival at Tanglewood.

Music lovers still have until June 1 to subscribe to one of the three series of Shed concerts (July 31 to August 16), which entitles them to priority [illegible] saving in price and [illegible] the six July concerts in the Theater-Concert [illegible] Subscriptions are being [illegible] Festival office, Symphony Hall, Boston. Orders [illegible] now for seats for [illegible] and filled when [illegible] June 1.

[illegible] interested in checking [illegible] of programs is welcome [illegible] a look at my list, [illegible] Shed and the Theater-[illegible]

[illegible] Tucsonians who [illegible] at Tanglewood [illegible] For the first [illegible] seasons, the first [illegible] Sunday after[illegible] lasting an hour [illegible] will be broadcast [illegible] part of its summer [illegible] international music [illegible] Berkshire Festival [illegible] 26, August 2, 9 [illegible] only American [illegible] named. Others [illegible] last Sunday) in[illegible] from Florence, [illegible] and Edin-

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WILMINGTON, DEL.
STAR

JUN 7 - 1953

Music Festival Starts July 11 At Tanglewood

The annual musical festival built around the Boston Symphony in the Berkshires, at Tanglewood, Mass., will begin this year the week end of July 11 with two Bach programs made up of the Brandenburg concertos, two orchestra suites, and a cantata.

The following week end will be concentrated on Mozart. The week end after that will mingle such contemporary composers as Darius Milhaud and Richard Strauss with Ravel and Haydn.

These are concerts in the Tanglewood theater. The concerts in the open air from the "shed" will be three series—A, July 31, Aug. 1 and 2; B, Aug. 7, 8, and 9; C, Aug. 14, 15, 16. The orchestra will be under its regular conductor, Charles Munch, and two guest conductors, Pierre Monteux and Leonard Bernstein.

The Berkshire Music Center, which is a summer school of music held with the festival, will offer Carlos Chavez, the Mexican composer, and Aaron Copland as teachers of composition. Gregor Piatigorsky, the 'cellist, will be a special guest instructor in the chamber music department. Monteux and Bernstein will head the conducting and orchestral departments.

NEW BEDFORD, MASS.
STANDARD-TIMES

MAY 17 1953

Tanglewood Applications Increasing

Special to The Standard-Times

BOSTON, May 16—Student applications for the Berkshire Music Center, the Summer school of music maintained by the Boston Symphony Orchestra at Tanglewood, in connection with the Berkshire Festival concerts, considerably surpass those in previous years, according to Ralph Berkowitz, dean, and before the 11th annual six-week season opens at Lenox on July 5, will provide the best congregation of advanced musical talent in some years. Charles Munch, music director of the Boston Symphony Orchestra, again serves as the Berkshire Music Center's director, with Aaron Copland as assistant director.

To date the center's office at Symphony Hall, Boston, is considering 500 applications, and anticipates more than 1,000 additional inquiries, for the Summer school in the Berkshire hills.

While the Boston Symphony Orchestra, under Mr. Munch's direction, and with Pierre Monteux as guest conductor, is currently making its first coast-to-coast tour, five weeks of concerts in 26 cities, auditions are being held, mainly of instrumentalist candidates, in 14 cities: Columbus, Cincinnati, Knoxville, New Orleans, Dallas, Tucson, Los Angeles, San Francisco, Provo, Denver, Chicago, Ann Arbor, Toronto and Montreal.

Openings still exist in all five divisions of the school: Instrumental music, which includes orchestral conducting, orchestra and chamber music; choral music, including choral conducting, small choir, festival chorus; composition; opera, divided into opera dramatics for singers, associates and auditors, song repertoire, coaching and stage directing, scenery and costuming, and the Tanglewood Study Group.

Monteux, Stern And Bernstein At Lewisohn

Eagle 5/27/53

The two guest conductors at Tanglewood in the coming season will lead five of the 12 complete programs honoring past and present composers at Lewisohn Stadium, New York.

Leonard Bernstein will conduct the first of two all-Brahms evenings June 29, with Isaac Stern, violinist, who will play at the Berkshire Festival. Mr. Bernstein also will lead the first program of Tchaikovsky's music June 30, the all-Schumann and all-Mozart programs.

Pierre Monteux, who shared the podium on the Boston Symphony Orchestra's recent transcontinental tour, will conduct the second all-Tchaikovsky evening, and the all-Mozart and all-Beethoven programs.

Other conductors will be Alexander Smallens, in a third all-Tchaikovsky concert, the second all-Brahms and an all-Gershwin; Salvatore Ded 'Isola, a Richard Rodgers program; Frederick Dvonch, a concert of the music of Jerome Kern; and Thomas Schippers, a former Tanglewood student, an evening in Gian-Carlo Menotti.

BOSTON, MASS.
POST

JUN 11 1953

THE Post's NEWS FOR WOMEN

You'll be the belle of the yacht club set in these tub-loving denim shorts by White Stag, racquet-checked in exciting colors. The versatile Sta-Bra can be worn strapless or with detachable shoulder straps.

The Sun Never Sets on Shorts

BY ELEANOR ROBERTS
Women's Editor

Remember that sage bit of advice given by mother in a properly prunes-and-prisms voice, "A place for everything and everything in its place?"

It came to our mind the other day as we watched a parade of shapely mannequins model the newest in sportswear and like the old lady of 80 who remembered back when, we muttered nostalgically, "How times have changed!"

The Berkshire Music Center people are the only ones we know of who keep a supply of extra skirts on hand for guests who arrive at concerts in shorts. On certain crowded Festival nights even these decorous souls throw up their hands in despair after all the skirts have been passed out and admit music lovers attired in the universal favorite of summertime.

FOR ACTIVE SPORTS

A great change has taken place in sportswear since the days of the too-brief, too-tight variety of shorts that embarrassed bystanders and inspired thundering sermons from every pulpit.

Today's carefully-creased shorts are well-tailored and teamed with smart looking tops. They're done in perfectly pressed Irish linen, grease-monkey denim, satiny striped pima cotton and crisp white pique.

Depending on the time, the place and the girl they can be casual and easy-going

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This Clipping From
OKLAHOMA CITY, OKLA.
OKLAHOMAN

JUN 17 1953

Arts Department In Cabinet Talked

NEW YORK, June 16 —(AP)— James C. Petrillo, president of the American Federation of Musicians, met Tuesday with managers of [illegible] symphony orchestras to discuss prospects for creation of a federal department of the arts at cabinet level.

Petrillo, who was among the first to advocate creation of such a department, said the AFM is gathering the opinions of all interested groups.

The committee said [illegible] cure an expression from the directing boards of 20 symphony orchestras and meet with Petrillo again in January.

The symphony representatives attending were George Judd, Boston symphony; Boris Sokoloff, New York Philharmonic; Alex Taylor, Los Angeles symphony; John S. Edwards, National symphony, Washington; Ralph Black, Buffalo symphony, and Mrs. Lucy May Smith, Tulsa, Okla.

Springfie

Notable In

Berkshire Summ Open July 11, M

By WILLARD M.

The first complet subject to revision, shire Festival have and they indicate a able concerts by Symphony Orchestra rection of Charles M Monteux and Leonar

There are few such, but one will hea Concerto No. 2, by with the composer as "Sheherazade" of Ra nie Tourel as soloist; vez "Sinfonia India."

As usual, there will of concerts in the Th Hall, each Saturday n day afternoon betwee July 26, all conducte Munch.

Concert Hall

The opening Th Hall program on Jul given over entirely "Brandenburg Conce cept No. 5 will be pla gram July 12 will inc "Cantata No. 28" for soloists, Hugh Ros "Suite No. 2 in B mi and strings," soloist thony; and "Suite No jor."

July 18 the program voted to Mozart inclu vertimento in D for 136; "Concerto for Vi 216; Isaac Stern, sol nade for Thirteen W and "Symphony in D 504. The program Jul voted to Mozart; wil Overture to "Figaro Concertante for Violi K 364, with Isaac Ster de Pasquale as solo Kleine Nachtmusik," "Symphony in D ma tor."

Joseph Haydn is fea July 25 program with Mass," conducted by Symphony in C mino Symphony in G, No.

A diversified progra for July 26 by Mr. M open with the Stra mento (after Couperi tinue with Ravel's " de Couperin"; Proko sical Symphony"; M Creation du Monde," "A Parable of Death Foss.

Shed Conce

The Concerts in the given each Friday night and Sunday a first concert, July 3 rected by Charles Mu include Beethoven's "Leonora" No. 3; "V in E minor," Mende Zino Francescatti as land's "Appalachian Ravel's "Bolero."

Saturday evening, program will include Overture to "Manfre piano concerto; "Italian" symphony mith's "Symphonic M of Themes by Webe

The Sunday aftern Aug. 2, directed by teux, will be an all- program including for Strings"; "Symph E minor" and "Piano 1" with Jorge Bolet

The Series B conce

NEW YORK POST, MONDAY, JUNE 15, 1953 30

WORDS and MUSIC

By Harriett Johnson

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The 16th Berkshire Festival, the 14th since the Boston Symphony Orchestra has participated, opens at Tanglewood, Mass., July 11, featuring this season three conductors and an assortment of special attractions. Charles Munch, the orchestra's regular maestro, will conduct all of the six concerts to be held in the Theater-Concert Hall on three consecutive week-ends beginning July 11. These events, which take place Saturday nights at 8:30 and Sunday afternoons at 2:30, will comprise the following: July 11-12, all-Bach; July 18-19, all-Mozart; July 25, all-Haydn, featuring the "Theresa Mass" with chorus and soloists; July 26, Strauss, Ravel, Prokofieff, Milhaud; Foss, "A Parable of Death," Vera Zorina, soloist.

Because of the relatively small seating capacity of this hall, it is advisable for those interested to order tickets immediately.

For the first time this season, the three series of concerts in the 6,000-seat Music Shed will be given Friday and Saturday nights, and Sunday afternoon, over three consecutive week-ends beginning Friday night, July 31. Previously, the initial concert in each series was held Thursday. Munch will conduct the first two concerts in Series A while Pierre Monteux will lead the concluding concert in the series, Sunday afternoon, Aug. 2.

Munch will also conduct two concerts in Series B: Friday, Aug. 7 and Sunday, Aug. 9. "Romeo and Juliet," dramatic Symphony by Berlioz, with chorus and soloists, will be the program for Aug. 7.

The concert, Saturday night, Aug. 8, will be conducted by Leonard Bernstein and will be in memory of the orchestra's late distinguished conductor, Serge Koussevitsky. Mahler's Second Symphony the "Resurrection," will be the main work which also includes Ravel's "Sheherazade" for soprano and orchestra. Jennie Tourel will be soloist in both the Mahler and Ravel works.

Series C opens Aug. 14 with the Brahms' "Requiem," chorus and soloists conducted by Munch. Bernstein conducts Aug. 15 a program of Sibelius, Chavez and Brahms. The festival concludes Sunday with a miscellaneous program led by Munch.

Further information regarding tickets and programs can be secured by writing the Festival Ticket Office, Tanglewood, Lenox, Mass.

Those hardy folk who will take a chance on the weather can purchase general admission to the grounds for $2 and listen with the grass as cushion.

NEW YORK, N. Y.
HERALD TRIBUNE

~~JUN 7 - 1953~~

Concerts At Tanglewood

Special to the Herald Tribune

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The Baroque Trio (Fernando Valenti, harpsichord; Julius Baker, flute, and Daniel Saidenberg, cello) will play 17th and 18th century music in the first concert. Ruth Posselt and Gary Graffman will play music for violin and piano by Hindemith, Bach, Fauré and Prokofiev in the second, and the Hungarian Quartet will play works by Haydn, Walter Piston and Beethoven in the third.

These concerts, which take place during the Boston Symphony Orchestra's Berkshire Festival, July 11 to Aug. 16, are open by invitation to members of the Society of Friends of the Berkshire Music Center.

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on grounds [illegible]

TO DISCUSS ADVERTISING

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This Clipping From
CHARM
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HARTFORD, C
TIMES
JUN 8 -

3 Chamber

Special to The Har

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A sonata recital

[135]

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POST

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THE **Post's** NEWS

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BY ELEANOR ROBERTS
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on grounds of neglect to provide

TO DISCUSS ADVERTISING

Pittsfield, June 15—The County Commission will meet with the Berkshire Hills Conference and Mohawk Trail Associates in the court house Tuesday at 11 to discuss appropriations for advertising the Berkshires. The Berkshire Hills Conference is without an executive secretary because of the resignation of Paul W. Foster who has returned to newspaper work in his home town of Great Barrington. A number of applications are said to have come in for the position.

The week-end crop of speeders brought a total of $115 in fines and defaulted bail in District Court this morning. Eighteen speeders were picked up over the week end.

This Clipping From
CHARM
NEW YORK, N. Y.

JUN 1953

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Thomson, secretary treasurer of the Westove

Springfield Union
June 15-

Notable Festival Promised In Outline of Program

Berkshire Summer Concerts of Boston Symphony Open July 11, Munch, Monteux, Bernstein to Conduct

By WILLARD M. CLARK

[illegible] programs, [illegible] the Berk- [illegible] eased [illegible] not- [illegible] Boston [illegible] the di- [illegible] Pierre [illegible] stein. [illegible] as [illegible] "Piano [illegible] Foss, [illegible] soloist; the [illegible] Ravel with Jen- [illegible] the Cha- [illegible]

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Concert Hall Series

[illegible] Theater-Concert [illegible] July 11 will be [illegible] the Bach [illegible] All ex- [illegible] played. The pro- [illegible] "Bach, [illegible] for chorus and [illegible] Ross, director; [illegible] minor, for flute [illegible] Andante [illegible] No. 3 in D ma- [illegible]

[illegible] program will be de- [illegible] including the "Di- [illegible] in D for Strings," K [illegible] Concerto for Violin in G," K [illegible] Stern, soloist; "Sere- [illegible] Thirteen Winds," K 361; [illegible] Symphony in D," Prague, K. [illegible] program July 19, also devoted to Mozart, will include the Overture to "Figaro," "Sinfonia Concertante for Violin and Viola," K 364 with Isaac Stern and Joseph [illegible] as soloists; "Eine Kleine Nachtmusik," K 525, and "Symphony in D major," "Jupiter."

Joseph Haydn is featured on the July 25 program with his "Theresa Mass," conducted by Hugh Ross; Symphony in C minor, No. 95 and Symphony in G, No. 100.

A diversified program is planned July 26 by Mr. Munch. It will [illegible] the Strauss "Divertimento (after Couperin)"; and [illegible] Ravel's "Le Tombeau de Couperin"; Prokofieff's "Classical Symphony"; Milhaud's "La Création du Monde," and end with "A Parable of Death" by Lukas Foss.

Shed Concerts

The Concerts in the Shed will be given each Friday and Saturday night and Sunday afternoon. The first concert, July 31 will be directed by Charles Munch and will [illegible] Beethoven's "Overture to Leonore" No. 3; "Violin concerto [illegible]," Mendelssohn, with Zino Francescatti as soloist; Copland's "Appalachian Suite" and [illegible] "Bolero."

[illegible] evening, Aug. 1, the [illegible] will include Schumann's [illegible] to "Manfred," The Foss, [illegible] concerto; Mendelssohn's [illegible] symphony and Hindemith's "Symphonic Metamorphosis [illegible] Themes by Weber."

The Sunday afternoon concert, Aug. 2, directed by Pierre Monteux, will be an all-Tschaikowsky program including the "Serenade [illegible]," "Symphony No. 5 in [illegible]" [illegible] "Piano Concerto No. [illegible]" [illegible] Bolet as soloist.

[illegible] B concerts open Aug. 5 and the program will provide one of the rare hearings of Berlioz's dramatic symphony, "Romeo and Juliet," with chorus and soloists. The program Saturday night will be the annual Koussevitzky Memorial, and will be conducted by Leonard Bernstein. The program includes the Overture to "Khovanstchina" by Moussorgsky; the Ravel "Sheherazade" and Mahler's "Resurrection" symphony with chorus and soloists."

Mr. Munch will conduct the Sunday afternoon concert, Aug. 9, and will open the program with Schubert's "Symphony No. 5." Samuel Barber's "Adagio for Strings"; Strauss's "Don Quixote"; Milhaud's "Concerto for Cello," with Gregor Piatigorsky as soloist, and Wagner's Overture to "Tannhauser" make up this program.

Series C Concerts

The three final concerts of the season open Aug. 14 with the Brahms' "Requiem," directed by Mr. Munch. Leonard Bernstein will conduct the program Aug. 15, including on the program the Sibelius "Symphony No. 4 in A minor; the "Sinfonia India" by Chavez and Brahms' "Symphony No. 2 in D major."

Charles Munch will direct the final concert Aug. 16. It will include the Schubert "Unfinished" symphony; "Bourree Fantasque" by Chabrier; the Prelude and Love Death from "Tristan and Isolde" by Wagner; the same composer's "A Siegfried Idyll" and excerpts from the third act of "Die Meistersingers." The program will be conducted by Ravel's "Piano Concerto for Left Hand" with Seymour Lipkin as soloist and Ravel's "La Valse."

Tent Theatre Petition Is Denied

12 June 53
EAGLE

LENOX—The Zoning Board of Appeals here last night unanimously rejected the request of Roger Bower of Sheffield for permission to erect a tent theatre-in-the-round on Route 7.

The decision followed a joint meeting of the Zoning Board, Planning Board and Board of Selectmen at the Town Hall.

Consensus of the discussion at the meeting was that the decision to be made should be part of a consistent policy on zoning. Granting permission for a "non-conforming use" of the residential property of Route 7 so that land there could be used for a theatre would not be justified unless similar permits were granted for business uses in other residential areas, it was agreed.

One town official pointed out, however, that if these areas are going to be strictly reserved for residential uses, something should be done about getting home-owners to build there so the property will bring in its share of taxes.

The tent theatre issue was the subject of a hearing held by the Zoning Board Tuesday evening at which spokesmen appeared both for and against the proposal. Submitted previous to last night's meeting was a letter signed by six guest house operators endorsing the proposed theatre on the ground that it would improve the tourist business.

HARTFORD, CONN.
TIMES
JUN 8 -

3 Chamber Music Concerts at Lenox

Special to The Hartford Times

Lenox, Mass.—Three concerts of chamber music will be presented by the Berkshire Music Center at Tanglewood, on successive Wednesday evenings, during the Berkshire Festival.

The chamber music concerts will open July 15 with a recital by the Baroque Trio: Fernando Valenti, harpsichord; Julius Baker, flute; Daniel Saidenberg, cello. The program includes works of Telemann, Domenico Scarlatti, Lotti, Loeillet, and Rameau.

A sonata recital July 22 by Ruth Posselt, violinist, Gary Graffman, pianist, will offer music by Hindemith, Faure, Bach and Prokofieff.

The final program, July 29, will feature the Hungarian Quartet: Zoltan Szekely, violin; Alexander Moskowsky, violin; Joseph Reilich, viola; Vilmos Palotai, cello, in works by Haydn (Quartet in G major, Op. 77, No. 1) Piston (Quartet No. 4), Beethoven (Quartet in B flat major, Op. 130, ending with the "Grosse Fuge", Op. 133).

These concerts will be held in Tanglewood's Theater - Concert Hall at 8:30, as in previous years.

ALBANY, N. Y.
TIMES-UNION
JUN 7 - 1953

Music Notes:

Berkshire Festival Dates Set

The Berkshires are all set for their customary busy summer. By far the most ambitious project will be the Berkshire Festival at Tanglewood by the Boston Symphony Orchestra under director Charles Munch.

For many years these programs have been presented Thursday and Saturday nights and Sunday afternoon. However, this season, a change has been effected, with concerts on Friday and Saturday nights and on Sunday afternon, July 31 through August 16. The change was made to permit music lovers from New York and Boston to attend all concerts over the week end.

Friday and Saturday concerts in the Music Shed will be at 8:30 P. M. Sunday programs will be at 2:30 P. M. this year instead of 3 as previously, a change made necessary because they will be broadcast from that hour until 4 over the Columbia Broadcasting System's "Festival of the World" series.

JULY 11 OPENING

This year the "Little Festival" opens in the Concert Theatre in Tanglewood on July 11 and 12 and will continue Saturday nights at 8:30 and Sundays at 2:30 P. M. through July 26. The final Sunday program will go out over the air as the first Tanglewood presentation of the "Festivals of the World" series.

Jacob's Pillow Dance Festival, directed by Ted Shawn will present 10 weeks of modern, ballet and ethnic works from July 4 to Labor Day. They will be staged in the afternoon and evening, Fridays and Saturdays each week, except during the Tanglewood Festival when additional performances will be put on, Tuesdays through Saturdays, weekly.

The University of the Dance at Jacob's Pillow will run for nine weeks starting July 6 for undergraduates and a six-week's course will start the same time for graduate students. Teachers will include Mr. Shawn, Anthony Tudor, Margaret Kraske Myra Kinch, Mme. La Mer and Dr. Elizabeth Burchenal

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Munch Expected For Tanglewood Exercises Sunday

Charles Munch, director of the Berkshire Music Center, is expected by plane from France in time to greet students and guests at the opening exercises of the school's 11th annual session Sunday afternoon at 3.30 in the Tanglewood theatre.

Dr. Lewis Perry, chairman of the Society of Friends of the Berkshire Music Center, whose contributions help to support the school, again will preside and Henry B. Cabot of Boston, president of the Boston Symphony Orchestra, which maintains the school, will speak briefly, as will Aaron Copland, assistant director.

According to the tradition established at the opening of the center in 1940, Hugh Ross will conduct the student chorus in "Alleluia," written for the occasion by Randall Thompson.

Tea will be served in the Tanglewood garden, following the exercises.

SYRACUSE, N. Y.
HERALD-AMERICAN
JUN 7 - 1953

THREE CONCERTS of chamber music will be presented by Berkshire Music Center in "Tanglewood," Lenox, Mass., on July 15, 22 and 29 during the course of the Berkshire Music Festival. These concerts are made possible with generous cooperation of Mrs. Elizabeth Sprague Coolidge, who has done much to further music.

The first program will be played by the Baroque Trio: Fernando Valenti, harpichord; Julius Baker, flute; Daniel Saidenberg, cello. Valenti played in Syracuse a few seasons ago, both in a Crouse auditorium recital, Syracuse University campus and in Mizpah auditorium with the Krasner Ensemble.

A Sonata recital will be given by Ruth Posselt, violinist, and Gary Graffman, pianist, on July 22. Graffman, as a boy prodigy, appeared in Syracuse with the Sinfonietta, Murray Bernthal conducting. The final chamber music program will feature the Hungarian Quartet in works by Haydn, Walter Piston and Beethoven.

SPRINGFIELD, MASS.
REPUBLICAN
JUN 7 - 1953

CHAMBER MUSIC CONCERTS IN JULY AT TANGLEWOOD

Three Wednesday Evening Programs Arranged for Festival

Boston, June 6—With the generous co-operation of Mrs. Elizabeth Sprague Coolidge, three concerts of chamber music will be presented by the Berkshire Music Center at Tanglewood, Lenox, on successive Wednesday evenings. This will occur during the course of the Berkshire Festival which comprises six week ends of concerts by the Boston Symphony Orchestra, July 11 through Aug. 16.

First July 15

The chamber music concerts will open on July 15 with a recital by the Baroque Trio, consisting of Fernando Valenti, harpsichord; Julius Baker, flute; Daniel Saidenberg, cello. The program includes works of Telemann, Domenico Scarlatii, Lotti, Loeillet and Rameau.

A sonata recital on July 22 will be given by Ruth Posselt, violinist, Gary Graffman, pianist. Miss Posselt is a member of the Berkshire Music Center faculty. They will play music by Hindemith, Faure, Bach and Prokofieff.

The final program, July 29, will feature the Hungarian Quartet: Zoltan Szekely, violin; Alexander Moskowsky, violin; Joseph Reilich, viola; Vilmos Palotai, cello, in works by Haydn (Quartet in G major, Op. 77, No. 1) Piston (Quartet No. 4), Beethoven (Quartet in B flat major, Op. 130, ending with the "Grosse Fuge," Op. 133).

These concerts will be held in Tanglewood's Theater-Concert Hall at 8.30, as in previous years. They will be open by invitation to members of the Society of Friends of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra. All who are interested in summer activities at Tanglewood are invited to join this society through which contributions help to support the school.

The sale of tickets for each of the 15 concerts of the Berkshire Festival has now opened at the box office at Tanglewood, Lenox. Mail and telephone orders will be received.

Tent Theatre Application Is Tabled

Eagle 6/10/53

Lenox Officials To Confer With Planning Board

LENOX—The Zoning Board of Appeals here last night tabled, pending a meeting with the Planning Board, a request by Roger Bower of Sheffield for permission to erect a tent theatre-in-the-round on Route 7.

A request by Fred G. Bashara for permission to move his Cardinal Inn business to a barn about a quarter of a mile north of the fire gutted ruins of the old inn on the Pittsfield road was denied. Also denied was a petition from Mrs. Elizabeth Minotti of West Street for permission to operate a boarding house at her home.

The decisions were made by the three-member board of James Dixon, chairman, Robert Hibbard, clerk, and John Blake following a sparsely attended hearing in the Town Hall.

The applications of Mr. Bashara and Mrs. Minotti were for uses of property permitted by the town's zonin bylaws but requiring the approval of a majority of the Board of Appeals. Mr. Bower's request is for a "non-conforming use" of property zoned for other purposes but requiring unanimous approval of the board.

Voice Objections

Objections to the proposed theatre were made in a letter by Mrs. Eleanor Frothingham of Heathcroft on Walker Street and in person by K. O. William Sandberg of Schermerhorn Park.

Mr. Sandberg told the board that he and several of his neighbors feel that Route 7 is already carrying a near capacity of traffic in the summer time. A tent theatre seating 1500 people, he estimated, would mean an additional 750 cars in the area. It would also require the town to pay the expense of added policemen.

In response, Mr. Bower said that even with a full house every night, only 500 to 600 cars would be likely in the area. He stated that a large parking lot was planned for the theatre's customers.

Mr. Sandberg replied that in addition to the objection of increased traffic, several people in Schermerhorn Park felt that the theatre would create a "honky tonk atmosphere." He said the success of a tent theatre in Hyannis was accompanied by refreshment stands and other "carnival" businesses.

Mr. Bower emphasized that the last thing he had in mind was a "honky tonk atmosphere"—that any refreshments sold would be of the sort ordinarily available at a theatre. The carnival atmosphere of Hyannis, he said, preceded the tent theatre there.

Walter Wilson of Canaan, N.Y., who owns property abutting the proposed theatre, pointed out that the Zoning Board of Appeals would still have the power to prevent the development of objectionable businesses in the theatre area.

Conference Favors Plan

Going on record as favoring the proposed theatre were Frank J. Prinz, president of the Berkshire Innkeepers' Association, and Donald B. Miller, president of the Berkshire Hills Conference. Mr. Miller said it was up to the people of Lenox whether or not the theatre should be located here, but that the conference felt it should be located somewhere in the Berkshires.

Mr. Bashara's application to move his business to a barn on the Pittsfield road pending the replacement of his Cardinal Inn that burned last March was opposed by Mrs. Leland S. Briggs of the Dormers on the Pittsfield road. Mrs. Briggs wrote the board that she feared the proposed new location would increase fire insurance rates in the area and might also cause some tenants of hers in a near-by house to move.

John R. Dudley, an abutter to the proposed location, told the board he would have no objections to the proposed move "provided it is done right."

SPRINGFIELD, MASS.
REPUBLICAN
MAY 24 1953

Three Soloists Are Added To Berkshire Festival List

Jennie Tourel, Jorge Bolet and Vera Zorina Engaged To Appear at Tanglewood

Boston, May 23—Jennie Tourel, soprano; Jorge Bolet, pianist; and Vera Zorina have been added to the roster of soloists for the Berkshire Festival by the Boston Symphony Orchestra at Tanglewood, Lenox, this summer. The six week ends of summer concerts commence July 11, continue through Aug. 16 with its music director, Charles Munch, as conductor.

Two Appearances

Miss Tourel will be soloist in Ravel's "Sheherazade," and in Mahler's Symphony No. 2, "Resurrection," which Leonard Bernstein conducts Aug. 8. Mr. Bolet will perform Tchaikovsky's piano concerto in the all-Tchaikovsky program which Pierre Monteux conducts Aug. 2 (afternoon). Miss Zorina will narrate in the first New England performance of Lukas Foss' cantata, "A Parable of Death," with the composer conducting, on the afternoon of July 26.

Others of the summer's soloists, previously announced, are Foss, as pianist in the Bach Brandenburg Concerto No. 5 July 11, and as soloist for his own piano concerto Aug. 1; Isaac Stern, soloist in the Mozart Concerto for violin in G major, July 18, and with Joseph de Pasquale in Mozart's Sinfonia Concertante for violin and viola on July 19 (afternoon): Zino Francescatti, in Mendelssohn's concerto for violin in E minor, July 3; Gregor Piatigorsky, as soloist in the Darius Milhaud concerto for cello, Aug. 9, (afternoon) and with Joseph de Pasquale in Strauss' "Don Quixote"; Seymour Lipkin, in the piano concerto for the left hand, by Ravel, Aug. 16 (afternoon).

Series Subscriptions

This is the final week for series subscriptions. Subscribers to any of the three week-end Shed concerts Friday and Saturday evenings, 8.30, Sunday afternoons, 2.30, on July 31, Aug. 1, 2; Aug. 7, 8, 9; or Aug. 14, 15, 16, have choice of locations and effect a saving on the cost of the six Bach-Mozart-Haydn preliminary concerts, July 1-26 in the Theater Concert Hall.

Until June 1, subscriptions may be purchased by writing the Festival Office, Symphony Hall, Boston 15; after June 1, any remaining tickets for single concerts are on sale by mail or telephone to the box office, Tanglewood, Lenox; phone Lenox 600.

The Boston Symphony Orchestra, which sponsors the Berkshire Festival, returned yesterday from its coast-to-coast tour of 26 cities in five weeks, and on Monday resumes its activities as the Boston Pops Orchestra, Arthur Fiedler, conductor, at Symphony Hall until July 1.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
MAY 23 1953

Friends List 40 Performances At Tanglewood This Summer

Residents of Berkshire County are invited to join the Society of Friends of the Berkshire Music Center. Membership is by voluntary contribution toward the support of the Boston Symphony Orchestra's summer school at Tanglewood, Lenox.

Shed on Thursday or Friday evenings; chamber music programs Sunday mornings at 10; also three chamber music concerts on Wednesday evenings in July, the gift of Mrs. Elizabeth Sprague Coolidge; several evenings of opera and a major production; organ recitals by E. Power Biggs on two Saturday afternoons; composers' forums Sunday evenings; and choral concerts, directed by Hugh Ross.

3500 Study at Center

In a leaflet, mailed last week to former members, Dr. Lewis Perry, headmaster emeritus of Phillips Academy, Exeter, N.H., who is chairman of the Friends, states that since the school was founded in 1940 more than 3500 young musicians have studied there. Former students now form over 10 per cent of the membership of major symphony orchestras in the United States, are singing in the Metropolitan and New York City Opera Companies, hold awards in composition, and concertize and teach music all over this country and in fact the world.

Contributions go into the revolving scholarship fund to pay the tuition of talented students. Dr. Perry reports that in the past year $2000 has been returned to the fund by students who held scholarships in former years. Tuition receipts from the half of the student body who can afford to pay the $150 do not nearly cover the cost of the school. The loss on the school represented most of the orchestra's deficit for last year.

Donations in any amount are requested. They should be mailed to Symphony Hall, Boston. Membership cards will be issued before the school opens.

BOSTON, MASS.
HERALD
MAY 31 1953

Gale Pension Fund Show Set for June 7

"Colossal" is the word for an event which will take place in Symphony Hall when two famous attractions journey from Chicago and Hollywood respectively to join the Pops Orchestra and Arthur Fiedler in a "triple-threat" show for the benefit of the Boston Symphony Pension Fund. The concert will take place on Sunday evening, June 7, and will be the only Sunday Pops concert of the season.

The features will be Kukla, Fran and Ollie of TV fame and Johnny Green Music Director of M.G.M. who will fly from Hollywood together with his associate of the same studio, Andre Previn, the pianist who has scored and conducted many pictures and appeared many times in the Hollywood Bowl. Johnny Green will conduct the Pops Orchestra in all-Gershwin program including Robert Russell Bennett's arrangement from "Porgy and Bess" and "An American in Paris" which he directed as a picture. Gershwin's Piano Concerto in F and the Rhapsody in Blue will be played by Andre Previn. Johnny Green, the composer of such hits as "Body and Soul," is also to join his class at Harvard for their 25th reunion.

The cast of the Kukla, Fran and Ollie show will present the world premier of an operetta, "St. George and the Dragon" which will be conducted by Mr. Fiedler leading the Pops Orchestra. The operetta is the joint effort of Jack Fascinato and Burr Tillstrom, the latter being the originator of the famous TV show starring Fran Allison and her puppet performers. The show will be televised over the NBC network at four o'clock on the afternoon of June 7 and will be repeated as a live performance in the evening following the Gershwin program.

Berkshire Festival

The 11th session of the Berkshire Music Center at Tanglewood, Mass., extends from July 5 to Aug. 16 this year. One of the students who will be there on a scholarship will be T. Donley Thomas, a music major at Peabody college, and a cellist with the Nashville Symphony.

Charles Munch, music director of the Boston Symphony orchestra, will again be director of the Center, and Aaron Copland, noted composer, and a visitor to Peabody and the final Nashville Symphony concert this spring, will be assistant director.

Boris Goldovsky, who has appeared at Ward Belmont in piano lecture-recital, and who is well-known for his opera intermission broadcast features, will again be head of opera.

Gregor Piatigorsky, who has been heard in recital on Community Concerts and as soloist with the Nashville Symphony, will instruct in chamber music a part of the season.

Six concerts in the Theater-Concert Hall at Tanglewood given on three successive weekends from July 11 to July 26 will be devoted to Bach (2), Mozart (2), Haydn and contemporary works.

Isaac Stern, soloist with the Nashville Symphony last year, will be a soloist in the Mozart programs.

The nine major concerts in Tanglewood's 6000-seat shed by the Boston Symphony's full complement of 104 will be given on the next three Friday and Saturday evenings and Sunday afternoons. Pierre Monteux will be guest conductor Aug. 1, and Leonard Bernstein Aug. 8 and 15. Soloists in this series will include Piatigorsky and Zino Francescatti.

The Berkshire Festival climaxes the most active of the Boston Symphony's 72 seasons, with 305 concerts given in 103 cities of the United States and Canada.

The first portion (1 and ½ hours) of the July 26, Aug. 2, 9 and 16 programs will be carried by CBS as part of its summer program of international music festivals. This will be the only American event in the series.

Francescatti And Bernstein To Open Stadium

Two Berkshire summer residents will take the principal parts in the opening program of Lewisohn Stadium's 36th concert in New York Monday evening. Leonard Bernstein, head of the orchestra and conducting departments at the Berkshire Music Center, Tanglewood, will conduct the Stadium Symphony Orchestra and Zino Francescatti of Stockbridge will play the solo in Mendelssohn's violin concerto in E minor.

Mr. Francescatti will appear with the Boston Symphony Orchestra under the baton of Charles Munch in the same concerto at the opening program of the Berkshire Festival concerts in the Tanglewood music shed July 31.

Mr. Bernstein also will conduct the Stadium orchestra Tuesday and Wednesday evening.

BALTIMORE, MD.
NEWS-POST
JUN 12 1953

19TH ANNUAL FESTIVAL

Berkshire Music Fete Will Open On July 11

The nineteenth Berkshire Music Festival in Massachusetts will open on July 11 when the first of three successive week-end concerts will begin, with Saturday night concerts at 8.30, and Sunday afternoons at three. These will be held in the 1,200 seat theater-concert hall.

Two Bach programs will start the series, followed on the second week end by a pair of Mozart programs, the closing pair to include programs of Mozart works and of contemporary music.

Nine major concerts [illegible] wood's 6,000 [illegible] be [illegible] phony [illegible] with [illegible] and [illegible] Bernstein assisting [illegible] Munch, as guest conductors.

* * *

THESE THREE series will be held on the week ends of [illegible] August 7 and August [illegible] season being the first [illegible] three series were concentrated into three-day week ends with concerts on Friday and Saturday evenings, and Sunday afternoons.

For information and tickets address the orchestra, at Symphony Hall, Boston 15, Mass. The Festival, which is supplemented by the work of the school Music Centre, opening July 6, climaxes the most active of the orchestra's 72 seasons, with a grand total of 305 concerts given in 103 cities of the U. S. and Canada.

H. A. F. P.

NEW YORK, N. Y.
POST
JUN 30 1953

Hotel Plans for Visitors To Berkshire Music Festival

Many families planning to attend the Berkshire Festival, starting July 11, will be gratified to learn that Berkshire Pines, West Copake, N. Y., has made special plans for them.

An expert staff of counselors will look after the children while the parents are visiting the festival. The Berkshire Pines has a 70-acre campus for children, complete camp activities, night patrol, resident physician and nurse and separate dining rooms. For the adults there is golf, tennis, swimming and nightly entertainment.

NEW YORK, N. Y.
WORLD-TELEGRAM & SUN
JUN 11 1953

Music

Gretry's 'Richard' On Berkshire Bill

By ROBERT BAGAR.

Interesting news may not be withheld, so here's an item: The opera scheduled for the Berkshire Music Festival this summer is Gretry's "Richard Coeur-de-Lion." The work has a libretto by J. H. Sedaine, which will be given in a translation by Boris Goldovsky and Sarah Caldwell.

This production, of course, springs from the Opera Department of the Berkshire Music Center, at Tanglewood, of which Mr. Goldovsky is the head. To be performed and staged by students of the Center with a student orchestra in the pit under Mr. Goldovsky, "Richard Coeur-de-Lion"—in three acts—is slated for the evenings of Aug. 10 and 11.

Premiered Early.

Oddly enough, the work is by no means a total stranger to this country, although I wouldn't call it one well-known here. New York experienced a performance in 1800, just 16 years after its Parisian premiere, on Oct. 21, 1784, although it had already showed, as they say, in Boston in 1797, and Philadelphia in 1798.

Considered Gretry's best work, "Richard Coeur-de-Lion" is only one of many pieces he composed for the lyric stage. He was especially successful with opera comique. And to think that this brilliant French composer had been dismissed as impossible by several noted instructors during his student days! It seems that he just couldn't make the grade in counterpoint.

The operas of this "Moliere of Music" have been described as being "remarkable for spantaneity, grace and fervor of dramatic effect and general charm, but open to serious criticism as works of formal art." Whether or not that assertion applies to his "Richard," we shall have to wait, to see.

This Clipping From
BUFFALO, N. Y.
NEWS
APR 4 - 1953

Tanglewood

By THEODOLINDA C. BORIS

THE COMING of springlike weather is an appropriate time to list the programs and soloists for the six concerts at Tanglewood, Lenox, Mass., given during three successive week-ends from July 11 to July 26, as an introduction to the principal Berkshire Festival concert series. Charles Munch will conduct.

Seats for the six concerts are available at this time only to subscribers to one of the three concerts, which follow from July 31 to Aug. 16.

Bach programs, July 11 and 12, will include Brandenburg Concertos 1, 2, 3 and 5; Suites 2 and 3 and Cantata No. 78. A pair of Mozart programs will be played July 18 and 19—to include Divertimento, K: 136, for Strings; Violin Concerto in G (Isaac Stern, soloist); Serenade for 13 Wind Instruments; the "Prague" and "Jupiter" Symphonies; Sinfonia Concertante and "Eine kleine Nachtmusik."

A feature of the final week-end of concerts—one devoted to contemporary works, the other to works of Haydn—will be the cantata, "A Parable of Death," by Lukas Foss, young composer-pianist, which was commissioned by the Louisville Orchestra and given its world premiere in Louisville on March 11. Text of the cantata is taken from "Geschichten vom lieben Gott," by the Austrian poet Rainer Maria Rilke. The English version by Anthony Hecht. Other contemporary works will be Richard Strauss' Divertimento, Milhaud's "La Creation du Monde," Ravel's "Le Tombeau de Couperin." The Haydn program contains the St. Theresa Mass and Symphonies 93 and 100.

This festival will climax the most active of the Boston Symphony Orchestra's 72 seasons, with 305 concerts given in 103 cities of the United States and Canada. Information on the festival can be obtained by writing the Boston Symphony Orchestra, Symphony Hall, Boston 15, Mass.

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NEWS
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hestra, Symphony Hall,
Mass.

From: Geo. L. Geiger
Managing Editor

SUNDAY

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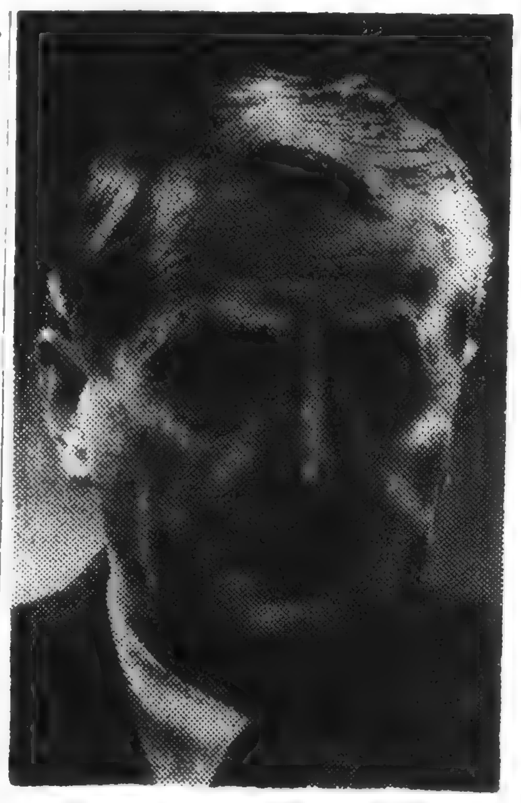

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Suite No. 2 in B minor ... Bach
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Divertimento in D, for Strings (K.136) ... Mozart
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Hogy a vakációs visszaemlékezésem teljes legyen meg kell emlitenem a worthingtoni istállóban tartott szombat esti táncmulatságokgt az ugynevezett "szkver" táncokat. (Magyarul kockatánc). De nem tudtam kitalálni, hogy miért kocka. tánc, csak azt tudom, hogy az én idegeimet kockára tették vele.

A környéki farmokról összesereglett fiatalság indiánokat megszégyenitő üvöltözés közben rugja a barn padlóját és közben a nőt ugy dobják jobbról-balra, hogy csakugy nyekkennek belé.

A farmerlegények a nőket egymástól lopták és a másikhoz dobták, közben a táncot vadul ropták. (Rimek halmaza szerk.) Hetvenöt cent volt a belépőjegy ára, de a belépőjegy helyett nagy szivalaku kék pecsétet ütöttek a kezünk fejére, amiből napok mulva is alig tudtunk kimosakodni. Én és hü párom kétszer jelentünk meg ezen a csábitó vagy inkább kábitó mulatságon. Először és utoljára...

—ss-New Bedford, Mass 6/14

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Standard-Times
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Tanglewood kétségtelenül Amerika legszebb parkja. Egy 2800 láb magas egészen valószinütlenül gyönyörü platon terül el. Dus lombozatu fenyőktől szegélyezett sétányok százai és az alagutszerüen egymásba boruló lugasok, szökőkutak és exotikus virággruppok egy mesebeli tündérkert benyomását teszi a szemlélőre. Végül, hogy a panoráma teljes legyen, mindezt a völgyben csillogó csodás tavak veszik körül. . . Egyik napon átrándultunk a kies fekvésü **Northamptonba.** Tényleg kies fekvésü, mert egészen kies-ik a forgalomból. Éppen azért még ma is magánviseli a vén Anglia évszázados hatásait. Az egész város hegyekkel és őserdőkkel van körülvéve és az egész egy nagy antik muzeum benyomását teszi. Tényleg majdnem minden házban van egy antik stor, ahol "valódi antik" holmikat lehet kapni. Mi is vettünk egy pár szép emléktárgyat. Ennek a kis antik városnak még egy nevezetessége van az országos hirü **Smith kollégium,** melynek egy remek képgyüjteménye is van, számos modern képekkel, melyeket nem nagyon szeretek, kivéve a francia **Renoir müveit.**

Voltunk többször Huntingtonban, Westfielden, Springfielden. Itt is megnéztünk egy szép képkiállitást. Megemlithetném még **Lenox** városkát, mely **Tanglewoodhoz** mindössze egy mérföldre van, igy tehát tulajdonképen a nagy zene központnak az előcsarnoka. Egyéb nevezetessége az, hogy a felsőtizezrek fényüzően berendezett szállodája a hires **Curtis Hotel** itt terpeszkedik. Ide á földi halandó csak akkor juthat be, ha harminc nappal előbb megrendeli a 30-50 dollár közt váltakozó szobáját. Ezt a hotelremeket többször megnéztük magunknak, de más különben elhanyagoltuk...

Hogy a vakációs visszaemlékezésem teljes legyen meg kell emlitenem a worthingtoni istállóban tartott szombat esti táncmulatságokat az ugynevezett "szkver" táncokat. (Magyarul kockatánc). De nem tudtam kitalálni, hogy miért kocka. tánc, csak azt tudom, hogy az én idegeimet kockára tették vele.

A környéki farmokról összeseréglett fiatalság indiánokat megszégyenitő üvöltözés közben rugja a barn padlóját és közben a nőt ugy dobják jobbról-balra, hogy csakugy nyekkennek belé.

A farmerlegények a nőket egymástól lopták és a másikhoz dobták, közben a táncot vadul ropták. (Rimek halmaza szerk.) Hetvenöt cent volt a belépőjegy ára, de a belépőjegy helyett nagy szivalaku kék pecsétet ütöttek a kezünk fejére, amiből napok mulva is alig tudtunk kimosakodni. Én és hü párom kétszer jelentünk meg ezen a csábitó vagy inkább kábitó mulatságon. Először és utoljára. . .

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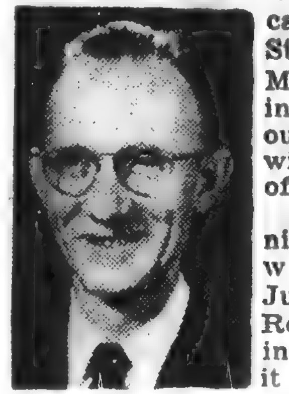
Music in Review

NASHVILLE TENNESSEAN

St. Louis Opera Schedules Attractions for Summer

By LOUIS NICHOLAS

The lull in local musical doings gives a rare opportunity to look farther afield at music elsewhere.


Nicholas

Nearest us is the series of musicals presented by St. Louis' famed Municipal opera in Forest Park's outdoor theater, with a capacity of 12,000.

For its 35th anniversary season, which began June 4 with Romberg's "Up in Central Park," it lists the following attractions: "Bloomer Girl," June 15-21; "Cyrano de Bergerac," June 22-28; "Rio Rita," June 29-July 5; "Blossom Time," July 6-12; "Rip Van Winkle," July 13-19; "No, No, Nanette," July 20-26; "Carmen," July 27-Aug. 2; "One Touch of Venus," Aug. 3-9; "Bitter Sweet," Aug. 10-16; and "Kiss Me, Kate," Aug. 17-30.

Edwin McArthur, the musical director of the "Muny" opera for a number of years, is the composer of the new musical version of "Rip Van Winkle." McArthur, who was the center of the dispute between Kirsten Flagstad and Lauritz Melchoir over who should conduct the operas in which both sang at the Met before World War II, conducted the Charles L. Wagner presentation of "Martha" at Ryman auditorium in 1945.

McArthur was Flagstad's accompanist and coach, so, desirous of advancing the young man's career, she stipulated that he should conduct the performances in which she sang. Melchoir got the idea he was being pushed around, and decided he could throw considerable weight around too. Both singers got verbal spankings from General Manager Edward Johnson.

Principals of "Bloomer Girl" cast include Priscilla Gillette, John Tyers, Olive Reeves-Smith, Sondra Lee, Joe E. Marks, Mabel Taliaferro, and Edwin Steffe who is a friend of Nashville composer-pianist Julia Robards Herbert.

Berkshire Festival

The 11th session of the Berkshire Music Center at Tanglewood, Mass., extends from July 5 to Aug. 16 this year. One of the students who will be there on a scholarship will be T. Donley Thomas, a music major at Peabody college, and a cellist with the Nashville Symphony.

Charles Munch, music director of the Boston Symphony orchestra, will again be director of the Center, and Aaron Copland, noted composer, and a visitor to Peabody and the final Nashville Symphony concert this spring, will be assistant director.

Boris Goldovsky, who has appeared at Ward Belmont in piano lecture-recital, and who is well-known for his opera intermission broadcast features, will again be head of opera.

Gregor Piatigorsky, who has been heard in recital on Community Concerts and as soloist with the Nashville Symphony, will instruct in chamber music a part of the season.

Six concerts in the Theater-Concert Hall at Tanglewood given on three successive week-ends from July 11 to July 26 will be devoted to Bach (2), Mozart (2), Haydn and contemporary works.

Isaac Stern, soloist with the Nashville Symphony last year, will be a soloist in the Mozart programs.

The nine major concerts in Tanglewood's 6000-seat shed by the Boston Symphony's full complement of 104 will be given on the next three Friday and Saturday evenings and Sunday afternoons. Pierre Monteux will be guest conductor Aug. 1, and Leonard Bernstein Aug. 8 and 15. Soloists in this series will include Piatigorsky and Zino Francescatti.

The Berkshire Festival climaxes the most active of the Boston Symphony's 72 seasons, with 305 concerts given in 103 cities of the United States and Canada.

The first portion (1 and ½ hours) of the July 26, Aug. 2, 9 and 16 programs will be carried by CBS as part of its summer program of international music festivals. This will be the only American event in the series.

20-minute recital) at the national convention of Sigma Alpha Iota, music sorority, in Chicago in August. This is an honor usually reserved for nationally known honorary members. Miss Brown has also been asked to give the first performance of the song winning this year's SAI award.

Maribel Benton, former Ward Belmont piano teacher, who has been teaching at Bethel college, Hopkinsville, Ky., this year, has had two of her students accepted as scholarship pupils at the Cincinnati Conservatory of Music for next season. Jean Richardson, a high school senior and daughter of Bethel's president, and Peggy Shannon, a graduating music major, will both study with Dr. Karol Liszniewski, Miss Benton's former teacher.

Cyrus Daniel, director of music at Vanderbilt university, is searching for a tenor to complete the

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BRIDGEPORT, CONN.
HERALD
JUN 28 1953

Ticket Sale Tops '52 at Tanglewood

The sale of series tickets for the Shed Concerts by the Boston Symphony Orchestra of the 1953 Berkshire Festival, at Tanglewood, Lenox, Mass., has surpassed that of the Summer of 1952.

All remaining tickets for the Tanglewood season are now on sale at the box office. Mail orders for single concerts are also received: checks and money orders are payable to the Boston Symphony Orchestra, Inc., and should be accompanied by a stamped-self-addressed envelop for return of tickets.

ALL TANGLEWOOD GROUPS PREPARE FOR BIG SEASON

Berkshire Festival Concert Series to Start Saturday, July 11

Lenox, June 19—In preparation for the opening on Sunday, July 5, of the 11th season of the Berkshire Music Center, the six-week summer school of music maintained by the Boston Symphony Orchestra in connection with the Berkshire Festival concerts which commence Saturday, July 11, a large part of the personnel of the orchestra has moved from its Symphony Hall, Boston, headquarters, to its summer home at Tanglewood in Lenox, where it is being augmented by local and district officers.

Box Office Open

Alan Smith, treasurer, and Josephine Testa, of Pittsfield, his assistant, have opened the box office at Tanglewood, where seats may now be purchased for individual concerts of the Berkshire Festival. Six concerts are given in the Theatre-Concert Hall by [illegible] the Boston Symphony [illegible] Charles Munch conducting [illegible] urday evenings and Sunday [illegible] noons, July 11-12, 18-19, 25-[illegible] nine programs are held in the [illegible] tival shed by the complete Boston Symphony Orchestra on Friday and Saturday evenings [illegible] Sunday afternoons July 31 [illegible] 1-2; August 7-8-9 August [illegible] Tickets may be reserved [illegible] to the box office, or by [illegible] to Lenox 600.

Activity at the Berkshire [illegible] Center headquarters is [illegible] swing, with details comp[illegible] far of the registration, [illegible] housing and arrival of so[illegible] out of the 450 students ex[illegible] from all over the U[illegible] Canada, and foreign [illegible] These details are in the h[illegible] Thomas D. Perry, Jr., [illegible] secretary; Edith Bo[illegible] trar; Jean Fraser, se[illegible] Leonard Burkat, libra[illegible] Boston. They are joined th[illegible] by Heidi Bakker, of Gr[illegible] rington. The school's dean, [illegible] Berkowitz of Philadelphia, [illegible] rive next week, to be assis[illegible] Miss Patsy Hayes, of Phila[illegible]

Tanglewood Study Group

Registrations are still [illegible] the Tanglewood Study G[illegible] new department in w[illegible] sional and amateur [illegible] enroll for two, four [illegible] to study and participate in [illegible] formance of music.

Dr. Lewis D. Perry, of E[illegible] national chairman of the F[illegible] of the Berkshire Festival, [illegible] rive this week end at [illegible] two weeks, to set in [illegible] program of approximately [illegible] formances this summer [illegible] friends may attend by invitation. These will include the first three week ends of festival chamber concerts in the Theatre-Concert [illegible] three chamber music con[illegible] donated by Mrs. Elizabeth Sp[illegible] Coolidge, student opera p[illegible] tions scheduled on Aug. 3, [illegible] 11, recitals by visiting [illegible] artists, and a number of [illegible] concerts. Contributions [illegible] the Boston Symphony O[illegible] Inc., made to the friend[illegible] at Tanglewood, are de[illegible] under federal income [illegible] and entitle donors to [illegible] performances. In [illegible] friends' office now are [illegible]

Kennard and Roger Hi[illegible] of the Lenox School, [illegible] by Mrs. William Moo[illegible]

MUSIC FESTIVAL TICKETS OFFERED

Subscription Sale Surpassed Last Summer's

Stockbridge, June 25—The sale of series tickets for the shed concerts by the Boston Symphony Orchestra of the 1953 Berkshire Festival, at Tanglewood, Lenox, has surpassed that of the summer of 1952, manager George E. Judd announces.

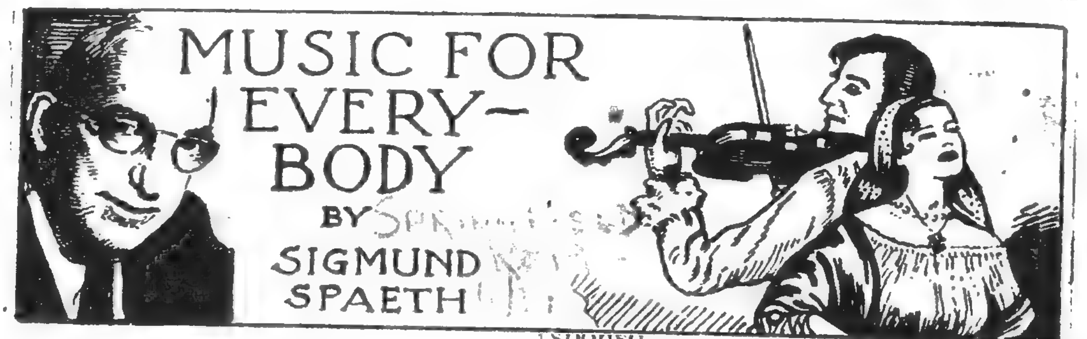
Subscribers for the 1953 Berkshire Festival purchased $59,000 in tickets for Series A, July 31-Aug. 1-2; for Series B, Aug. 7-8-9; for Series C, Aug. 14-15-16, an increase of more than $1000 from last season's advance sale. The subscription sale, officially over June 1, was extended 10 days this year for the convenience of Berkshire County residents.

All remaining tickets for the Tanglewood season are now on sale at the box office (telephone Lenox 600), which is open Monday through Saturday from 10 a. m. to 5 p. m. Commencing July 5, when the 11th season of the Berkshire Music Center starts, the box office will also be open on Sundays. Mail orders for single concerts are also received; checks and money orders are payable to the Boston Symphony Orchestra, Inc., and should be accompanied by a stamped-self-addressed envelope for return of tickets.

Festival Opens July 11

With Charles Munch, music director, conducting members of the Boston Symphony Orchestra, the Berkshire Festival opens on Saturday, July 11, at 8.30 p. m. with the first of a week-end pair of Bach concerts, tickets for which are $5 and $4. Seats for the July 18-19 brace of Mozart concerts, for which Isaac Stern is soloist, remain only at the $5 price. The Theater-Concert Hall preliminary concerts close July 25-26 with a program devoted to Haydn, and one to Strauss, Ravel, Prokofieff, Milhaud and Lukas Foss, with Vera Zorina as narrator of Mr. Foss' cantata "A Parable of Death," at $5 and $4.

With the full 104-piece Boston Symphony Orchestra performing, under Mr. Munch's direction, the week-end shed concerts start on Friday, July 31, with Pierre Monteux as guest conductor Aug. 2 afternoon, Leonard Bernstein guest conductor Aug. 8 and Aug. 15. Soloists include Zino Francescatti, Lukas Foss, Jorge Bolet, Jennie Tourel, Gregor Piatigorsky, Lois Marshall, Seymour Lipkin. Prices are: Box seats, $6.50; front sections, center, $5.50; front sections, sides, $4; rear sections, $3.50, $3 and $2.50.



MUSIC FOR EVERY-BODY

BY SIGMUND SPAETH

trial firms contributing $1000 each and receiving 1000 tickets to distribute among their employees.

Bay State Festivals

The famous Hollywood Bowl has fewer problems of a meteorological nature and more opportunities for spectacular effects. The Aspen Festival in Colorado, the Bevard in North Carolina, Central City, the Zoo Opera in Cincinnati, even Phil Maxwell's Chiagoland, Philadelphia's Robin Hood Dell and the historic Chautauqua series may all easily turn geographical advantages into musical ones.

The Berkshire Festival at Tanglewood has had a consistent record of success, and the youthful Brandeis University at Waltham has just completed another Festival of the Creative Arts, fittingly directed by the prodigious Leonard Bernstein. Boston's traditional "Pops," conducted by Arthur Fiedler, have the spirit of recreation and relaxation, even though they are technically indoor concerts.

Music Center Office Opens At Tanglewood

Offices of the Berkshire Music Center and its Friends Society opened this week at Tanglewood. The advance staff from Symphony Hall, Boston, is reinforced by three Berkshire residents who have served in previous summers. More staff members will arrive next week, and the complete force for school and Festival activities will be in residence June 29.

Thomas D. Perry Jr., executive secretary of the school; Miss Jean Fraser, his secretary; Miss Edith Bossler, registrar; and Miss Heidi Bakker of Great Barrington, her assistant, are at work in the school office at the main house. Leonad Burkat, school librarian and secretary to Charles Munch, the director, also has returned.

Spencer Kennard and Roger Hinman, of the faculty of Lenox Preparatory School for Boys, are in the Friends' office, and Joseph LePlante of Salem is back to head the music store. Mr. and Mrs. LaPlante, who were married last week, are occupying a cottage at South Mountain.

The box office is again headed by Allen Smith, assisted by Miss Josephine Testa of 71 Stoddard Avenue, and the Symphony Hall staff.

BUFFALO, N. Y.
NEWS
JUN 13 1953

Saengerfest i

By THEODOLINDA BORIS

"Richard Coeur-de-Lion" by the French composer Gretry will be the major production of the Opera Department of the Berkshire Music Center in Tanglewood this Summer. The performances (in English) will take place Aug. 10 and 11.

Three rarely-heard one-act operas will be on one bill, Aug. 3: Gluck's "L'Yvrogne Corrige" (The Drunkard Reformed), Debussy's "L'Enfant Prodigue" (The Prodigal Son) and "Une Education Manquee" (An Incomplete Education) by Chabrier.

27 in

CONCERT TICKETS MOVING

Tanglewood's Subscription Sale Surpasses Last Year's

The sale of series subscription tickets to this year's Berkshire Festival concerts at Tanglewood, Mass., has surpassed that of 1952, George E. Judd, manager, announced yesterday.

Subscribers have purchased $59,000 in tickets for the three series of concerts, an increase of $1,000 over the 1952 advance sale. The advance subscription deadline was extended ten days from June 1 for the convenience of purchasers.

All remaining tickets for the season are now on sale at the Tanglewood box office Mondays through Saturdays. Beginning July 5, the box office will also be open Sundays. Mail orders may be sent to the Boston Symphony Orchestra, Inc., of Tanglewood.

★★ The Berkshire Evening Eagle, Saturday, June 20, 1953—15

South Berkshire Weekly

Too Many Eggs in One Basket

By A. G. Rud

GREAT BARRINGTON — To [illegible] of Berkshire business- [illegible] of people [illegible] wettest [illegible] decades, the [illegible] signs [illegible] and has already [illegible] an extraordinary [illegible] fine June days.

* * *

WITH THE agreeable weather [illegible] of reservations and [illegible] The Berkshire Hills [illegible] the county's clearing- [illegible] for tourist transactions, [illegible] advance bookings as well as [illegible] from the partly-convinced [illegible] well ahead of last year. The [illegible] comes from many of [illegible] resort owners, with sev- [illegible] a remarkable up- [illegible] within the past week or so. [illegible] who make their living [illegible] the county take heart from [illegible] ture of potential patrons and in-flowing cash, but make at least two reservations themselves. One concerns Tanglewood's new policy of presenting the first concert of each of the [illegible] Shed series on Friday night instead of Thursday night. The other, a long-standing complaint, is based upon the brevity of the summer season.

So far as the Boston Symphony Orchestra goes, the advantages of the Friday night concerts are already apparent at the box office. While reservations for the first three week ends of concerts in the theatre-concert hall are running about even with those of last year, bookings for the A, B and C Series in the Shed are far ahead, and in fact are already nudging the 1952 totals.

* * *

THIS INDICATES that the condensed week end of music will draw bigger crowds. Whether it will be an over-all gain for the area is another question. For the big hotels like Red Lion Inn and Heaton Hall in Stockbridge, the thing seems to even itself out, with a decrease in Thursday night reservations counter-balanced by an increase in Friday, Saturday and Sunday night bookings. It shouldn't make much difference, either, to the medium-sized recreational resorts like Avaloch in Lenox, which seek reservations for at least five days, and to the sports centers like Jug End Barn in South Egremont, which don't attract many music lovers anyway.

But for the small operators, the owners of the 300 private rooms to let in Lenox, for instance, the program shift may mean the difference between a three-night and a two-night week end. When there are only half a dozen such week ends in a year, that difference can be important.

The change will also have an effect upon Jacob's Pillow, which formerly benefited by the open Friday night. People up for the long Thursday-Sunday week end often took in a little ballet on the one night Tanglewood was closed. Now they'll have to skip a program somewhere or sandwich in a matinee.

* * *

THE MORE IMPORTANT qualification to be made about the comparatively rosy tourist picture, however, does not concern a simple shift of three concert dates. It has to do with the need for lengthening the summer season so that the tourist business continues active at least to Labor Day and perhaps beyond.

Up to 1935 or so, vacation trade held up through Labor Day, dropped off in mid-September and picked up again for the foliage season. In recent years, though, it has been a Fourth of July skyrocket that reached its peak early in August and dropped kerplunk after the last Festival concert. The consequence has been that resorts in Lenox and Stockbridge have not been able to capitalize fully on the summer. Facilities that could take care of the enormous influx during the three big concert week ends would be white elephants the other 49 weeks of the year.

The situation derives from the fact that Tanglewood has been dominating the county's tourist trade much as the GE has been dominating its industrial economy. And just as the area would be strengthened by more diversification of industry, so would the vacation business become sounder as more tourist attractions were added.

T Wharf, Boston

TRAVEL & RESORTS

It's Festival Time in Yankeeland!

Here we go again! Another New England summer is about to begin and Chambers of Commerce, resort owners and proprietors of roadside shops and stores have already shifted into high gear, and the tub-thumping can be heard resounding from the hills. Antique collectors have been scouring the countryside all winter for old chairs and bottles for their shops. Summer theatre people have been making up schedules of plays, and even the smallest of towns have schemed up some attraction to lure the wary tourist within the town limits.

Festivals seem to be high on the list of summer attractions. On June 7th-14th the Contemporary Art Festival will again be held on Boston's Public Garden. Hundreds of New England artists will be represented, and the sponsors confidently expect 400,000 people to attend. Mr. Fiedler and the Boston Pops, Boris Goldovsky and the New England Opera Theatre will supply the music for evening concerts under the stars. Well worth a trip to Bean Town, we think.

Music and art are combined in a summer-long program at Castle Hill in Ipswich, Mass. Now in its fourth year of operation, Castle Hill is well established as a music and art center for the North Shore community. Classes in art are held for the seven week season, and thousands of people attend the weekend concerts which are performed in the beautiful formal gardens of the magnificent Crane Estate. Full information on classes and other activities may be obtained from the Castle Hill Foundation, Ipswich, Mass.

At Old Sturbridge Village in Sturbridge, Mass., a six week program of folk opera, drama and ballet, the first of its kind on the eastern seaboard, will run from July 13th to August 31st. Stephen Vincent Benet's famous New England classic, "The Devil and Daniel Webster" will be the feature of the Festival. The work will be performed nightly, except Monday, in the newly constructed 1600 seat outdoor amphitheatre. Old Sturbridge Village is located at the junction of Route 20 and Route 15, and is an ideal spot for a whole day's outing.

Needless to say, The Boston Symphony Orchestra will again be at Tanglewood, for the 19th Berkshire Festival at Lenox, Mass. There are to be six Theatre concerts on Saturdays and Sundays on three successive weekends from July 11th through 26th. This will be in addition to the regular concerts under the Shed which take place from July 31st through August 16th. Complete program information will be sent on request; address Boston Symphony Orchestra, Symphony Hall, Boston 15, Mass.

The beautiful town of Camden, Me., which overlooks Penobscot Bay, has a summer-long schedule of events which seem quite interesting to us. On June 21st, the Senior Fishing Derby takes place, with headquarters at the Association Club House, Megunticook Lake. July 7th marks the opening of the famous Camden Hills Summer Playhouse. On July 16th, flower lovers will make the grand tour of Camden's and Rockport's famous gardens. Headquarters for this event is at the St. Thomas Episcopal Parish House. Camden will honor Edna St. Vincent Millay during the week of July 16th-19th. Many interesting events make up this program. The Main, Coast Artists Show will take place

76 JUNE 1953 YANKEE

Two Young Composers Commissioned To Write Tanglewood Operas for '54

LENOX, June 26 (AP) — Two youthfl composers have been commissioned by the Berkshire Music Center to write new operas for presentation at the 1954 Tanglewood season, the center announced today.

Leonard Rosenman of New York city and Louis Mennini, Rochester, N. Y., will receive grants of $750 each from the Koussevitzky Music Foundation.

Boris Goldovsky, director of Tanglewood's opera department, said the commissions were an experiment by which "it is our earnest hope this unique plan of assistance by experts during the first throes of composition will some workmanlike and effective theater pieces."

Rosenman's compositions have been performed by the Composers' Forum, San Francisco, at the University of California and by the League of Composers, New York.

Mennini, 32, is a native of Erie, Pa., and studied music at Oberlin College. He is a teacher at the Eastman School of Music, University of Rochester, and previously taught at the University of Texas. In 1949, he won the National Institute of Arts and Letters award.

HARTFORD, CONN.
TIMES

JUN 13 1953

Alvin Epstein Wins Stay at Tanglewood

Alvin Epstein

Alvin Epstein, member of the Hartt College composition staff, has been selected from applicants throughout the nation as one of two recipients for a Margaret Lee Crofts Scholarship of $250 for study at Tanglewood this Summer. Announcement was made this week by Ralph Berkowitz, dean of the Berkshire Music Center.

Born in Hartford, Mr. Epstein attended Weaver High School, the University of Connecticut, and the University of Maine before entering Hartt College where he majored in composition with Dr. Isadore Freed and Arnold Franchetti. He was graduated from Hartt in 1950 with the bachelor of music degree and in 1952 he received his master of music degree.

Berkshire Music Center School to Open July 5

Festival Concerts at Tanglewood Start On July 11; Tickets Are Now Available

Berkshire Hills, June 27—Summer activities will begin to be in full sway a week hence with the start of the Berkshire Music Center at Tanglewood, Lenox, which opens for a six-week summer school of music. The school maintained by the Boston Symphony Orchestra, which stages that annual music festival at the Shed, will begin on July 5. Alan Smith, treasurer, and Miss Josephine Testa of Pittsfield, assistant treasurer, have opened the boxoffice at Tanglewood where tickets may now be purchased for the individual concerts of the festival, which begin on July 11.

At the Music Center, the headquarters are in full swing for the summer school. The staff is busily engaged with registration, curriculum, and housing of about 450 students expected to be on hand this year from all parts of the country, Canada and many foreign countries. The details for all of this work are in the hands of Thomas D. Perry, executive secretary, Edith Bessler, registrar, Jean Fraser, secretary, and Leonard Burkat, librarian, all of Boston. Miss Heidi Bakker of Great Barrington is also assisting the group this year. Ralph Berkowitz, the school's dean, will arrive this coming week from Philadelphia, and he will be assisted by Miss Patsy Hayes, also of Philadelphia.

Dr. Lewis D. Perry of Boston, the national chairman of the Friends of the Berkshire Festival, arrived this week end at the Curtis Hotel, Lenox, for two weeks. He will arrange the program of about 50 performances this summer which friends may attend by invitation.

Evidence that the festival concerts are gaining in popularity each ear, is shown by the fact that the cket sales this year surpass those the 1952 season, George E. Judd, anager of the Boston Symphony rchestra announced this week. cket sales for the theater-concert ll, also show an increase over st year, giving evidence that it ll be a busy season musically in e Berkshires this summer.

Berkshire Footlights

The Berkshire Playhouse in Stockbridge goes from drama to comedy in its second week begin-

CARLOS CHAVEZ

Preliminary activities are beginning to step up in tempo at Tanglewood in Lenox. The Berkshire Music Center is unique in that it will experiment with commissioning new operas by American composers. Evolved by Boris Goldovsky, head of the opera department, the plan will be put into effect with the opening of the Center's 11-week session a week hence. It is hoped that it will bear fruit by the summer of 1954, when the completed works will be performed during the Berkshire Festival Concerts by student casts, mounted and staged by student technicians, and with a student orchestra performing.

Initial commissions have been awarded to Leonard Rosenman of New York City and N.Y. They will receive a cash award of $750 from the Koussevitzky Music Foundation and will be guests at the Center through this season when they will begin work on their operas. The advice and guidance of the opera department's faculty and staff will be at their disposal.

The distinguished Mexican composer and conductor, Carlos Chavez, will be the guest composer with the conducting class of the Berkshire Music Center this season. He is conductor of the Mexico City Symphony. President Aleman of Mexico named him Minister of Fine Arts of Mexico. Mr. Chavez's "Sinfonia India" will be featured at the August 15 concert of the Berkshire Festival in the shed at Tanglewood.

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** The Berkshire Evening Eagle, Saturday, June 20, 1953—15

South Berkshire Weekly

Too Many Eggs in One Basket

By A. G. Rud

GREAT BARRINGTON — To the delight of Berkshire businessmen and the despair of people who come here to get away from it all, the signs point to a humdinger of a summer tourist season.

Last summer was active but this one looks feverish. After a spring that was even more miserable than ever and included the wettest March and April in decades, the weather has begun to show signs of reason and has already chalked up an extraordinary number of fine June days.

* * *

WITH THE agreeable weather comes a pile of reservations and inquiries. The Berkshire Hills Conference, the county's clearinghouse for tourist transactions, says advance bookings as well as queries from the partly-convinced are well ahead of last year. The same story comes from many of the big resort owners, with several reporting a remarkable upswing within the past week or so. Those who make their living inside the county take heart from this picture of potential patrons and in-flowing cash, but make at least two reservations themselves. One concerns Tanglewood's new policy of presenting the first concert of each of the big Shed series on Friday night instead of Thursday night. The other, a long-standing complaint, is based upon the brevity of the summer season.

So far as the Boston Symphony Orchestra goes, the advantages of the Friday night concerts are already apparent at the box office. While reservations for the first three week ends of concerts in the theatre-concert hall are running about even with those of last year, bookings for the A, B and C Series in the Shed are far ahead, and in fact are already nudging the 1952 totals.

* * *

THIS INDICATES that the condensed week end of music will draw bigger crowds. Whether it will be an over-all gain for the area is another question. For the big hotels like Red Lion Inn and Heaton Hall in Stockbridge, the thing seems to even itself out, with a decrease in Thursday night reservations counter-balanced by an increase in Friday, Saturday and Sunday night bookings. It shouldn't make much difference, either, to the medium-sized recreational resorts like Avaloch in Lenox, which seek reservations for at least five days, and to the sports centers like Jug End Barn in South Egremont, which don't attract many music lovers anyway.

But for the small operators, the owners of the 300 private rooms to let in Lenox, for instance, the program shift may mean the difference between a three-night and a two-night week end. When there are only half a dozen such week ends in a year, that difference can be important.

The change will also have an effect upon Jacob's Pillow, which formerly benefited by the open Friday night. People up for the long Thursday-Sunday week end often took in a little ballet on the one night Tanglewood was closed. Now they'll have to skip a program somewhere or sandwich in a matinee.

* * *

THE MORE IMPORTANT qualification to be made about the comparatively rosy tourist picture, however, does not concern a simple shift of three concert dates. It has to do with the need for lengthening the summer season so that the tourist business continues active at least to Labor Day and perhaps beyond.

Up to 1935 or so, vacation trade held up through Labor Day, dropped off in mid-September and picked up again for the foliage season. In recent years, though, it has been a Fourth of July skyrocket that reached its peak early in August and dropped kerplunk after the last Festival concert. The consequence has been that resorts in Lenox and Stockbridge have not been able to capitalize fully on the summer. Facilities that could take care of the enormous influx during the three big concert week ends would be white elephants the other 49 weeks of the year.

The situation derives from the fact that Tanglewood has been dominating the county's tourist trade much as the GE has been dominating its industrial economy. And just as the area would be strengthened by more diversification of industry, so would the vacation business become sounder as more tourist attractions were added.

T Wharf, Boston

TRAVEL & RESORTS

It's Festival Time in Yankeeland!

Here we go again! Another New England summer is about to begin and Chambers of Commerce, resort owners and proprietors of roadside shops and stores have already shifted into high gear, and the tub-thumping can be heard resounding from the hills. Antique collectors have been scouring the countryside all winter for old chairs and bottles for their shops. Summer theatre people have been making up schedules of plays, and even the smallest of towns have schemed up some attraction to lure the wary tourist within the town limits.

Festivals seem to be high on the list of summer attractions. On June 7th-14th the Contemporary Art Festival will again be held on Boston's Public Garden. Hundreds of New England artists will be represented, and the sponsors confidently expect 400,000 people to attend. Mr. Fiedler and the Boston Pops, Boris Goldovsky and the New England Opera Theatre will supply the music for evening concerts under the stars. Well worth a trip to Bean Town, we think.

Music and art are combined in a summer-long program at Castle Hill in Ipswich, Mass. Now in its fourth year of operation, Castle Hill is well established as a music and art center for the North Shore community. Classes in art are held for the seven week season, and thousands of people attend the weekend concerts which are performed in the beautiful formal gardens of the magnificent Crane Estate. Full information on classes and other activities may be obtained from the Castle Hill Foundation, Ipswich, Mass.

At Old Sturbridge Village in Sturbridge, Mass., a six week program of folk opera, drama and ballet, the first of its kind on the eastern seaboard, will run from July 13th to August 31st. Stephen Vincent Benet's famous New England classic, "The Devil and Daniel Webster" will be the feature of the Festival. The work will be performed nightly, except Monday, in the newly constructed 1600 seat outdoor amphitheatre. Old Sturbridge Village is located at the junction of Route 20 and Route 15, and is an ideal spot for a whole day's outing.

Needless to say, The Boston Symphony Orchestra will again be at Tanglewood, for the 19th Berkshire Festival at Lenox, Mass. There are to be six Theatre concerts on Saturdays and Sundays on three successive weekends from July 11th through 26th. This will be in addition to the regular concerts under the Shed which take place from July 31st through August 16th. Complete program information will be sent on request; address Boston Symphony Orchestra, Symphony Hall, Boston 15, Mass.

The beautiful town of Camden, Me., which overlooks Penobscot Bay, has a summer-long schedule of events which seem quite interesting to us. On June 21st, the Senior Fishing Derby takes place, with headquarters at the Association Club House, Megunticook Lake. July 7th marks the opening of the famous Camden Hills Summer Playhouse. On July 16th, flower lovers will make the grand tour of Camden's and Rockport's famous gardens. Headquarters for this event is at the St. Thomas Episcopal Parish House. Camden will honor Edna St. Vincent Millay during the week of July 16th-19th. Many interesting events make up this program. The Main, Coast Artists Show will take place

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Two Young Composers Commissioned To Write Tanglewood Operas for '54

LENOX, June 26 (AP) — Two youthfl composers have been commissioned by the Berkshire Music Center to write new operas for presentation at the 1954 Tanglewood season, the center announced today.

Leonard Rosenman of New York city and Louis Mennini, Rochester, N. Y., will receive grants of $750 each from the Koussevitzky Music Foundation.

Boris Goldovsky, director of Tanglewood's opera department, said the commissions were an experiment by which "it is our earnest hope this unique plan of assistance by experts during the first throes of composition will some workmanlike and effective theater pieces."

Rosenman's compositions haye been performed by the Composers' Forum, San Francisco, at the University of California and by the League of Composers, New York city.

Mennini, 32, is a native of Erie, Pa., and studied music at Oberlin College. He is a teacher at the Eastman School of Music, University of Rochester, and previously taught at the University of Texas. In 1949, he won the National Institute of Arts and Letters award.

HARTFORD, CONN.
TIMES

JUN 13 1953

Alvin Epstein Wins Stay at Tanglewood

Alvin Epstein, member of the Hartt College composition staff, has been selected from applicants throughout the nation as one of two recipients for a Margaret Lee Crofts Scholarship of $250 for study at Tanglewood this Summer. Announcement was made this week by Ralph Berkowitz, dean of the Berkshire Music Center.

Alvin Epstein

Born in Hartford, Mr. Epstein attended Weaver High School, the University of Connecticut, and the University of Maine before entering Hartt College where he majored in composition with Dr. Isadore Freed and Arnold Franchetti. He was graduated from Hartt in 1950 with the bachelor of music degree and in 1952 he received his master of music degree.

Berkshire Music Center School to Open July 5

Festival Concerts at Tanglewood Start On July 11; Tickets Are Now Available

Berkshire Hills, June 27—Summer activities will begin to be in full sway a week hence with the start of the Berkshire Music Center at Tanglewood, Lenox, which opens for a six-week summer school of music. The school maintained by the Boston Symphony Orchestra, which stages that annual music festival at the Shed, will begin on July 5. Alan Smith, treasurer, and Miss Josephine Testa of Pittsfield, assistant treasurer, have opened the boxoffice at Tanglewood where tickets may now be purchased for the individual concerts of the festival, which begin on July 11.

At the Music Center, the headquarters are in full swing for the summer school. The staff is busily engaged with registration, curriculum, and housing of about 450 students expected to be on hand this year from all parts of the country, Canada and many foreign countries. The details for all of this work are in the hands of Thomas D. Perry, executive secretary, Edith Bessler, registrar, Jean Fraser, secretary, and Leonard Burkat, ibrarian, all of Boston. Miss Heidi 3akker of Great Barrington is also ssisting the group this year. Ralph Berkowitz, the school's dean, will rrive this coming week from Philadelphia, and he will be assisted by Miss Patsy Hayes, also of Philadelphia.

Dr. Lewis D. Perry of Boston, the ational chairman of the Friends of the Berkshire Festival, arrived his week end at the Curtis Hotel, Lenox, for two weeks. He will arange the program of about 50 perormances this summer which riends may attend by invitation.

Evidence that the festival conerts are gaining in popularity each ear, is shown by the fact that the cket sales this year surpass those the 1952 season, George E. Judd, anager of the Boston Symphony rchestra announced this week. cket sales for the theater-concert ll, also show an increase over st year, giving evidence that it ll be a busy season musically in e Berkshires this summer.

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Berkshire Footlights

The Berkshire Playhouse in Stockbridge goes from drama to comedy in its second week begin-

CARLOS CHAVEZ

Preliminary activities are beginning to step up in tempo at Tanglewood in Lenox. The Berkshire Music Center is unique in that it will experiment with commissioning new operas by American composers. Evolved by Boris Goldovsky, head of the opera department, the plan will be put into effect with the opening of the Center's 11-week session a week hence. It is hoped that it will bear fruit by the summer of 1954, when the completed works will be performed during the Berkshire Festival Concerts by student casts, mounted and staged by student technicians, and with a student orchestra performing.

Initial commissions have been awarded to Leonard Rosenman of New York City and N.Y. They will receive a cash award of $750 from the Koussevitzky Music Foundation and will be guests at the Center through this season when they will begin work on their operas. The advice and guidance of the opera department's faculty and staff will be at their disposal.

The distinguished Mexican composer and conductor, Carlos Chavez, will be the guest composer with the conducting class of the Berkshire Music Center this season. He is conductor of the Mexico City Symphony. President Aleman of Mexico named him Minister of Fine Arts of Mexico. Mr. Chavez's "Sinfonia India" will be featured at the August 15 concert of the Berkshire Festival in the shed at Tanglewood.

Young Composers to Write New Operas for Tanglewood

Berkshire Music Center to Experiment With Commissioned Works for Student Groups

Lenox, June 27—For the first time in its 10 years of practical assistance to young American musicians, the Berkshire Music Center at Tanglewood, which is unique in being the only music school maintained by a symphony orchestra in this country, in this case the Boston Symphony Orchestra, will experiment with commissioning new operas by American composers.

The plan, evolved by Boris Goldovsky, head of Tanglewood's opera department, and with the practical assistance of the Koussevitzky Music Foundation, is being put into effect immediately, at the start of the Berkshire Music Center's 11th six-week summer session on July 5, and Goldovsky hopes it will bear fruit by the summer of 1954, when the completed works will be performed during the Berkshire Festival concerts by student casts, mounted and staged by student technicians, with a student orchestra performing.

Two Commissions

From recommendations made by American composers. Aaron Copland, Howard Hanson and Leonard Bernstein, Goldovsky announces that commissions have been awarded to Leonard Rosenman, New York City, and to Louis Mennini, Rochester. Each composer will receive a cash award of $750 from the Koussevitzky Music Foundation grant of $1500 towards the project.

Messrs. Rosenmen and Mennini will be guests of the Berkshire Music Center through this season, and will commence work upon their operas, with the advice and guidance of the opera department's faculty and staff at their disposal during creation. Full agreement will first be reached on the subject matter, scenario, libretto, the orchestral means, all scenic and technical detail.

By midsummer it is expected the composers will have certain fragments completed so they can be experimented with, in collaboration with technicians on costumes, scenery, makeup, lighting, orchestra. By the end of the summer it is hoped the framework of the operas will be substantially set, thereupon the composers will have almost a full year to complete their works for performance during the summer of 1954.

Eye to Future

"It is our earnest hope this unique plan of assistance by experts during the first throes of composition," Goldovsky explains, "will evolve some workmanlike and effective theater pieces, suitable to the performing talents available at Tanglewood, with all technical difficulties solved in advance."

From the beginning of the Berkshire Music Center the opera has been an important function of the school whose founder, the late Dr. Serge Koussevitzky, was much interested in musical theater. Mr. Goldovsky has been head of the opera department since 1946. Under his tenure such novel works have been performed in past summers at Tanglewood as Benjamin Britten's "Peter Grimes" (1946) and "Albert Herring" (1949); Mozart's "Idomeneo" (1947), "La Finta Giardiniera' (1950) and "Titus" (1952); Ibert's "Le Roid'Yvetot" (1950); Rossini's "The Turk in Italy" (1948); Gluck's "Iphigenia in Tauris" (1949) Tchaikowsky's "Pique Dame" (1951).

In the season about to open, the opera department will produce Gretry's "Richard Coeur-de-Lion" on Monday and Tuesday evenings, Aug. 10 and 11; and three one-act operas on Monday, Aug. 3: Gluck's "L'Yvrogne Corrige," Debussy's "L'Enfant Prodigue" and Chabrier's "Une Education Manquee."

ACTIVITY GROWS AT TANGLEWOOD AS OPENING NEARS

Boston Symphony Personnel Moving Into Lenox For Summer

Lenox, June 27—In preparation for the opening on Sunday, July 5, of the 11th season of the Berkshire Music Center, the six-week summer school of music maintained by the Boston Symphony Orchestra in connection with the Berkshire Festival concerts which commence Saturday, July 11, a large part of the personnel of the orchestra has moved from its Symphony Hall, Boston, headquarters, to its summer home at Tanglewood in Lenox, where it is being augmented by local and district officers.

Seats on Sale

Alan Smith, treasurer, and Josephine Testa, of Pittsfield, his assistant, have opened the boxoffice at Tanglewood, where seats may now be purchased for individual concerts of the Berkshire Festival. Six concerts are given in the Theater-Concert Hall by members of the Boston Symphony Orchestra, Charles Munch conducting, on Saturday evenings and Sunday afternoons, July 11-12, 18-19, 25-26; and nine programs are held in the festival shed by the complete Boston Symphony Orchestra on Friday and Saturday evenings and Sunday afternoons July 31-August 1-2; August 7-8-9 Aug. 14-15-16.

Activity at the Berkshire Music Center headquarters is in full swing, with details completed so far of the registration, curriculum, housing and arrival of some 320 out of the 450 students expected from all over the U. S. and Canada, and from foreign countries. Registrations are still open for the Tanglewood Study Group, the new department in which professional and amateur musicians may enroll for two, four or six weeks to study and participate in the performance of music.

Dr. Lewis D. Perry, of Boston, national chairman of the Friends for the Berkshire Festival, will arrive this week end at the Curtis Hotel, Lenox, for two weeks, to set in motion the program of approximately 40 performances this summer which Friends may attend by invitation. These will include the first three week ends of Festival chamber concerts in the Theater-Concert Hall, three chamber music concerts donated by Mrs. Elizabeth Sprague Coolidge, student opera productions scheduled on Aug. 3, 10 and 11, recitals by visiting concert artists, and a number of student concerts.

Two Operas Commissioned

Special to the Herald Tribune

LENOX, Mass., June 27.—Leonard Roseman, of New York, and Louis Mennini, of Rochester, N. Y., have been commissioned to compose two operas for production here next summer by the Berkshire Music Center at Tanglewood.

Both composers, who will receive $750 each from the Koussevitzky Foundation, will be guests of the center during this summer's session which begins July 5 and will have th eassistane cof its opera department's faculty and staff at their disposal.

by Boris Goldovsky, head of the department, agreement will first be reached on the subject, Libretto, orchestra and scenic and technical details of the operas.

By midsummer, it is expected that parts of the operas will be ready as subjects for stage and technical experiments, and the framework of the operas, it is hoped, will be substantially set by the end of the summer. The two composers were chosen from recommendations made by Aaron Copland, Howard Hanson and Leonard Bernstein.

Eagle - June 27 '53

Two Composers To Write Operas For 1954 Season at Tanglewood

Louis Mennini

Leonard Rosenman of New York and Louis Mennini of Rochester have been commissioned to compose one-act operas to be performed at Tanglewood in the 1954 Festival season. Announced a few weeks ago by Boris Goldovsky, head of the Berkshire Music Center's opera department, the awards include $750 each by the Koussevitzky Music Foundation and residence at Tanglewood as guests of the school for the current session.

The composers were chosen from recommendations from composers Aaron Copland, Howard Hanson and Leonard Bernstein. They will commence work with the advice and guidance of the opera department's faculty, and may draw on its facilities. It is expected that by midsummer, portions of the works will be completed, so that the composers can experiment in collaboration with technicians on costumes, scenery, makeup, lighting and orchestra. At the end of the summer, when it is hoped the framework will be substantially set, a year will remain for completion of the operas, in time for performance next season by student casts, mounted and staged by student technicians, with a student orchestra.

"It is our earnest hope that this unique plan of assistance by experts during the first throes of composition," Mr. Goldovsky explained, "will evolve some workmanlike and effective theatre pieces, suitable to the performing talents available at Tanglewood, with all technical difficulties solved in advance."

Mr. Rosenman, who spent last summer studying composition at Tanglewood, on a Crofts scholarship, is a New Yorker. After studying piano and analysis with Julia Herford, he spent three years in the U.S. Air Transport Command in the Pacific area. He first composed for special services radio shows. On his release from the Army he studied with the late composer, Arnold Schoenberg, in Los Angeles, and then with Roger Sessions of the University of California, Berkeley. He composed for radio in Berkeley and San Francisco, and was producer and commentator for a program, "Meet the Composer." He also performed a series of rarely-heard Haydn piano sonatas, with analyses.

Born in Erie, Pa., Mr. Mennini studied music at Oberlin College, Ohio. After three years in the U.S. Army Air Force in England, he resumed study at the Eastman School of Music, University of Rochester, graduating in 1947 as a bachelor and master in music. After teaching for a season at the University of Texas, Austin, he returned to Eastman to teach. He won the 1949 National Institute of Arts and Letters award.

Among the compositions are the one-act opera, "The Well," Overture Breve, commissioned by the Springfield, Ohio, Symphony Orchestra and Sonatina for Cello and Piano, commissioned by the Koussevitzky Music Foundation.

French Opera To Be Staged

To Be Major Work Of Berkshire Group

Special to The Standard-Times

LENOX, June 27 — "Richard Coeur-de-Lion," an opera written shortly before the French Revolution, will be the major production of the opera department at the Berkshire Music Center.

Boris Goldovsky, well-known in New Bedford, announced the opera—a three-act affair written by Andre Ernest-Modeste Gretry—will be given in English. The translation was made by Mr. Goldovsky and Sarah Caldwell. Two performances of the opera—which had its world premiere in Paris in 1784 and its U. S. premiere in Boston in 1797—will be given Aug. 10 and 11.

In the cast will be students of the Berkshire Music Center—the Summer music school run as an adjunct to the Berkshire Festival by the Boston Symphony Orchestra. Scenery will employ projected views using a special slide mechanism.

In addition to the French opera dealing with Britain's hero king, three rarely-heard one-act operas will also be staged by the students: Gluck's "L'Yvrogne" ("The Drunkard Reformed"); Debussy's "L'Enfant Prodigue" ("The Prodigal Son"), and Chabrier's "Une Education Manquee" ("An Incomplete Education").

All three operas will be presented Aug. 3 and the Gluck and Chabrier compositions will be sung in English. Like all student performances at Tanglewood, admission is not by tickets, but is open by invitation to the friends of the music center whose contributions aid the school.

Tanglewood Advisory Group Meets Wednesday

Th Tanglewood Advisory Committee will meet Wednesday at 12.30 PM at the Curtis Hotel, Lenox. With them, from Boston, will be George E. Judd, Boston Symphony Orchestra manager, and Dr. Lewis Perry, chairman of the Friends of the Berkshire Music Center.

Omission

To the Editor of THE EAGLE:—

I'm enclosing a music column by Bruno Ussher from the *San Diego Evening Tribune*.

Suddenly I find that Lenox and Stockbridge are by-passed and that the Berkshire Festival is located in Tanglewood, Mass. I have written a note to Mr. Ussher setting him right and saying that as a former Berkshirite, I resent his omission of Lenox.

THURSTON (TED) HOLMES.
San Diego, Cal.

HEMIDEMISEMIQUAVERS: The Danish composer, Carl Nielsen, will be honored with a festival of his music in Copenhagen from Aug. 31 to Sept. 4. It will include his opera "Saul and David" and his First, Third, Fifth and Sixth Symphonies. . . . The Northern California Harpists Association is offering a $125 prize for a work for harp alone and another prize of the same amount for a work for harp with one or more instruments. . . . The opera department of the Berkshire Music Center will again use Paul Planer's projected scenery for its major opera of the season, Grétry's "Richard Coeur-de-Lion." . . .

28, 1953

New Operas Commissioned

Two Composers Given Grants at Tanglewood

Special to The Standard-Times

LENOX, June 27—For the first time in its 10 years of practical assistance to young American musicians, the Berkshire Music Center at Tanglewood will experiment with commissioning new operas by American composers this Summer.

The plan, evolved by Bo[illegible] Goldovsky, head of Tanglewood's opera department, and wi[illegible] assistance of the Koussevi[illegible] Music Foundation, is being [illegible] into effect immediately, at [illegible] start of the Berkshire Music Center's season next Sunday. Mr. Goldovsky hopes it will [illegible] fruit by the Summer of 1954 when the completed works will be performed during the Berkshire Festival concerts by student casts, mounted and staged by student technicians, with a student orchestra performing.

From recommendations made by American composers Aaron Copland, Howard Hanson and Leonard Bernstein, Mr. Goldovsky announces that commiss[illegible] have been awarded to Leonard Rosenman of New York and to Louis Mennini of Rochester, N. Y. Each composer will receive a cash award of $750 from the Koussevitzy Music Foundation grant of $1,500 towards the project.

To Work at Center

Mr. Rosenman and Mr. [illegible]nini will be guests of the Berkshire Music Center through [illegible] season, and will commence [illegible] upon their operas, with the advice and guidance of the opera department's faculty and staff at their disposal during creation. Full agreement will first be reached on the subject matter, scenario, libretto, the orchestral means, all scenic and technical detail.

By the end of the Summer it is hoped the framework of the operas will be substantially set, giving the composers almost a full year to complete their works for performance next season.

From the beginning of the Berkshire Music Center the opera has been an important [illegible] tion of the school whose foun[illegible] the late Dr. Serge Kousse[illegible] was much interested in m[illegible] theater. Mr. Goldovsky ha[illegible] head of the opera depa[illegible] since 1946.

Meanwhile, the sale of tickets for the shed concerts of the Boston Symphony Orchestra at Tanglewood has surpa[illegible] that of the Summer of 1952 [illegible] ager George E. Judd [illegible]

Subscribers for the 1953 [illegible] shire Festival pur[illegible] in tickets for Series A, Ju[illegible] and Aug. 1 and 2; fo[illegible] Aug. 7-8 and 9, and for Series [illegible] Aug. 14, 15 and 16 an increase of more than $1,000 from last [illegible] son's advance [illegible] subs[illegible] tion sale, offic[illegible] was extended [illegible] for the convenien[illegible] Berk[illegible] County residents.

Tickets on Sale

All remaining [illegible] Tanglewood season are [illegible] sale at the boxoffice [illegible] for single concerts a[illegible] ceived; checks [illegible] are payable to [illegible] phony Orchest[illegible] be accompanied [illegible] self-addressed [illegible] turn of tickets.

With Charle[illegible] rector, conducting [illegible] the Boston Symph[illegible] the Berkshire F[illegible] July 11

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUN 29 1953

Tanglewood Advisory Group Meets Wednesday

Th Tanglewood Advisory Committee will meet Wednesday at 12.30 PM at the Curtis Hotel, Lenox. With them, from Boston, will be George E. Judd, Boston Symphony Orchestra manager, and Dr. Lewis Perry, chairman of the Friends of the Berkshire Music Center.

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Something *really* new has been added to Lenox, Mass., the MUSIC FESTIVAL TOWN

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Faculty Arriving at Tanglewood

Faculty and staff members of the Berkshire Music Center are arriving at Tanglewood to prepare for the 11th annual six-week session of the Boston Symphony Orchestra's summer school, which will open Sunday afternoon at 4.

Boris Goldovsky of Brookline, head of the opera department, with Mrs. Goldovsky, daughter, Marina, and son, Michael, are occupying a cottage on Stockbridge Bowl. Also on the Bowl at Mahkeenac are Mr. and Mrs. Gail Rector and three children and Mr. and Mrs. Wayne Dunlap and family, all of Ann Arbor, Mich., where Mr. Dunlap is conductor of the University of Michigan orchestra and Mr. Rector, manager. Mr. Rector is in charge of guiding and other Tanglewood grounds relations and Mr. Dunlap is in the school office.

Also in Stockbridge are Mr. and Mrs. Paul Ulanowsky and family of New York. Coach in the opera department, Mr. Ulanowsky was formerly Lotte Lehmann's accompanist. Ralph Pottle of Hammond, La., assistant in the bookshop, is living at the Tanglewood boathouse, of which he is in charge, with shore activities.

In Lenox, at Chef Karl's, will be Hugh Ross of New York, director of choral music and conducting. Also in Lenox, at Heathercroft, are Mr. and Mrs. Ludwig Zirner, who conduct, at Lenox School, the opera associates. They recently returned from a trip to England, Scotland and their native Austria. At Hawthorne Hill will be Ingolf Dahl, of the University of Southern California, who directs the Tanglewood Study Group. He will again be assisted by Miss Florence M. Dunn of Williamstown, who will live on West Street. Stoddard Spader, Brooks (North Andover) School teacher, lieutenant of guides, is at the home of Miss Lillian Cooper of Tucker Street.

Leonard Bernstein, leader of orchestral conducting and the school orchestra, with Mrs. Bernstein and their daughter will arrive Wednesday in Hillsdale, N.Y., where they have a house for the summer.

William Kroll of New York, who with Richard Burgin will head the chamber music department, will commute from his summer home in Woodstock, N.Y., with his daughter, Barbara, viola player in the school orchestra.

Boxholders Are Listed For Festival

24 Subscribers Are Residents of Berkshire County

Twenty-four of the 79 subscribers to boxes for one or more concerts of the Berkshire Festival at Tanglewood are permanent or summer residents of Berkshire County.

Local boxholders are: Pittsfield, Mr. and Mrs. William A. Whittlesey, Mr. and Mrs. Alan J. Blau, Mr. and Mrs. H. M. Jalonack; Dalton, Mr. and Mrs. Bruce Crane and Mr. and Mrs. Winthrop M. Crane Jr.; Lenox, Mr. and Mrs. Bruce W. Sanborn; Stockbridge, Miss Mabel Choate, Mrs. Charles C. Griswold, Mr. and Mrs. Walter Hoving, Mrs. Walter Janney, Mr. and Mrs. David B. Karrick, Mr. and Mrs. Rodney Procter, Mrs. George Otis Rockwood, McA. Donald Ryan; Housatonic, Robert Anderson and Dr. Walter VanHorst.

Also, Great Barrington, Mr. and Mrs. Willam Felton Barrett, Mr. and Mrs. Thomas H. Blodgett, Mr. and Mrs. Ellwood R. Burdsall, Mr. and Mrs. Robert K. Wheeler, Richard L. Strobridge and Mr. and Mrs. Martin L. Straus 2d; Otis, Mr. and Mrs. George E. Sokolsky; and Williamstown, Dr. and Mrs. James Phinney Baxter 3d.

Others From Area

Others from the Berkshire area are: Old Chatham, N.Y., Mr. and Mrs. John S. Williams; Salisbury, Conn., William W. Gibson, Miss Edith Scoville, Mrs. Donald J. Warner and Mr. and Mrs. Arnold Whitridge; Sharon, Conn., Mrs. Harold Hatch and Mrs. Edwin C. Jameson; Norfolk, Conn., Henry S. Redmond; and Millbrook, N.Y., Gordon Mendelssohn.

Among other boxholders are: Mr. and Mrs. Lowell Thomas of Pawling, N.Y., Frederick W. Beinecke and Merrill H.Whitney of New York, Mrs. Alvan T. Fuller of Boston and Little Boar's Head, N.H., and Mrs. F. B. Crowninshield of Marblehead.

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Conductor, Boston Symphony Orchestra

Berkshire Music Center Opens July 11th

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Address Festival Offices,
Symphony Hall, Boston, Mass.

Schenectady Gazette
May 9 1953

Second must for your summer's pleasure is a visit to Tanglewood, home of the Boston Symphony's Berkshire Festival. Here again, getting your tickets in advance saves much frantic scurrying around later this July and August. While you're about it, do take out a membership as a Friend of Music. Your contribution entitles you to student concerts and special events and helps provide the funds to advance the musical training of top flight students.

This Clipping From
NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE
JUN 12 1953

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July 5—August 16

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BOSTON, MASS.
ADVERTISER
JUN 21 1953

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Something *really* new has been added to Lenox, Mass., the MUSIC FESTIVAL TOWN

the **Corner House**

Guests • Restaurant • Art Gallery

EAGLE – 6/30

Faculty Arriving at Tanglewood

Faculty and staff members of the Berkshire Music Center are arriving at Tanglewood to prepare for the 11th annual six-week session of the Boston Symphony Orchestra's summer school, which will open Sunday afternoon at 4.

Boris Goldovsky of Brookline, head of the opera department, with Mrs. Goldovsky, daughter, Marina, and son, Michael, are occupying a cottage on Stockbridge Bowl. Also on the Bowl at Mahkeenac are Mr. and Mrs. Gail Rector and three children and Mr. and Mrs. Wayne Dunlap and family, all of Ann Arbor, Mich., where Mr. Dunlap is conductor of the University of Michigan orchestra and Mr. Rector, manager. Mr. Rector is in charge of guiding and other Tanglewood grounds relations and Mr. Dunlap is in the school office.

Also in Stockbridge are Mr. and Mrs. Paul Ulanowsky and family of New York. Coach in the opera department, Mr. Ulanowsky was formerly Lotte Lehmann's accompanist. Ralph Pottle of Hammond, La., assistant in the bookshop, is living at the Tanglewood boathouse, of which he is in charge, with shore activities.

In Lenox, at Chef Karl's, will be Hugh Ross of New York, director of choral music and conducting. Also in Lenox, at Heathercroft, are Mr. and Mrs. Ludwig Zirner, who conduct, at Lenox School, the opera associates. They recently returned from a trip to England, Scotland and their native Austria. At Hawthorne Hill will be Ingolf Dahl, of the University of Southern California, who directs the Tanglewood Study Group. He will again be assisted by Miss Florence M. Dunn of Williamstown, who will live on West Street. Stoddard Spader, Brooks (North Andover) School teacher, lieutenant of guides, is at the home of Miss Lillian Cooper of Tucker Street.

Leonard Bernstein, leader of orchestral conducting and the school orchestra, with Mrs. Bernstein and their daughter will arrive Wednesday in Hillsdale, N.Y., where they have a house for the summer.

William Kroll of New York, who with Richard Burgin will head the chamber music department, will commute from his summer home in Woodstock, N.Y., with his daughter, Barbara, viola player in the school orchestra.

EAGLE – 6/30

Boxholders Are Listed For Festival

24 Subscribers Are Residents of Berkshire County

Twenty-four of the 79 subscribers to boxes for one or more concerts of the Berkshire Festival at Tanglewood are permanent or summer residents of Berkshire County.

Local boxholders are: Pittsfield, Mr. and Mrs. William A. Whittlesey, Mr. and Mrs. Alan J. Blau, Mr. and Mrs. H. M. Jalonack; Dalton, Mr. and Mrs. Bruce Crane and Mr. and Mrs. Winthrop M. Crane Jr.; Lenox, Mr. and Mrs. Bruce W. Sanborn; Stockbridge, Miss Mabel Choate, Mrs. Charles C. Griswold, Mr. and Mrs. Walter Hoving, Mrs. Walter Janney, Mr. and Mrs. David B. Karrick, Mr. and Mrs. Rodney Procter, Mrs. George Otis Rockwood, McA. Donald Ryan; Housatonic, Robert Anderson and Dr. Walter VanHorst.

Also, Great Barrington, Mr. and Mrs. William Felton Barrett, Mr. and Mrs. Thomas H. Blodgett, Mr. and Mrs. Ellwood R. Burdsall, Mr. and Mrs. Robert K. Wheeler, Richard L. Strobridge and Mr. and Mrs. Martin L. Straus 2d; Otis, Mr. and Mrs. George E. Sokolsky; and Williamstown, Dr. and Mrs. James Phinney Baxter 3d.

Others From Area

Others from the Berkshire area are: Old Chatham, N.Y., Mr. and Mrs. John S. Williams; Salisbury, Conn., William W. Gibson, Miss Edith Scoville, Mrs. Donald J. Warner and Mr. and Mrs. Arnold Whitridge; Sharon, Conn., Mrs. Harold Hatch and Mrs. Edwin C. Jameson; Norfolk, Conn., Henry S. Redmond; and Millbrook, N.Y., Gordon Mendelssohn.

Among other boxholders are: Mr. and Mrs. Lowell Thomas of Pawling, N.Y., Frederick W. Beinecke and Merrill H. Whitney of New York, Mrs. Alvan T. Fuller of Boston and Little Boar's Head, N.H., and Mrs. F. B. Crowninshield of Marblehead.

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THE ECHO
NEW LEBANON, N. Y.

At Berkshire Festival

CHARLES MUNCH
Conductor, Boston Symphony Orchestra

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Schenectady Gazette
May 9, 1953

Berk. County Post
June

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HAMPSHIRE GAZETTE
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BOSTON, MASS.
ADVERTISER
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NEW YORK, N. Y.
TIMES

JUN 7 - 1953

EXPERIMENT IN OPERA

Tanglewood Commissions Will Add Practical Aid

By HOWARD TAUBMAN

TANGLEWOOD will embark on a fresh experiment this summer. It will attempt to set up a helpful environment for the creation of new operas by American composers, and if it has any kind of luck with this venture, it will be showing a fruitful way to other institutions in the United States.

The plan is simple and practical. Two or three young composers will be commissioned by the Berkshire Music Center within the next few weeks to write one-act operas. The Koussevitzky Music Foundation has supplied $1,500 to make possible grants of $750 each to at least two composers, and if a third composer is found with potentialities for writing an opera, another $750 will be raised somehow.

The difference in this approach from other commissioning schemes is that the composers, once they have received their grants, will not be left to their own devices. They will be expected to spend the summer at Tanglewood, where they will be the guests of the Berkshire Music Center, and they will have the advice and guidance of the people connected with Tanglewood's opera department.

A committee of established composers consisting of Aaron Copland, Howard Hanson and Leonard Bernstein has been asked to recommend a number of candidates for these commissions. Boris Goldovsky, head of Tanglewood's opera department, will make the final choices from these recommendations, and he hopes to choose the applicants who seem to him to hold out the most promise of writing stageworthy operas.

Start This Summer

During the 1953 Tanglewood sessions the composers who win the commissions will be expected to have certain fragments of their projected operas completed. Then the real work of aiding the composer will begin. All the members of the opera department's faculty and staff will be at his disposal, and he will have a chance to get a practical view of all manner of theatre problems. He will consult with technicians on costumes, scenery, make-up and lighting. He will be helped to analyze musical construction as it affects writing for theatre.

By the end of the summer the composer should be clear in his own mind as to what shape his opera will take. The framework of the piece will be established, and he will know what his story line will be, what orchestral means he will employ and what scenic and technical advantages and disadvantages he must cope with. Then he will have almost a full year in which to complete his opera. And if all goes well, there will be premières of the finished pieces at Tanglewood in the summer of 1954.

On paper this looks like a sound approach. Mr. Goldovsky has reason to believe that it will work. Last summer there was a case in point, although the composer in question happened to be a man of considerable theatre experience.

Leonard Bernstein, you will remember, wrote his one-act "Trouble in Tahiti" for a première at the first festival of the arts held at Brandeis University last June. Some weeks later it was done at Tanglewood, and for this production Mr. Bernstein made revisions. Some of these changes were made after conferences with Tanglewood's opera staff, and the composer agreed that suggestions from men and women experienced in putting on opera were helpful.

Change of Mind

This experience caused Mr. Goldovsky to alter his own conviction that commissioning operas by American composers for Tanglewood might turn out to be more of an embarrassment than an asset. It had been his belief that composers new to writing for the theatre might not produce works suitable to the performing talents available for Tanglewood, that they might present technical problems beyond the reach of the center's facilities, that the operas might have serious theatrical deficiencies.

A lot of operas are being written in the United States. American composers are eager to tackle the theatre. It is not their fault, of course, that we do not have in this country dozens of professional opera houses eager to produce exciting new works as do Italy and Central Europe. They have no way of getting a practical grounding in the problems of the theatre, and without this know-how they are bound to make grave errors.

The Tanglewood plan will be worth watching. Not that the Tanglewood authorities look for the production of masterworks under the new plan. But they will feel that it has justified itself if the outcome is one or two one-act operas that are workmanlike and effective theatre pieces.

If this much is accomplished, they will feel that the scheme should be embodied in the regular activities of the center. In that case there will be a set of fresh commissions every other year.

It could be that institutions like the Metropolitan and San Francisco Operas would be moved to adopt similar plans, if the Tanglewood idea proves successful. The problems of writing for a large opera house with an exigent subscription audience and an exacting repertoire are much more difficult, and the task of composing a work to fill out an entire evening's entertainment adds to the hazards.

But if we are to have an operatic school of our own, the composers must learn their craft in the opera house. Richard Wagner and Richard Strauss conducted in opera houses before they wrote their enduring works. Italian masters like Giuseppe Verdi and Giacomo Puccini had the theatre in their background and in their blood, and yet they learned only by trial and error, and they were helped, particularly at the outset, by impresaries, theatre staffs and publishers.

Impressive Record

The remarkable thing is that quite a few impressive operas have been written in this country. Consider the works of Gershwin, Menotti, Blitzstein, Bernstein and Thomson, to name but a handful of our composers, and you have a record of which we need not be ashamed. But nearly all of their operas have been produced in the first instance by organizations other than our leading opera companies.

Unfortunately, there has been no continuous program for the comfort and instruction of composers with an aptitude for the theatre. Tanglewood's plan will be useful as far as it goes. But this center operates only six weeks a year during the summer, and while it will do its share, the lead must be taken ultimately by organizations with completer plants and a wider range of experienced advisers.

It is not enough to say to composers in general; "Write a good opera and we will produce it." It may be assumed that we have the composers and that they are eager to try their hands at operas. But they cannot be expected to devote all the energy and time required for a full-length opera purely on speculation. Some creditable operas have emerged in this way. The risks can never be exiled from creative effort, but if they can be diminished, it is certainly worth trying.

N.Y. Times 5/15

MUSEMENTS

BERKSHIRE OPENS CENTER ON JULY 5

11th Session in Tanglewood Will Feature Enlargement of Chamber Music Unit

The eleventh session of the Berkshire Music Center will open at Tanglewood, Mass., on July 5. Charles Munch, musical director of the Boston Symphony Orchestra, is director of the school, Aaron Copland is assistant director and Ralph Berkowitz is dean.

Carlos Chavez will join Mr. Copland as teacher of composition, with Irving Fine as assistant. The chamber music department will be enlarged under the leadership of Richard Burgin, concertmaster of the Boston Symphony, with Will Kroll as associate and Gregor Piatigorsky as guest instructor. Ruth Posselt, violinist, will give courses in violin and piano sonata literature, and Mr. Kroll plans a special course on the last four quartets of Beethoven.

Two features initiated last season will be continued—the awarding of tuition grants from the Tanglewood Revolving Scholarship Fund to all students in the active pre-professional division and the activity of the Tanglewood Study Group, a department of general music study for music educators and amateurs conducted by Ingolf Dahl.

Leonard Bernstein, who with Pierre Monteux will be a guest conductor of Berkshire Festival concerts, will head the conducting and orchestral departments of the Berkshire Music Center, assisted by Seymour Lipkin and Lukas Foss.

Hugh Ross will be head of choral music, assisted by James Alifers and Lorna DeVaron. Boris Goldovsky will direct the opera department, assisted by Sarah Caldwell, Paul Ulanowsky, Felix Wolfes, Leo VanWitsen and Ludwig and Laura Zirner.

Cir. (D 93,339) (S 126,831)

This Clipping From
SALT LAKE CITY, UTAH
TRIBUNE

MAY 24 1953

Richard Burgin, concertmaster of Boston Symphony, talks to Anna J. Hoyt and Ted Wight, auditioned for "Tanglewood."

Young Musicians Heard at Y., Collegium Musicum Dated

A number of outstanding young Utah musicians were auditioned by the Boston Symphony Orchestra when it appeared in Provo May 12. The auditions were for students applying for admission and scholarships at the orchestra's famed summer school of music at Tanglewood, Lenox, Mass., beginning July 6.

Richard Burgin, concertmaster of the orchestra, conducted the auditions held in the Joseph Smith Building Auditorium. Dr. John R. Halliday and Prof. Lawrence Sardoni of the Brigham Young University music department assisted.

Those accepted from auditions conducted all over the United States will be announced later.

ROCHESTER, N. Y.
DEMOCRAT & CHRONICLE

JUN 28 1953

Berkshire Offers Boston Symphony

Six weekends of summer concerts at the Berkshire Festival at Tanglewood, Lenox, Mass., will begin on July 11. All will be given by the Boston Symphony Orchestra. Charles Munch will conduct all but three of the fifteen concerts. Pierre Monteaux will conduct on Sunday afternoon, Aug. 2 and Leonard Bernstein on Saturday evening, Aug. 8, and Saturday evening, Aug. 15. Distinguished soloists will appear on most of the concerts.

The Berkshire Music Center offers a six-week summer session, for music study at Tanglewood in connection with the Berkshire Festival Concerts. Facilities include a study group, school orchestra, chorus, and departments for composing, conducting, opera and chamber music.

[143]

ALBANY, N. Y.
KNICKERBOCKER NEWS
JUN 27 1953

Tanglewood Sets Opera Experiment

The Berkshire Music Center at Tanglewood, Lenox, maintained by the Boston Symphony Orchestra, has completed plans to experiment with commissioning new operas by American composers.

The plan has been evolved by Boris Goldovsky, head o Tanglewood's opera department, and will be put into effect at the start of Berkshire Music Center's summer session July 5.

Commissions have been awarded to Leonard Rosenman, New York City, and to Louis Mennini, Rochester. Each composer will receive a cash award of $750 from the Koussevitzky Music Foundation grant of $1,500 towards the project.

The completed works will be performed by student casts at the Berkshire Festival concerts in the summer of 1954.

Remaining tickets for this year's Tanglewood concerts by the Boston Symphony Orchestra are now on sale at the Tanglewood box office.

The festival will open July 11 when the first of a weekend pair of Bach concerts will be presented in the Theater-Concert Hall, with Charles Munch, music director, conducting.

This Clipping From
NEW BEDFORD, MASS.
STANDARD-TIMES

JUN 21 1953

Guest Composer

CARLOS CHAVEZ

Leader of the Mexican Symphony Orchestra and also Mexican minister of fine arts, Mr. Chavez will be guest composer in the composition class at the Berkshire Music Center at Tanglewood, Lenox, during the 1953 Berkshire Festival.

This Clipping From
WATERBURY, CONN.
REPUBLICAN
JUN 21 1953

Tanglewood Concerts To Open July 11

Members of the Boston Symphony Orchestra have moved from from Symphony Hall, Boston to Lenox, Mass., in preparation for the opening of the Berkshire Music Center on July 5. The orchestra runs a six - week summer school of music at Tanglewood in Lenox. The Tanglewood summer concerts begin on Saturday, July 11.

Alan Smith, treasurer, and Josephine Testa, Pittsfield, his assistant, have opened the box office at Tanglewood where seats may be obtained for individual concerts of the Berkshire Festival. Six concerts will be given in the Theater - Concert Hall by members of the Boston Symphony Orchestra, Charles Munch conducting, on Saturday evenings and Sunday afternoons, July 11 - 12, 18 - 19, 25-26. Nine programs will be held in the Festival shed by the complete Boston Symphony Orchestra on Friday and Saturday evenings and Sunday afternoons July 31 - Aug. 1 - 2: Aug. 7 - 8 - 9, Aug. 14-15-16. Tickets may be reserved by mail to the box office, or by telephone to Lenox 600.

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New Department

Registrations are still open for the Tanglewood Study Group, the new department in which professional and amateur musicians may enroll for two, four or six weeks to study and participate in the performance of music.

Dr. Lewis D. Perry, of Boston, national chairman of the Friends of the Berkshire Festival, will arrive today at the Curtis Hotel, Lenox, for two weeks. He will set in motion the program of approximately 40 performances this summer which Friends may attend by invitation. These will include the first three week ends of Festival chamber concerts in the Theater-Concert Hall, three chamber music concerts donated by Mrs. Elizabeth Spreague Coolidge, student opera productions scheduled on August 3, 10 and [illegible] recitals by visiting concert artists, and a number of student concerts. Contributions payable to the Boston Symphony Orchestra, Inc. made to the Friends' Office at Tanglewood are deductible under Federal Income Tax laws, and entitle donors to attend these performances. In charge of the Friends' office now are Spencer Kennard, and Roger Hinman, both of the Lenox School, assisted by Mrs. William Moore, Lenox.

Expected from the Boston Symphony Orchestra's headquarters in Symphony Hall next week are George E. Judd, orchestra manager; John N. Burk, press representative; Mrs. [illegible] MacDougall and Miss [illegible] secretaries.

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TANGLEWOOD,
U. S. A.

THE TANGLEWOOD TIMES

Vol. 8 (Copyright 1953 by The Tanglewood Times) No. 1
SUMMER, 1953

15¢ IN WESTERN MASS.

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FESTIVAL THEATRE
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Henry, stop at Tanglewood or I'll break your neck.

TRUTH IS A NOBLE VIRTUE - - - By OLLI

(Olli, whose real name is Vaino Nuorteva, is a columnist for the Helsinki newspaper Uusi Suomi.)

I.

"Fellow citizens," said the philosopher Anticrates, "truth is a noble virtue. Let us seek the truth, let us choose the path of truth; and we shall become noble and virtuous citizens. That is the truth about truth."

This happened in ancient Greece. But Anticrate's fellow citizens gave not a fig for the philosopher's fantasies about truth that ennobles people. For party politics was all the rage in Athens at that time.

To become noble did not require truth, nor did it require any other such philosophic nonsense. People belonging to one's own party were noble without any further ado. And even the rascals in the opposition party could become noble and virtuous people in the twinkling of an eye merely by changing their party.

Many were even of the opinion that Anticrate's preoccupation with the truth might do harm to the conduct of politics as usual. So, miraculously enough, everyone was unanimous for once in supporting the politicians' decision to banish Anticrates from the land for five years and two months.

II.

After five years and two months Anticrates returned.

He looked around to see if there might perhaps be some construction work going on. He intended to ask for work as a hodcarrier. After all, it was useless to continue with the profession of philosopher, since all he had to offer was such a poorly-received product as the truth.

continued on last page

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Stockbridge

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Festival Theatre, Lenox

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Eagle July 2

Stone, Wood Sculpture Exhibit At Tanglewood Main Gate

John Rood

Five pieces of stone sculpture are exhibited in the Tanglewood gardens and three in wood are in the reception room at the main gate. The sculptor is John Rood of Minneapolis.

Artist in residence at the University of Minnesota, the sculptor, who usually works in wood, has had more than 100 exhibitions in the United States, including 12 one-man shows in New York, since he turned his attention from writing and publishing to sculpture in 1936. He currently is associated with the New Gallery of New York, where the first examples in his new medium will be shown in the autumn, after the Tanglewood season.

Born in Athens, Ohio, 51 years ago, Mr. Rood turned in his teens from the study of painting to music and writing. After a year of European travel, he returned to enter the printing and publishing business. Between 1933 and 1936, while he was art and literary magazine, "Manuscript." For a time he was typography instructor at Ohio State University and co-manager of the Lawhead Press there.

An early interest in sculpture was brought to a head when he met a wood carver near Perigueux, France. Beginning in 1937, for six consecutive years he had a one-man show at the Passedoit Gallarey, New York, becoming one of the Associated American Artists, in whose galleries he exhibited in 1946 and 1950. He won a first prize in sculpture in the 1940 West Virginia state exhibition and several firsts in Columbus Art League shows.

Exhibited at Library

His was judged one of the 10 best sculpture exhibits in New York in 1943 at the Durand-Ruel Gallaries. His work is represented in many private collections and at Ohio University, tht Cranbrook Museum of Art, Massilon Museum, Addison Museum, Everhart Museum and in the Minneapolis Institute of Fine Arts, which gave him a retrospective show in 1945. Last summer an exhibition of 15 small sculptures at the Lenox Library made his work known in the Berkshires. His most recent works, before commencing the stone figures now at Tanglewood, were an entrance court for Hamline University, St. Paul, Minn., and a wrought iron and stained glass decorative sculpture for a modern home in Edina, Minn.

In the Tanglewood gardens are "Prometheus," modeled in cement and cast in stone; "Winged Figure," cast in bronze; "Seated Figure" and "Multiple Figure," of Alabama limestone; and "Homage to Igor Stravinsky," inspired by a 1952 Berkshire Festival performance of "Sacred de Printemps," whose music seemed to the artist to have angularities, sharpness of color and broken rhythms he has worked into what he calls a "sculptural exuberance," fashioned of wrought iron and stained glass, or "structachrome."

A small structa-chrome, "Colored Shapes in Space," is in the reception hall, with a wood carving of the artist's earlier period, "Choir Singer," and one of walnut entitled "Man Spilling Out of Himself," which is Mr. Rood's first finished figure based on the appearance of element-exposed driftwood

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18—The Berkshire Evening Eagle, Friday, July 3, 1953

Lenox

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Resort Business in High Gear As Berkshire Festival Nears

LENOX—Following a relatively slack month of June in some areas of the resort and tourist business here, the 4th of July week end is expected to begin the busy season—to be maintained by the Berkshire Festival which begins next week.

Reports on June business have been mixed, with some types of vacation businesses thriving and others reporting a disappointing month. Most all, however, expect a busy July and August.

Among those reporting a prosperous June was George Turain, owner-manager of the Curtis Hotel. He said his house count was up 20 per cent for the month and that food and liquor business was up 30 per cent. Part of this increase was due to several conventions held there during June. Requests for reservations through the non-convention season are also well above normal, however.

Resorts reporting increases were Music Inn, Seven Hills and Festival House, but all explain the increase by the fact that their businesses were relatively new last year. Philip Barber of Music Inn says that reservations there were up 15 per cent during June. Business is expected to continue on a high level there with the Tanglewood concerts beginning next week end, followed by Music Inn's own jazz round table.

Motels Cutting In

Most of the reports of relatively slack business during June come from the small guest house operators. One claim is that the new series of motels on the Pittsfield road siphons off much of this transient business. Another claim is that poor weather during early June and a trend towards later season vacations are the cause.

Another problem mentioned by some of the operators is the fact that many people who used to reserve rooms for the entire week as they planned to come to Lenox by Thursday anyway, are now coming up for the week ends only because of the shift in concert nights at Tanglewood. The concert which used to be Thursday evenings has been switched to Friday evenings.

But with no concerts scheduled for this week end, there will still be well over a thousand vacationers in town, many of them to remain throughout the week. Eastover alone has 430 reservations for the week end, some of them farmed out at accommodations all the way up to Church Hill. Accommodations on the Eastover grounds have been booked solid well into August.

Also overflowing this week end and booked near capacity into August are several of the smaller resorts with accommodations for between 75 and 125 each.

HARTFORD, CONN.
TIMES

JUN 13 1953

Berkshire Music Center To Have Gretry Opera

"RICHARD Coeuer-de-Lion" (Richard the Lion-Hearted), an opera in three acts written shortly before the French Revolution by the prolific French composer, Andre-Ernest-Modeste Gretry, will be the major production of the Opera Department of the Berkshire Music Center in Tanglewood this Summer.

The Berkshire Music Center is the Summer school of music run as an adjunct to the Berkshire Festival by the Boston Symphony Orchestra directed by Charles Munch July 11-Aug. 1 The Gretry opera, which will be given in English, the J. M. Sedaine text translated by Mr. Goldovsky and Sarah Caldwell, had its premiere in Paris Oct. 21, 1784, was given its first American performance in Boston in 1797, and was subsequently heard in Philadelphia in 1798 and in New York in 1800.

Two performances staged by students of the Berkshire Music Center, performed by student casts, with Mr. Goldovsky conducting a student orchestra, will be performed in the Theater-Concert Hall at Tanglewood, Lenox, Mass, on Monday and Tuesday evenings, Aug. 10 and 11.

* * *

LEO VAN WITSEN will design the costumes and John Blankenchip the scenery, which will employ the Paul Planer GKP projections, a slide mechanism which is used in the larger opera houses of Europe and which was introduced to the U. S. in the Tanglewood production last Summer of the Mozart opera "Titus."

Mr. Goldovsky also announces an evening of three rarely-heard one-act operas, to be similarly performed on one bill Monday, Aug. 3.

Gluck's "L'Yvrogne Corrige" (The Drunkard Reformed), will have the English translation of Giovanni Cardelli which G. Schirmer Inc. is publishing. Originally in two acts when it had its Vienna premiere in April, 1760, it has a libretto by L. Anseaume. So far as is known this will be its first American production.

Claude Debussy's "L'Enfant Prodigue" (The Prodigal Son), which had its premiere in operatic form at Covent Garden, London, Feb. 28, 1910, with a libretto by E. Guinand, was the composer's Prix de Rome cantata, published in 1884. Boston had the first American production in 1910 in French.

"Une Education Manquee" (An Incomplete Education), of Emmanuel Chabrier, hitherto heard in the U.S. only with piano accompaniment, will be sung in English, in the translation of Henry Reese. The Chabrier one-act opera, with a text by Eugene Leterrier and Albert Vanloo, was originally privately produced at the Cercle de la Presse, Paris, with piano accompaniment May 1, 1879; given first with orchestra in the French capital in 1913.

* * *

LIKE ALL student performances at Tanglewood, the two performances of "Richard Coeur-de-lion" and the evening of one-act operas planned for the last weeks of the Boston Symphony Orchestra's Summer school are not sold publicly, but are open by invitation to the Friends of the Berkshire Music Center whose contributions help the school. Gifts to the Berkshire Music Center are deductible under the Federal Income Tax laws, and entitle the donor to membership in the Friends.

Contributions may be mailed to Tanglewood, Lenox, Mass. and details of the opera, chamber music, student concerts and other programs and events open to members will be furnished on request.

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old subscribers [illegible]
either [illegible]

N.Y.T. July 3 '53

BOSTON HALL TAX FREE

Home of Symphony Exempted Retroactive to Last Year

BOSTON, [illegible] — The Boston Board of Assessors has voted to exempt Symphony Hall, home of the Boston Symphony Orchestra from taxation [illegible] retroactive to 1952 [illegible]

Symphony Orchestra, Inc., will have $33,[illegible] refunded for 1952 and the $[illegible] due for 1953 will be waived by the city, according to Edmund J. Burke, chairman of the assessors. The hall was assessed for $500,000.

June 28 5

8 B

Das Berksh
beginnt am

Von FRED LOW

Das Berkshire Musikfest
mit den Konzerten im
auf dem Gelände des Fes
am 11. Juli seinen Anfang
les Munch wird ebenso
Vorjahr den Großteil der
staltungen leiten und ha
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sic Center übernommen.

Die Programme im Thea

Bach, Mozart, Haydn u
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in den Programmen im
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von zwei Werken von
Munch dirigiert werden.
öffnungsabend am 11.
fünf "Brandenburgischen
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im Konzert Sonntag nach
12. Juli, das die Suite N
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und außerdem die Kanta
mit Chor und Solisten
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Haydn Programm am
und eine Veranstaltung
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Sonntag. Lukas Foss
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Vera Zorina (Rezitation
Munch bringt das Di
von Strauß (Couper
Tombeau de Couperin"
die "Klassische Symph
Prokofieff und Milh
creation du monde" zu

Die Konzerte in der
Freilufthalle

Freitag, 31. Juli, be
großen Konzerte des
gen Boston Symphonie-
in der Freilufthalle, di
im Theater werden
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stritten.

Charles Munch ha
Leitung der beiden
zerte am 31. Juli, und
Zino Francescatti is
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kas Foss erscheint a
seinem eigenen Werk
vierkonzert No. 2, zu
langen zum Vortrag
Beethoven, Copland,
Schumann, Mendel
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Leitung des Boston
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B-Moll bringt. Jor
Solist im Klavierkon

New Bedford St. Times May 24

PAGE 23

Berkshire Festival Soloists Announced

Special to The Standard-Times

LENOX, May 23—Jennie Tourel, soprano; Jorge Bolet, pianist, and Vera Zorina have been added to the roster of soloists for the Berkshire Festival by the Boston Symphony Orchestra at Tanglewood, here this Summer. The six weekends of Summer concerts commence July 11, continue through Aug. 16 with its music director, Charles Munch, as conductor.

Miss Tourel will be soloist in Ravel's "Sheherazade," and in Mahler's Symphony No. 2, "Resurrection," which Leonard Bernstein conducts Aug. 8. Mr. Bolet will perform Tchaikovsky's "Piano Concerto" in the all-Tchaikovsky program which Pierre Monteux conducts Aug. 2 (afternoon). Miss Zorina will narrate in the first New England performance of Lukas Foss' cantata, "A Parable of Death," with the composer conducting, on the afternoon of July 26.

HE NEW YORK TIMES

July 5

BERKSHIRE SEASON OPENS

Munch to Address Music Groups Today at Eleventh Meeting

An address this afternoon by Charles Munch will open the eleventh season of the Berkshire Music Center at Tanglewood, Mass. As in previous seasons, the classes will last six weeks, and will be attended by advanced students and professionals.

Dr. Louis Perry, chairman of the Friends of the Berkshire Music Center, will preside at the opening ceremonies. Aaron Copland, assistant director of the school, will introduce the faculty. There also will be an address by Henry B. Cabot, president of the board of the Boston Symphony Orchestra.

Eagle July 2

29 Events Listed for Friends At Music Center This Season

Twenty-nine musical events are to be open to members of the Society of Friends of the Berkshire Music Center at Tanglewood in the 11th season that will start Sunday afternoon.

Subject to change, the schedule, today mailed to members, includes performances by students, faculty and chamber music groups sponsored by Mrs. Elizabeth Sprague Coolidge.

The school's symphony orchestra, led by student conductors and their teachers, under direction of Leonard Bernstein, will give concerts in the Shed Friday evenings from July 10 through 24, Thursday evenings July 30 and Aug. 6 and Saturday afternoon, Aug. 15.

The student chamber music department, directed by Richard Burgin and William Kroll, will give chamber concerts every Sunday morning at 10, beginning July 12 through the season, which will close Aug. 16.

Composers' Forums

Composers' forums, under Aaron Copland, will be held in the chamber music hall Sunday evenings July 12, 19 and 26 and Wednesday evenings Aug. 5 and 12.

The small choir, under Hugh Ross, choral music director, will give programs on the evenings of July 23 and Aug. 4 and E. Power Biggs, Boston Symphony Orchestra organist, will give recitals in the Music Shedd Saturday afternoons Aug. 1 and 8.

An evening of opera scenes will be performed Tuesday evening, July 21, under direction of Boris Goldovsky. Friends will have a choice of a performance of three one-act French operas Aug. 3 or Gretry's "Richard the Lion-Hearted," Aug. 10 or 11. Reservations for one of the last three performances must be made in advance through the Friends office at Tanglewood.

Mrs. Coolidge's chamber music programs will be given July 15, 22 and 29 in the theatre.

All evening events will start at 8.30 and afternoon performances at 3.

Tanglewood on Parade, the annual open house of the school, followed by a Boston Symphony Orchestra concert, for the benefit of the Berkshire Music Center, will be held Thursday, Aug. 13.

Contributions to the support of the school, which constitutes membership in the Friends Society, may be made at the Tanglewood box office.

This Clipping From
WALTHAM, MASS.
NEWS TRIBUNE

Paul Willwerth Named Winner Of Scholarship

Paul Willwerth, son of Rev. C. I. Willwerth, [illegible] of the Church of the Nazarene in Waltham and Mrs. Willwerth of 33 Myrtle street, is one of five members of the University of Michigan Symphony Orchestra who have been awarded scholarships to the Berkshire Music Center orchestra in Tanglewood and will play in Berkshire Festival Concerts.

A trumpet player, Mr. Willwerth was graduated from Union City, Penn., high school, Bethany College in Bethany, Okla., and he holds a master's degree in musicology from the University of Michigan where he is currently working for a PhD. While at Bethany he was a member of the Oklahoma City Symphony Orchestra.

He is married to Beulah Lindley Willwerth and they live in Ann Arbor, Mich. When he receives his degree Mr. Willwerth plans to teach music.

This Clipping F
NEW YORK, N
TIMES

JUN 26

CONCERT TICKE

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George E. Judd,
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[145]

N Y T July 3, '53

ON HALL TAX FREE
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LTHAM, MASS.
EWS TRIBUNE
JUN 1-

Willwerth
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Villwerth, son of Rev.
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the Nazarene in Wal-
Mrs. Willwerth of 33
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of the University of
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married to Beulah Lind-
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or, Mich. When he re-
is degree Mr. Willwerth
teach music.

June 28 Staats-Zeitung und Herold

6 B UNTERHALTUNGSSEITE

Das Berkshire Musikfest beginnt am 11. Juli

Von FRED LOW

Das Berkshire Musikfest nimmt mit den Konzerten im Theater auf dem Gelände des Festplatzes am 11. Juli seinen Anfang. Charles Munch wird ebenso wie im Vorjahr den Großteil der Veranstaltungen leiten und hat auch die Direktion des Berkshire Music Center übernommen.

Die Programme im Theatersaale

Bach, Mozart, Haydn und vier zeitgenössische Komponisten sind in den Programmen im Theatersaal vertreten, die mit Ausnahme von zwei Werken von Charles Munch dirigiert werden. Der Eröffnungsabend am 11. Juli ist fünf "Brandenburgischen Konzerten" von Johann Sebastian Bach gewidmet, die einzelnen Soli werden von den Mitgliedern der Boston Syhmphonie, die nun schon seit vielen Jahren das Festorchester darstellt, gespielt. Der gleiche Komponist regiert auch im Konzert Sonntag nachmittags, 12. Juli, das die Suite No. 2 in H-Moll und die Suite No. 3 bringt und außerdem die Kantate No. 28 mit Chor und Solisten in Programm hat. Hugh Ross leitet die Kantate, Charles Munch die beiden anderen Werke. Das Wochenende am 18. und 19. Juli sieht ausschließlich Werke von Mozart vor. Divertimento in D, Violinkonzert in G (Solist Isaac Stern), Serenade für 13 Bläser und die Prager Symphonie in D bilden das Programm des Samstags, Ouvertüre zu Figaro, Symphonie Concertante (Isaac Stern, Geige und Joseph de Pasquale Viola sind die Solisten), "Eine Kleine Nachtmusik" und die Jupiter Symphonie werden Sonntag vorgetragen. Die beiden letzten Konzerte im Theatersaale bieten ein Haydn Programm am Samstag und eine Veranstaltung von zeitgenössischen Komponisten am Sonntag. Lukas Foss dirigiert seine "Parabel des Todes" mit Vera Zorina (Rezitation), Charles Munch bringt das Divertimento von Strauß (Couperin), "Le Tombeau de Couperin" von Ravel, die "Klassische Symphonie" von Prokofieff und Milhauds "Le creation du monde" zum Vortrag.

Die Konzerte in der großen Freilufthalle

Freitag, 31. Juli, beginnen die großen Konzerte des vollständigen Boston Symphonie-Orchesters in der Freilufthalle, die Konzerte im Theater werden vom Kammerorchester der Bostoner bestritten.

Charles Munch hat auch die Leitung der beiden ersten Konzerte am 31. Juli, und 1. August; Zino Francescatti ist Solist in Mendelssohns Violinkonzert, Lukas Foss erscheint als Solist in seinem eigenen Werk, dem Klavierkonzert No. 2, außerdem gelangen zum Vortrag Werke von Beethoven, Copland, Ravel sowie Schumann, Mendelssohn und Hindemith. Sonntag 2. August übernimmt Pierre Monteux die Leitung des Boston Symphonie Orchesters in einem Tschaikowsky-Programm, das die fünfte Symphonie, die Serenade für Streicher und das Klavierkonzert B-Moll bringt. Jorge Bolet ist Solist im Klavierkonzert.

Am Freitag 7. August dirigiert Charles Munch die dramatische Symphonie "Romeo et Juliette" von Berlioz (mitwirkend Solisten und Chor), ein Werk, das nur sehr selten in seiner Gänze zu hören ist. Leonard Bernstein hat die Leitung des Koussevitzky-Gedenkkonzertes, 8. August in Moussorgsky "Vorspiel zu Khovanchina", Ravel "Sheherazade (für Sopran und Orchester) und der Auferstehungssymphonie von Gustav Mahler mit Solisten und Chor. Jennie Tourel wirkt in dem Konzert mit.

Charles Munch erscheint Sonntag nachmittags, 9. August, am Dirigentenpult der Bostoner und hat den Cellisten Gregor Piatigorsky als Solisten verpflichtet. Zum Vortrag kommt das Cello-Konzert Nr. 1 von Darius Milhaud und Richard Strauß "Don Quixote", in welchem Werk neben Gregor Piatigorsky der Bratschist der Bostoner Joseph de Pasquale mitwirkt. Barber, Adagio für Streicher und die Ouvertüre zu "Tannhäuser" von Richard Wagner ergänzen das Programm.

Die Konzerte werden mit der letzten Serie am 14., 15. und 16. August abgeschlossen. Charles Munch und Leonard Bernstein teilen sich in die Direktion dieser Veranstaltungen. Werke von Brahms (Requiem mit Solisten und Chor), Sibelius, Chavez, Schubert, Chabrier, Wagner und Ravel bilden die Programme dieser Konzerte.

Berkshire Music Center

Die Tätigkeit des Berkshire Music Center hat in den letzten Jahren einen derart großen Umfang angenommen, daß nur die Aufzählung der einzelnen Veranstaltungen und Kurse den Rahmen unseres Artikels bei weitem überschreiten würde. Wir beschränken uns daher heute auf den Bericht über die Opernklassen, die von Boris Goldovsky geleitet werden.

"Richard Loewenherz" von Andre E. M. Gretry

Das Hauptereignis der Opernvorstellungen bildet die Aufführung der Oper Gretrys "Richard Loewenherz", ein Werk, das kurz vor der französischen Revolution geschrieben wurde. Die Gretry Oper kommt in der englischen Fassung von Goldovsky und Sarah Caldwell zur Wiedergabe. Die erste amerikanische Aufführung fand in Boston 1797 statt, die Premiere des Opernwerks war in Paris am 21. Oktober 1784. Aufführungen in Philadelphia und New York folgten 1798 und 1800.

Zwei Vorstellungen, von den Studenten der Opernklassen des Berkshire Music Center sind vorgesehen, Boris Goldovsky leitet das Studentenorchester in der Theater Halle am Montag und Dienstag, den 10. und 11. August. Leo van Vitsen entwirft die Kostüme, John Blankenchip die Bühnenbilder und die Verwendung der Projektion, die bereits im Vorjahr bei der Aufführung des "Titus" in Tanglewood versucht wurde, soll besonders erwähnt werden. Wir werden noch Gelegenheit haben über einen Teil der restlichen Veranstaltungen zu berichten.

This Clipping From
NEW YORK, N. Y.
TIMES

CONCERT TICKETS MOVING

Tanglewood's Subscription Sale Surpasses Last Year's

The sale of series subscription tickets to this year's Berkshire Festival concerts at Tanglewood, Mass., has surpassed that of 1952, George E. Judd, manager, announced yesterday.

Subscribers have purchased $59,000 in tickets for the three series of concerts, an increase of $1,000 over the 1952 advance sale. The advance subscription deadline was extended ten days from June 1 for the convenience of purchasers.

All remaining tickets for the season are now on sale at the Tanglewood box office Mondays through Saturdays. Beginning July 5, the box office will also be open Sundays. Mail orders may be sent to the Boston Symphony Orchestra, Inc., of Tanglewood.

Eagle July 3

Tanglewood

Forty members of the staff of the Berkshire Music Center and Berkshire Festival at Tanglewood this morning were present at the annual breakfast at Wheatleigh. Dr. and Mrs. Lewis Perry were guests of honor at the event, which each year precedes the opening of the school.

Charles Munch, school director, who will make his first appearance at opening exercises, Sunday afternoon, will arrive this afternoon from France, to spend the season at Elm Court.

Lukas Foss, composer-conductor and pianist, now teaching at the University of Southern California in Los Angeles, is occupying the Carter summer home, Sunset Farm, in Lee. With him are his wife, mother and mother-in-law, from Philadelphia.

Aaron Copland, assistant director, has returned to the Gettys' studio in Richmond. Miss Sarah Caldwell, assistant to Boris Goldovsky on the opera faculty, is at the Steuerwald house in Lenox and Felix Wolfes, also in the opera department, is at the Cavanaugh home. Irving Fine, composer, is in Richmond and Mrs. Lorna Cooke deVaron, with her two children, will live in Stockbridge.

Seymour Lipkin, pianist and assistant in the conducting department, is at Indian Hill, Stockbridge, and Jean Bedetti, cellist, of the chamber music staff, is at the Darey home, Lenox. George Fourel, violist, is at the Gaston cottage, Stockbridge Bowl, and Alfred Zighera, cellist, is at Mahkeenac Heights.

Also living in Lenox are Ralph Gomberg, oboist, at the Gassmann house, Pittsfield road; Bernard Zighera, first harpist and pianist, at the home of Mrs. Louis F. Bressin, Hawthorne Street; and Carlos Chavez, conductor of the Mexico City Symphony Orchestra, which he founded, and minister of fine arts, who will be guest composer, will stay at Hawthorne Hill. Organist E. Power Biggs is at Apple Tree Cottage, South Mountain.

Other staff members now in residence are Harry Beall of Washington, D.C., press, in the office; Miss Betty Burnett, violist in the Indianapolis Symphony Orchestra, in the library; and Miss Celia Salata in the music store.

WORCESTER, MASS.
GAZETTE

JUL 2- 1953

Aug. 1—11 a. m., matinee of Jacob's Pillow Dance Festival and the evening performance of the Berkshire Music Festival in Tanglewood. In case of rain, the matinee will take place, but the Tanglewood concert will be postponed to Aug. 8.

Aug. 18—5.30 p. m., night

June 25 Litchfield Enquirer

Shed Concert Series Tickets Surpass Last Year's Sales

The sale of series tickets for the Shed Concerts by the Boston Symphony Orchestra of the 1953 Berkshire Festival, at Tanglewood, Lenox, Mass., which always attracts many music lovers from the Litchfield area, has surpassed that of the summer of 1952, manager George E. Judd announces.

Subscribers for the 1953 Berkshire Festival purchased $59,000 in tickets for Series A, July 31,—August 1-2; for Series B, August 7-8-9; for Series C, August 14-15-16, an increase of more than $1,000 from last season's advance sale. The subscription sale, officially over June 1, was extended 10 days this year for the convenience of Berkshire County residents.

All remaining tickets for the Tanglewood season are now on sale at the boxoffice (telephone Lenox 600), which is open Monday through Saturday from 10 A. M. to 5 P. M. Commencing July 5, when the 11th season of the Berkshire Music Center starts, the boxoffice will also be open on Sundays. Mail orders for single concerts are also received: checks and money orders are payable to the Boston Symphony Orchestra, Inc., and should be accompanied by a stamped-self-addressed envelope for return of tickets.

With Charles Munch, Music Director, conducting members of the Boston Symphony Orchestra, the Berkshire Festival opens on Saturday, July 11, at 8:30 P. M. with the first of a week-end pair of Bach concerts, tickets for which are $5.00 and $4.00. Seats for the July 18-19 brace of Mozart concerts, for which Isaac Stern is soloist, remain only at the $5.00 price. The Theatre-Concert Hall preliminary concerts close July 25-26 with a program devoted to Haydn, and one to Strauss, Ravel, Prokofieff, Milhaud and Lukas Foss, with Vera Zorina as narrator of Mr. Foss' cantata "A Parable of Death", at $5.00 and $4.00.

With the full 104-piece Boston Symphony Orchestra performing, under Mr. Munch's direction, the week-end Shed concerts commence on Friday, July 31, with Pierre Monteux as guest conductor August 2 afternoon, Leonard Bernstein guest conductor August 8 and August 15. Soloists include Zino Francescatti, Lukas Foss, Jorge Bolet, Jennie Tourel, Gregor Piatigorsky, Lois Marshall, Seymour Lipkin. Prices are : Box seats, $6.50: Front sections, center, $5.50: Front sections, sides, $4.00: Rear sections, $3.50, $3.00 and $2.50.

TANGLEWOOD MUSIC CENTER OPENS SEASON

Sp'fld ~~Union~~ July 6

Large Audience Applauds Dr. Munch; Ross Conducts Chorus

Lenox, July 5—Opening exercises of the Berkshire Music Centers 11th season were held in the theater concert hall at Tanglewood this afternoon. Addressing the overflow audience of students and invited guests, Dr. Lewis Perry, chairman of the Friends of the Center, noted the remarkable growth of this school of music conducted by one of the world's major symphony orchestras. He lauded the work of the late Dr. Serge Koussevitzky, whose widow was in the audience.

Cities Growth

As of last year, the schools tenth, statistics show that more than four thousand have registered here at Tanglewood. Dr. Perry also pointed with justifiable pride that it has been determined as a fact that 10

Tanglewood

Continued [illegible] Page 1

per cent of the members of this country's major orchestras have been students at the Berkshire Music Center.

Before introducing Dr. Charles Munch, conductor of the world famous Boston Symphony Orchestra, Dr. Perry referred to the popular music director as the greatest conductor in the world. Modestly, Mr. Munch waved off the tribute while the audience gave their approval of the distinction with a great ovation. Refreshed and jovial following his vacation trip abroad, Mr. Munch spoke warmly to the student body and then called upon all those present to stand in a minute of silence as a tribute to his late predecessor Dr. Koussevitzky

Others addressing the group were Henry B. Cabot, president of the trustees of the Boston Symphony, and Aaron Copeland, assistant director of the school, who introduced the faculty.

Concluding the program was the traditional rendition of the Randall Thompson "Alluluia" by the student chorus under the direction of Hugh Ross. The performance matched the previous highlights of this traditional program and it was noted by Dr. Perry that Mr. Ross had but one opportunity for a rehersal of the chorus before this afternoon's performance.

Eagle July 2

Hub Board May Exempt BSO From Taxes on Symphony Hall

Special to THE EAGLE

BOSTON — Edmund J. Burke, chairman of the Boston Board of Assessors, said today that chances are "excellent" that Symphony Hall, Boston, property of the Boston Symphony Orchestra, will be given a complete exemption from taxes this year and succeeding years.

"We have been holding conferences with the orchestra's lawyer, George Cabot," Burke told The Eagle, "and we are more sympathetic than ever with the orchestra's arrangements for complete abatement of real estate taxes. You wouldn't be wrong to say that the Boston Symphony won't be bothered by this office any more."

Burke, who was a battery mate of Pittsfield's Timmy Ryan at Holy Cross 30 years ago, said that in the light of the recent exodus of the Boston Braves baseball team to Milwaukee, the city would bend over backward to retain the orchestra, which is not only one of the Hub's great institutions but has become recognized as one of the very great musical organizations in the world.

"If," he said, "we can play some part in retaining the Boston Symphony here and keep it from going deeper in the red than it has we will do so."

Anyway, Burke said the Boston Symphony has somewhat of a legal case. Back in 1934 after the city assessors refused to grant the abatements that usually go to non-profit charitable organizations, the case was taken to the Supreme Court. That tribunal raised certain questions which hinted that Symphony Hall had some commercial aspects, thereby rendering it ineligible for full tax abatement.

Since that time the Symphony Hall officials have removed most of the legal obstacles.

Over the past half century the orchestra has paid out more than $1,000,000 in real estate taxes. The building is assessed for $500,000. In recent years liberal abatements have been granted.

This Clipping From
PARENTS' MAGAZINE
NEW YORK, N. Y.
JUL 1953

LET'S TRAVEL

You and your family will enjoy these trips

As usual, the summer theatres will be busy throughout New England this year, and other cultural activities fill the calendar. There is the famous Seven Arts Festival at Pike, N. H., July 6-20, where artists, writers and newspapermen will lead discussions; the Berkshire Festival at Tanglewood, Lenox, Mass., July 11-Aug. 16, and the annual re-enactment of "The Old Homestead," that ancient melodrama, in [illegible] H., where it was written, [illegible]

In Old Sturbridge Village, Mass., Stephen Vincent Benet's "The Devil and Daniel Webster" will be presented from July 18 through August 31. It will be performed as a folk-music drama. A special amphitheater seating 1,500 was recently built to house the production. The amphithe-

[146]

TIGHT BINDING

Tanglewood Opens Today, First Concert Saturday

Greetings by Munch and Others to Students and Guests This Afternoon at Lenox, Program by Student Orchestra Friday Night

Lenox, July 4 The 16th Berkshire Festival since concerts were inaugurated in the hills of Western Massachusetts in 1934, the 14th since the Boston Symphony Orchestra participated, will commence its six week ends of 15 concerts on Saturday evening at 8.30 p. m. in the Theater-Concert Hall at Tanglewood. Charles Munch, music director, will conduct members of the Boston Sympony Orchestra in two programs devoted to the music of Johann Sebastian Bach.

The three week ends of Bach, Mozart, Hadyn concerts, July 11-26, which precede the major Berkshire Festival, with the entire 104-piece Boston Symphony Orchestra performing in the Music Shed, July 31-Aug. 16, have proven more popular each year, until the audience on the lawn exceeds that within the 1152-seat auditorium.

Foss as Soloist

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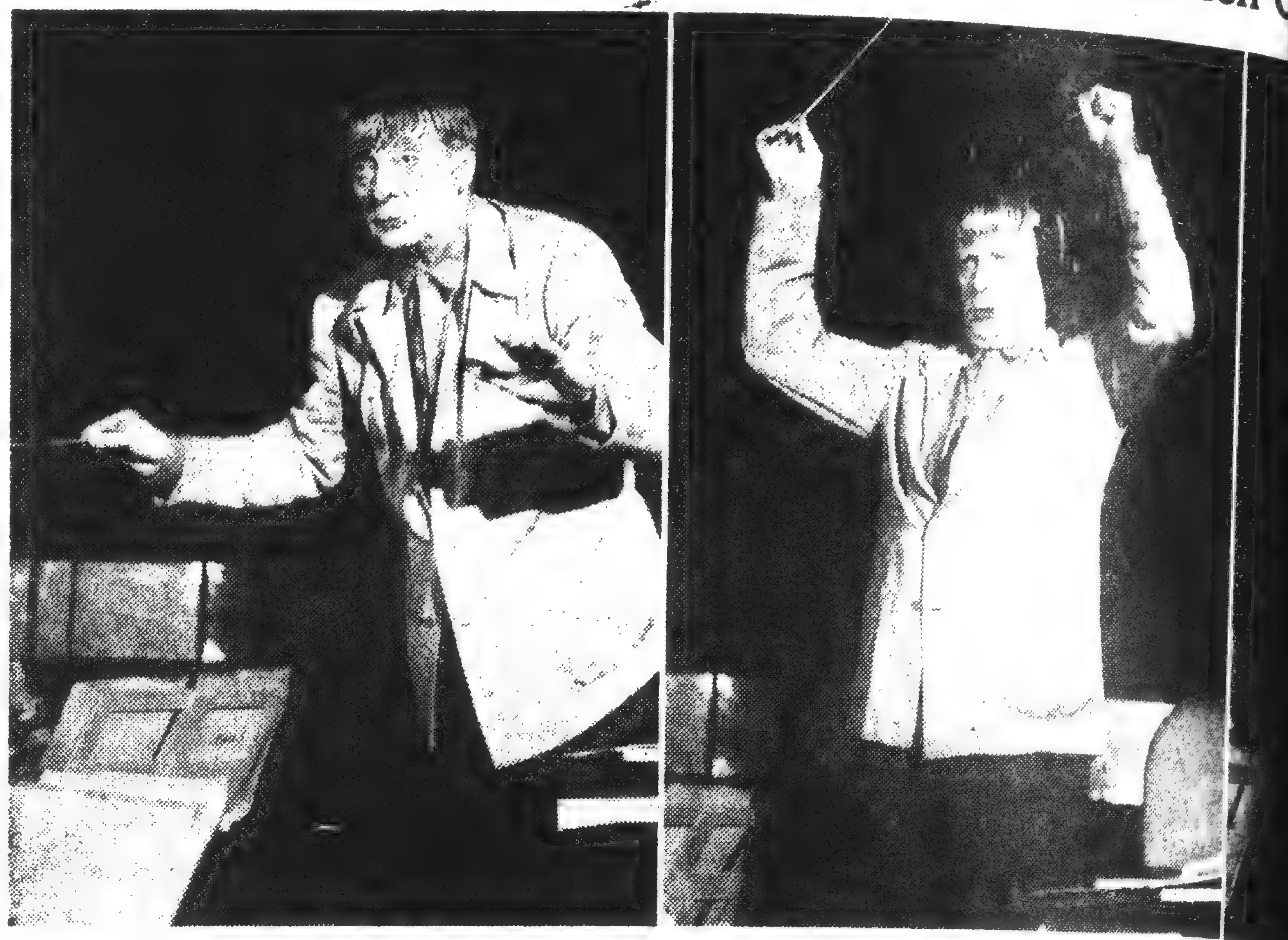

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N.Y. Times July 5 53

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TIGHT BINDING

Tanglewood Opens Today, First Concert Saturday

Greetings by Munch and Others to Students and Guests This Afternoon at Lenox, Program by Student Orchestra Friday Night

Lenox, July 4—The 16th Berkshire Festival since concerts were inaugurated in the hills of Western Massachusetts in 1934, the 14th since the Boston Symphony Orchestra participated, will commence its six week ends of 15 concerts on Saturday evening at 8.30 p. m. in the Theater-Concert Hall at Tanglewood. Charles Munch, music director, will conduct members of the Boston Sympony Orchestra in two programs devoted to the music of Johann Sebastian Bach.

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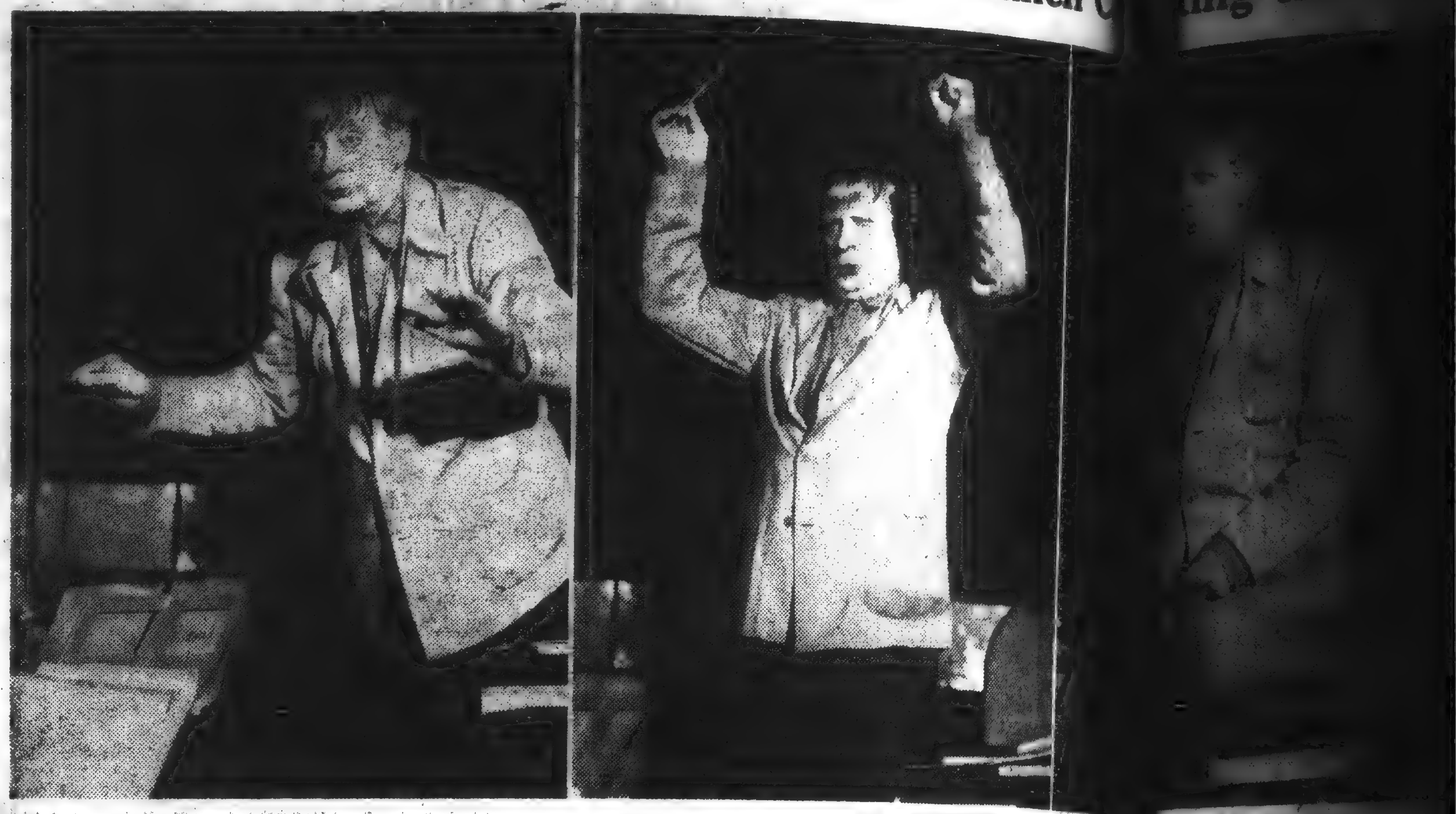

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Berkshire Playhouse—Wk. of July 6 1953

Boston Symphony Orchestra

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BERKSHIRE MUSIC CENTER (July 5 - August 16

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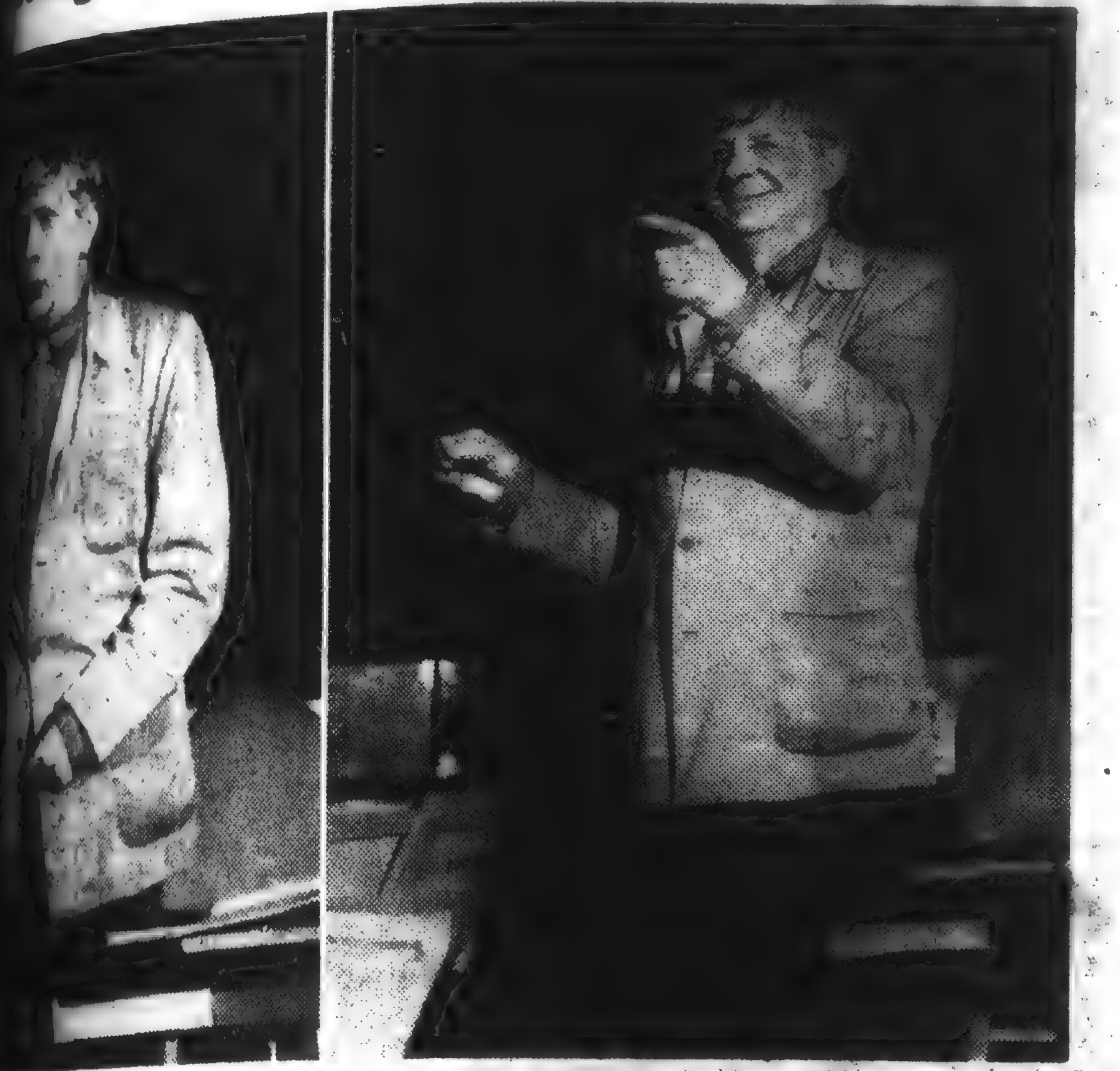

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ELD SUNDAY REPUBLICAN, SPRINGFIELD, M

Leads Festival Chorus.

Hugh Ross, choral conductor, who will be seen leading the Festival Chorus of the Berkshire Music Center at Tanglewood in the "Alleluia" by Randall Thompson during opening exercises of the school this afternoon.

Berkshire Footlights

and Mary.

Invitations have been sent out for the opening exercises of the 11th season of the Berkshire Music Center in the Theater-Concert Hall at Tanglewood in Lenox this afternoon. Trustees of the Boston Symphony Orchestra, Dr. Charles Munch, director, and faculty members will participate. Dr. Lewis Perry, a graduate of Williams College and chairman of the Friends of the Center, will also address the gathering. Tea will follow in the formal gardens. One of the highlights of the afternoon program will be Hugh Ross conducting the student chorus in the "Alleluia."

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enterprises

Washington Star

He Ranges Europe Seeking Music

By Mark Barron

Associated Press Staff Writer

NEW YORK.

James Fassett listens to music and gets paid for it. He has probably the nicest job in the world, seeing many foreign countries, listening to wondrous music festivals . . . but sometimes it is hard work.

For five months a year Fassett travels, visiting seven important music festivals in Europe and the Berkshire Festival at Tanglewood, Mass. His job is making tape recordings of these extraordinary musical events, which he later broadcasts on CBS's radio survey of summer music, the "World Music Festivals."

These programs replace the Philharmonic Orchestra program over CBS every Sunday afternoon (2:40-4 p.m.)

In a letter from Norway, Fassett reports he is going on to Holland to record operatic bits in the Hague and Amsterdam. Then he returns to Massachusetts for four broadcasts in the Berkshire Festival, three conducted by Charles Munch and one by Pierre Monteux.

"After that I will go back to Salsburg," Fassett wrote. "I will do two Sunday broadcasts of the Richard Wagner Festival in Bayreuth. We will do several scenes from the 'Ring' operas with Wagner's two grandsons, Wolfgang and Wieland conducted the excerpts."

After that, Fassett will fly to Edinburgh to broadcast the Glyndebourne Opera, the Highland Games, the Military Tattoo and highlights of the International Festival of Music and Drama in Scotland.

"My work is not always easy," Fassett wroted. "In Rome I wanted to record the sound of the famous fountain of Trevi. I did not want the sounds of taxis, bicycles and people, but only the falling water. We set up our recording equipment three hours before dawn, but it required more than an hour before we could make onlookers be quiet enough so we would get only the sounds of the fountain."

~~Spfld Republican~~ July 5 1953

Ready at Tanglewood

The Berkshire Music Festival, which has achieved pre-eminence among American summer musical fixtures, opens today, with a wide variety of activities continuing until the middle of August. Besides the concerts in the Theater-Concert Hall, beginning Saturday night, and the major series in the big Music Shed, starting on the 31st, there are the usual student groups in orchestral and choral work, as well as in composing, conducting, opera and chamber music.

While thousands will again have the privilege of attending the public performances in person, countless others will be able to enjoy the concord of sweet sounds on the radio, since portions of four Sunday afternoon programs are to be broadcast. Both audiences should note that all the Sunday programs are to start at 2.30, to fit into the network schedules; the broadcasts will last an hour and a half, providing rather more than half a loaf for those unable to attend. Tanglewood thus becomes part of the CBS summer international series, along with Florence, Salzburg, Bayreuth and Edinburgh.

Another innovation at Tanglewood this year is the change from Thursday to Friday night for the three weeks of Shed concerts, those of Saturday night and Sunday afternoon being presented as usual. Last year, for the first time, the traditional Bach-Mozart concerts in the Theater-Concert Hall were broadened to include the works of several other composers, and this practice is being continued. Several new soloists and instructors have been engaged this year, and the number of students at the Berkshire Music Center has set a record.

As to the Shed programs, there is an admirable mixture of standard and modern, foreign and American compositions. Aaron Copland, Paul Hindemith, Darius Milhaud and Samuel Barber, as well as Carlos Chavez of Mexico, represent New World talent, while the young Bostonian Lukas Foss will perform his own Piano Concerto No. 2; another native Bay Stater, Leonard Bernstein, will conduct the Boston Symphony on two Saturday nights.

Otherwise the orchestra will be directed by its regular leader, Charles Munch, save for a Sunday afternoon all-Tchaikowsky program with Pierre Monteux on the podium. Of the standard symphonies, one by Tchaikowsky, one by Brahams, one by Mendelssohn and two by Schubert will be performed; this may be the first time that none by Beethoven will be heard during a Tanglewood season, the master being represented only by his "Lenore" Overture, No. 3.

A great deal of clerical work is required to make ready for the six-week season at Lenox, not to mention the intensive preparation of the musicians themselves. Other similar festivals may flourish in other parts of the country, but none has quite the combination of scope and quality, setting and background, of this one so close to home. Tanglewood is generally conceded to be the summer capital of music on this side of the Atlantic.

CHARLES MUNCH, musical director of the Boston Symphony Orchestra, who opens the 1953 Berkshire Festival at Tanglewood, Lenox, Mass., on Saturday evening and Sunday afternoon, July 12, with an all-Bach program.

SYRACUSE, N. Y.
POST-STANDARD

MAY 17 1953

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ALBANY, N. Y.
KNICKERBOCKER NEWS

JUN 13 1953

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The Music Center is the summer music school run as an adjunct to the Berkshire Festival by the Boston Symphony Orchestra.

Students also will present three one-act operas on one bill Aug. 3.

[illegible] Herald July 5

Berkshire Festival Opening Saturday

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The three weekends of Bach, Mozart, Haydin concerts, July 11-26, which precede the major Berkshire Festival, with the entire 104-piece Boston Symphony Orchestra performing in the Music Shed, July 31-August 16, have proven more popular each year, until the audience on the lawn exceeds that within the 1152-seat auditorium.

Features of the Bach concerts July 11-12, are the famous performance of young American composer-conductor-pianist Lukas Foss of the piano solo in the Brandenburg Concerto No. 5; the first appearance at Tanglewood of Miss Doriot Anthony, flutist, the first women ever to become a Principal with Boston's famed orchestra, in the Brandenburg Concertos No. 2 and 5, and in the Suite No. 2; and the performance by the Boston Symphony Orchestra of Bach's Cantata No. 28, with chorus and soloists, to be conducted by Hugh Ross.

Mr. Munch will open the Berkshire Festival on Saturday with five of the six Brandenburg Concertos. They are: No. 1, in F; No. 2, in F with the following soloists from the orchestra: Doriot Anthony, flute; Harold Gomberg, oboe; Roger Voisin, trumpet; Richard Burgin, violin; No. 3, in G (strings); No. 5, in D (Lukas Foss, piano, Miss Anthony, flute; Mr. Burgin, violin); No. 6 in B-flat (strings).

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April, 1952.

~~Eagle July~~

Tanglewood

Robert Mandell of Bronx, N.Y., orchestral conducting student, was master of ceremonies for the annual informal party held Sunday evening at Wheatleigh to welcome the 400 students of the Berkshire Music Center.

Entertainment was by "The Tangle Tones," a vocal octet composed of five college student guides: Crayton Bedford of Middlebury, Vt., Amherst; Timothy Wilson of New York, Yale; Timothy Cogan of New York, Harvard; Frederick Hoppin of Huntington, L.I., Harvard; and Harry Krout, Brooklyn, manager of the Harvard Glee Club, assisted by students Samuel Hodges of Louisville, Ky., choral conducting; Barney Childs of Reno, Nev., composition; and Raymond Parnes of Louisville, trombone.

The program also included stories and songs by Jules Hirsch of Brooklyn, N.Y., string bass; and songs by Anne English of Nahant, opera, accompanied by McHenry Boatwright of Boston, opera dramatics.

The orchestra for dancing was composed of David Jones of Highland Park, Mich., and James Brostman of Weirton, W. Va., from the Tanglewood Study Group; Edward Miller of Miami, Fla., and Al Epstein of Hartford, composition; and Neil Courtney of Rochester, N.Y., string bass.

Decorations and refreshments were provided by Frank Reynolds, Wheatleigh manager.

This Clipping From
VARIETY
NEW YORK, N. Y.

JUN 24 1953

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Malcolm Haughton Holmes, 46, since 1944 dean of the New England Conservatory of Music and longtime director of the Harvard Univ. Band, died in Boston June 16 after a long illness. Previous to taking over the conservatory post he played violin in the Tanglewood Quartet and for several years was a member of Tanglewood faculty. A member of Harvard's class of '28, he was largely responsible for developing the band into a top-notch musical aggregation, in recognition of which his classmates recently set up a $5 000 scholarship in his name.

Parents survive.

Opening next Sat. July 11 at 8.30

BERKSHIRE FESTIVAL

Charles Munch, Music Director

THEATRE

Sats. 8:30. Suns. at 2:30
July 11, 12—18, 19—25, 26

SHED

Fri. & Sat. Eves. Sun. Afts.
July 31, Aug. 1,2-7,8 9-14,15,16
Tickets $2.50 to $5.00

Festival Office, Tanglewood
LENOX, Mass.
Phone LENOX 600

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN

ANCIENT FRENCH OPERA PLANNED AT TANGLEWOOD

'Richard the Lion-Hearted' By Gretry to Be Given Aug. 10 11

Boston June 13 "Richard Coeur-de-Lion" (Richard the Lion Hearted), an opera in three acts written shortly before the French Revolution by the prolific French composer, Andre-Ernest-Modeste Gretry, is announced by Boris Goldovsky as the major production of the opera department of the Berkshire Music Center in Tanglewood this summer. The Berkshire Music Center is the summer school of music run as an adjunct to the Berkshire Festival by the Boston Symphony Orchestra [illegible] August 16.

In Boston in 1797

The Gretry opera [illegible] given in English [illegible] daine text translated by Mr. Goldovsky and Sarah Caldwell [illegible] premiere in Paris on O[illegible] 21 1784 was given its first American performance in Boston in 1797 [illegible] was subsequently [illegible] delphia in 1798 and [illegible] in 1800. Two performances by students of the Berkshire Music Center, performed [illegible] casts, with Mr. Goldovsky conducting a student orchestra [illegible] performed in the [illegible] Hall at Tanglewood [illegible] Monday and Tuesday evenings Aug. 10 and 11.

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Like all student performances [illegible] Tanglewood the [illegible] of "Richard Coeur-de-Lion" [illegible] evening of one-act operas [illegible] for the last weeks of the Boston Symphony Orchestra's [illegible] school are [illegible] are open [illegible] Friends of the Berkshire Music Center whose [illegible] school.

July 5 1953

ELD SUNDAY REPUBLICAN, SPRINGFIELD, M

Leads Festival Chorus.

Hugh Ross, choral conductor, who will be seen leading the Festival Chorus of the Berkshire Music Center at Tanglewood in the "Alleluia" by Randall Thompson during opening exercises of the school this afternoon.

Berkshire Footlights

and Mary.

Invitations have been sent out for the opening exercises of the 11th season of the Berkshire Music Center in the Theater-Concert Hall at Tanglewood in Lenox this afternoon. Trustees of the Boston Symphony Orchestra, Dr. Charles Munch, director, and faculty members will participate. Dr. Lewis Perry, a graduate of Williams College and chairman of the Friends of the Center, will also address the gathering. Tea will follow in the formal gardens. One of the highlights of the afternoon program will be Hugh Ross conducting the student chorus in the "Alleluia."

Washington Star

He Ranges Europe Seeking Music

By Mark Barron

Associated Press Staff Writer

NEW YORK.

James Fassett listens to music and gets paid for it. He has probably the nicest job in the world, seeing many foreign countries, listening to wondrous music festivals . . . but sometimes it is hard work.

For five months a year Fassett travels, visiting seven important music festivals in Europe and the Berkshire Festival at Tanglewood, Mass. His job is making tape recordings of these extraordinary musical events, which he later broadcasts on CBS's radio survey of summer music, the "World Music Festivals."

These programs replace the Philharmonic Orchestra program over CBS every Sunday afternoon (2:40-4 p.m.)

In a letter from Norway, Fassett reports he is going on to Holland to record operatic bits in the Hague and Amsterdam. Then he returns to Massachusetts for four broadcasts in the Berkshire Festival, three conducted by Charles Munch and one by Pierre Monteux.

"After that I will go back to Salsburg," Fassett wrote. "I will do two Sunday broadcasts of the Richard Wagner Festival in Bayreuth. We will do several scenes from the 'Ring' operas with Wagner's two grandsons, Wolfgang and Wieland conducted the excerpts."

After that, Fassett will fly to Edinburgh to broadcast the Glyndebourne Opera, the Highland Games, the Military Tattoo and highlights of the International Festival of Music and Drama in Scotland.

"My work is not always easy," Fassett wroted. "In Rome I wanted to record the sound of the famous fountain of Trevi. I did not want the sounds of taxis, bicycles and people, but only the falling water. We set up our recording equipment three hours before dawn, but it required more than an hour before we could make onlookers be quiet enough so we would get only the sounds of the fountain."

Spfld Republican July 5 1953

Ready at Tanglewood

The Berkshire Music Festival, which has achieved pre-eminence among American summer musical fixtures, opens today, with a wide variety of activities continuing until the middle of August. Besides the concerts in the Theater-Concert Hall, beginning Saturday night, and the major series in the big Music Shed, starting on the 31st, there are the usual student groups in orchestral and choral work, as well as in composing, conducting, opera and chamber music.

While thousands will again have the privilege of attending the public performances in person, countless others will be able to enjoy the concord of sweet sounds on the radio, since portions of four Sunday afternoon programs are to be broadcast. Both audiences should note that all the Sunday programs are to start at 2.30, to fit into the network schedules; the broadcasts will last an hour and a half, providing rather more than half a loaf for those unable to attend. Tanglewood thus becomes part of the CBS summer international series, along with Florence, Salzburg, Bayreuth and Edinburgh.

Another innovation at Tanglewood this year is the change from Thursday to Friday night for the three weeks of Shed concerts, those of Saturday night and Sunday afternoon being presented as usual. Last year, for the first time, the traditional Bach-Mozart concerts in the Theater-Concert Hall were broadened to include the works of several other composers, and this practice is being continued. Several new soloists and instructors have been engaged this year, and the number of students at the Berkshire Music Center has set a record.

As to the Shed programs, there is an admirable mixture of standard and modern, foreign and American compositions. Aaron Copland; Paul Hindemith, Darius Milhaud and Samuel Barber, as well as Carlos Chavez of Mexico, represent New World talent, while the young Bostonian Lukas Foss will perform his own Piano Concerto No. 2; another native Bay Stater, Leonard Bernstein, will conduct the Boston Symphony on two Saturday nights.

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ALBANY, N. Y.
KNICKERBOCKER NEWS

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Bstn Herald July 15

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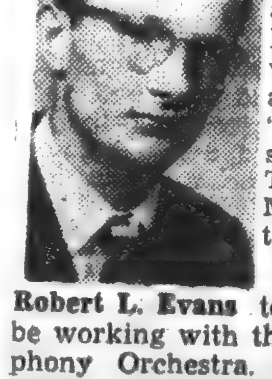

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The Gretry opera, which will be given in English, the J. M. Sedaine text translated by Mr. Goldovsky and Sarah Caldwell, had its premiere in Paris on Oct. 21, 1784 was given its first American performance in Boston in 1797, and was subsequently heard in Philadelphia in 1798 and in New York in 1800. Two performances, staged by students of the Berkshire Music Center, performed by student casts, with Mr. Goldovsky conducting a student orchestra will be performed in the Theater-Concert Hall at Tanglewood, Lenox on Monday and Tuesday evenings Aug. 10 and 11.

Mr. Goldovsky also announces an evening of three rarely-heard one-act operas, to be similarly performed on one bill on Monday Aug. 3. Gluck's "L'Yvrogne Corrige" (The Drunkard Reformed) will have the English translation of Giovanni Cardelli.

Claude Debussy's "L'Enfant Prodigue" (The Prodigal Son) which had its premiere in operatic form at Covent Garden, London Feb. [illegible] 1910, with a libretto by [illegible] and was the composer's Prix de Rome cantata, published in [illegible]. Boston had the first American production in 1910 in French. "Une Education Manquee" (An Incomplete Education) of Emmanuel Chabrier, hitherto heard in the U. S. only with piano accompaniment, will be sung in English in the translation of Henry Reese.

Like all student performances at Tanglewood, the two performances of "Richard Coeur-de-lion" and the evening of one-act operas planned for the last weeks of the Boston Symphony Orchestra's summer school are not sold publicly, but are open by invitation to the Friends of the Berkshire Music Center whose contributions help the school.

[149]

Sfld Republican July 5 1953

Berkshire Music Center's Opening Exercises Today

Charles Munch Expected From Paris to Greet Students and Guests at Tanglewood Program

(Special to The Republican)

[illegible] Hills, July 4—Charles Munch, director of Berkshire Music Center, Lenox, and conductor of Boston Symphony Orchestra, succeeding the late Dr. Serge Koussevitzky, is expected to arrive today by plane from France, in time to greet students and guests at the opening exercises of the school's 11th annual session, which begins Sunday afternoon at 3.30 in Tanglewood Theater. Presiding at the exercises will be Dr. Lewis Perry, chairman of the Society of Friends of Berkshire Music Center, whose contributions help support the school. Henry B. Cabot of Boston, president of Boston Symphony Orchestra, and Aaron Copeland, assistant director, will be speakers.

A tradition established at the opening of the center in 1940 will be carried on Sunday afternoon when Hugh Ross will conduct the student chorus in the singing of "Alleluia," which was written for the occasion by Randall Thompson. Following exercises, tea will be served in the Tanglewood garden.

Festival Boxholders

Of the 79 boxholders for concerts at Tanglewood, 24 of these are summer or permanent residents of the Berkshires. County subscribers are Dr. and Mrs. James Phinney Baxter, 3d, of Williamstown, Mr. and Mrs. George Sokolsky of Otis, Mr. and Mrs. William Felton Barrett, Mr. and Mrs. Robert K. Wheeler and Mr. and Mrs. Thomas H. Blodgett of Great Barrington; Mr. and Mrs. Ellwood R. Burdsall of Egremont, Richard L. Strobridge of South Egremont, Mr. and Mrs. Martin L. Straus 2d., of New York and Great Barrington.

Also, Mr. and Mrs. Bruce Crane and Mr. and Mrs. Winthrop M. Crane, Jr., of Dalton; Mr. and Mrs. William A. Whittlesey, and Mr. and Mrs. Alan J. Blau and Mr. and Mrs. H.M. Jalonack of Pittsfield; Mr. and Mrs. Bruce W. Sanborn of Lenox; Miss Mable Choate, Mrs. Charles C. Griswold, Mr. and Mrs. Walter Hoving, Mrs. Walter Janney, Mr. and Mrs. David B. Karrick, Mr. and Mrs. Rodney Proctor, Mrs. George Otis Rockwood and Donald Ryan, all of Stockbridge; Dr. Walter Van Vorst of Housatonic, and Robert Anderson of Great Barrington.

Others from surrounding Berkshire area include Mr. and Mrs. John Williams of Old Chatham, N. Y., Miss Edith Scoville, William W. Gibson, Mr. and Mrs. Arnold Whitridge and Mrs. Donald J. Warner of Salisbury, Conn., Mrs. Harold Hatch and Mrs. Edwin C. Jameson of Sharon, Conn., Henry S. Redmond of Norfolk, Conn., and Gordon Mendelssohn of Millbrook, N. Y.

Other boxholders are Mr. and Mrs. Lowell Thomas of Pawlings, N. Y., Frederick W. Beinecke of New York and Great Barrington, Merrill H. Whitney of New York, Mrs. A. T. Fuller of Boston and Little Boar's Head, N. H., and Mrs. F. B. Crowninshield of Marblehead.

Bernstein To Conduct

Leonard Bernstein, composer and conductor, will again act as instructor and will conduct the concert in the music shed at Tanglewood Saturday, Aug. 8. This will be the 11th year Mr. Bernstein has been associated with the music school, in addition to appearing as conductor at the regular concerts and as a general consulatant in in music affairs. He has been so much a familiar figure at the music school and annual festival that he had been called by his associates and friends "Mr. Tanglewood." Me and Mrs. Bernstein are occupying a house this season in Hillsdale, N. Y., about 20 miles from Tanglewood.

ALBANY, N. Y.
KNICKERBOCKER NEWS
JUN 23 1953

Boston Symphony in Lenox Prepares for Festival Opener

A large part of the personnel of the Boston Symphony Orchestra has moved to th eorchestra's summer home at Tanglewood, Lenox, in preparation for the opening July 5 of the Berkshire Music Center.

The music center is the six-week summer school of music maintained by the orchestra in connection with the Berkshire Festival concert which will commence July 11.

Six concerts will be given in the theater-concert hall by members of the Boston Symphony Orchestra, with Charles Munch conducting, on Saturday nights and Sunday afternoons, July 11 and 12, 18 and 19 and 25 and 26.

Nine programs will be conducted by the orchestra on Friday and Saturday nights and Sunday afternoons from July 31 to Aug 16. Tickets for concerts may now be reserved at the box office at Tanglewood.

Four hundred and fifty students are expected to participate in the Berkshire Music Center [illegible]

WORCESTER, MASS.
GAZETTE
JUL 3 - 1953

Symphony Hall Tax Free

BOSTON, July 3 (INS)—The Boston Symphony Orchestra, [illegible] stood to benefit by [illegible] in back taxes after the Board of Assessors voted to declare Symphony Hall tax free. [illegible] been assessed [illegible] Orchestra trustees [illegible] sought a refund of all [illegible] the past six years, [illegible] agreement with the assessors [illegible] a rebate of [illegible] taxes. The new ruling [illegible] tax for 1953.

THE BOSTON SUNDAY GLOBE—JULY 5, 1953

In Western Massachusetts:

Nature Plus in the Berkshires

By SELMA GORDON

In 1929, the casual traveler in his Model A, out looking for a quiet spot to spend a vacation, was lured to Pittsfield and the Berkshire country with the following bits of locally issued encouragement: "Pittsfield has paved streets, eight banking institutions, one life insurance company, three fire insurance companies, 35 churches, complete railroad and trolley service and pure water in plenty."

Its attractions today lean slightly less toward the material, with the rolling country of Western Massachusetts providing perhaps as great a concentration of Summer cultural offerings per square inch of green-blue hills and small, clear lakes as any region in the nation.

By next week, the Berkshire country's man-created attractions will all be in full swing. The Summer Playhouse at Stockbridge has been in operation since June 22. Its resident group of scenery painters and set-makers can be seen at work inside and outside the theatre's big red barn almost any time you drive by.

Jacob's Pillow

This week-end is the season's opening of the Jacob's Pillow Dance Festival, about 9 miles south of East Lee. Off Route 20 (that winding, up and down roadway between Lenox and Springfield named Jacob's Ladder by early settlers), the Festival spot got its title of Jacob's Pillow from a large rock on the original property thus called since Colonial times.

Up to last Wednesday, Ted Shawn, the Festival's founder and director, was working in shirt sleeves with other members of his troupe, making improvements on the barn properties of the establishment. "See the callouses on my hands," he observed proudly. "When I dance a Spanish number now, I almost don't need castinets."

The results of his handiwork this year include more flagstone terracing in the theatre garden, more concrete paths for easier walking, and a number of outdoor benches installed to accommodate early arrivals who picnic before performances.

~~Bos Globe~~ July 5 1953

Of Tanglewood and Music

Tanglewood and the Berkshire Music Festival are perhaps the greatest lure the Western Massachusetts hills offer the world at large. This year, the Summer program opens July 11-12, with concerts in the Theater-Concert Hall for the first 3 weeks. For the last weeks of the season, after the full Boston Symphony Orchestra arrives, concerts are held in the great, wedge-shaped Shed. (One half the orchestra is left in Boston through the 25th of the month to provide music for the outdoor Esplanade Concerts.)

During its peak Summer weeks, Tanglewood accommodates up to 6000 people at a single performance. Tickets range from $2.50 and $3.50 for Shed concerts to $4 and $5 for offerings in the theater. General admission, which means a seat on the grass where hearing is fine but seeing is a matter of first-come-first-served, is $2.00. Grounds open an hour before concert time.

The trend toward informality which has reached new heights in recent seasons (with picnicking allowed and even dancing on the grass) has had the line drawn at ladies who arrive in shorts. For the third season, the management will politely hand any guest so attired a Tanglewood grass skirt for the concert's duration.

Though the Berkshire Festival has been around since 1936, it was not the first marriage of music and nature in Western Massachusetts. Just outside Pittsfield traveling South, there is a good cinder-covered auto road up South Mountain. Here, in the '20s, under the sponsorship of Mrs. Elizabeth Sprague Coolidge, the precurser to today's Tanglewood programs began. Chamber Music concerts, featuring some of the world's leading artists were presented each Summer. Though the South Mountain Music Foundation has since moved to Washington, D. C., the concert shed still stands on the mountain. Each year, at the end of the Tanglewood season, South Mountain takes over, for old time's sake and on a small scale, to provide concerts through September.

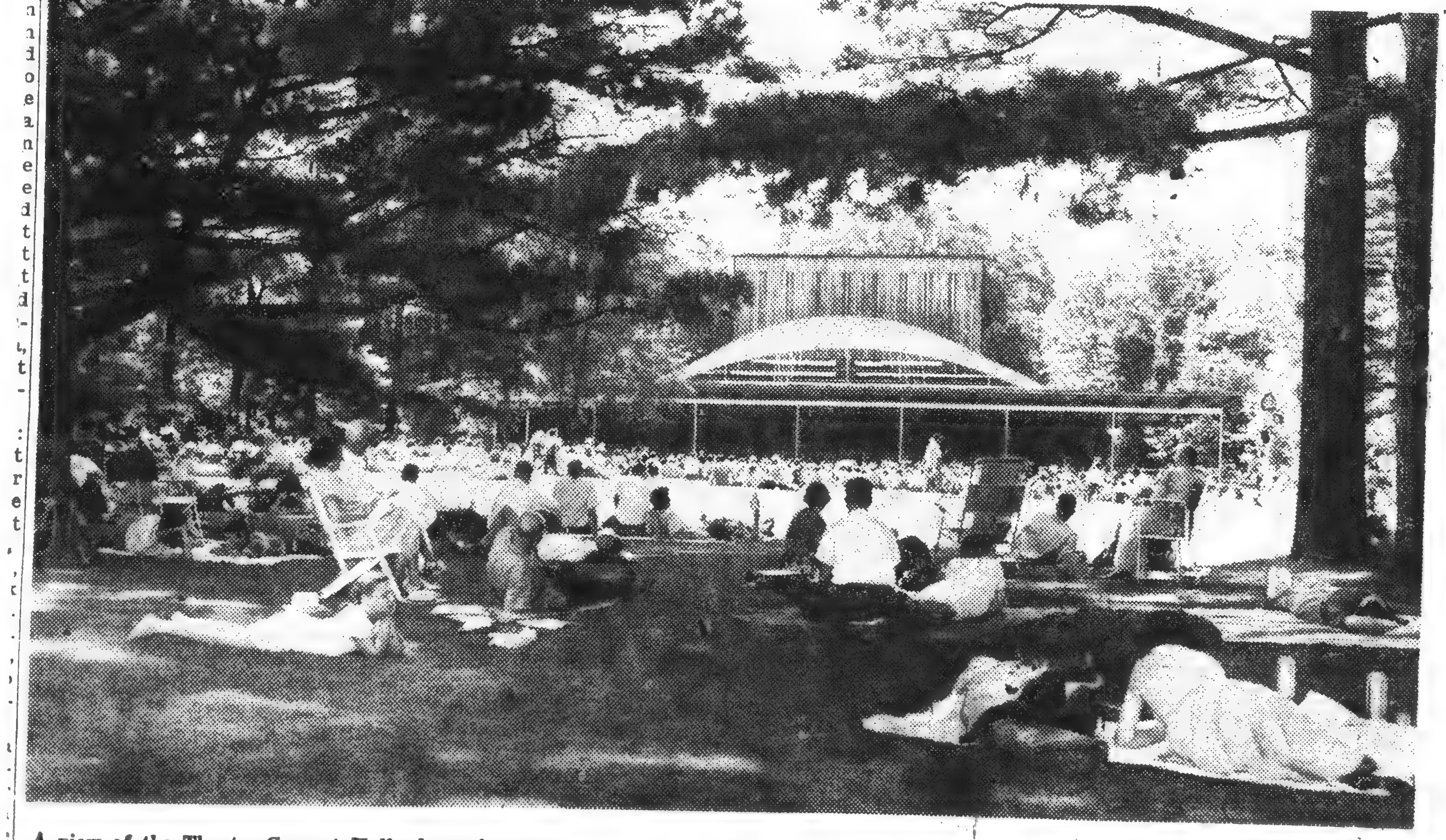
Why various forms of outdoor Summer culture chose the Berkshires as a Summer home is not hard to see. The countryside makes for an ideal natural backdrop. It would never intrude on a concert listener or a ballet viewer. It is not spectacular enough to demand constant visual attention. It is quiet, reassuring and restful. The Berkshire country can be appreciated slowly and wears well over extended periods of time.

Places of interest in the immediate vicinity of Tanglewood include the Indian Mission House and the Berkshire Garden Center (a good picnic spot) in Stockbridge; "Arrowhead" in Pittsfield where Herman Melville wrote Moby Dick; and the remains of a small Shaker Village at Hancock (West Pittsfield) although the natives will tell you there's a bigger and better Shaker Village right across the border in New York State.

WEEK-END GUIDE TO BERKSHIRES: From Boston, there is the northern route, out on 2, through Fitchburg, Greenfield and over the Mohawk Trail with its famous hairpin turn into North Adams and the Berkshire country. There is also the southern route, out 20, through Waltham, Marlboro, Old Sturbridge Village, Springfield and the Jacob's Ladder Trail into Lenox. Motels and inns are filled early and wherever possible reservations should be made in advance of trip. If you are on a day trip to Tanglewood concert, plan to arrive early and stay late to avoid traffic tie-ups. At Tolland State Forest on Rte. 8 (south of West Becket), there are tent sites and facilities for overnight camping. Savoy State Forest, on Rte. 116 south of Adams, has cabins and tent sites; Windsor State Forest just beyond Savoy on Rte. 116 has overnight camping facilities. There is good swimming at Laurel Lake (south of Lenox, Rte. 7) at Onota Lake (just west of Pittsfield) and at Pontoosuc Lake (north of Pittsfield) where it is rumored arrowheads and pottery from Indian days can still be found when the water is very low. Off on a good, dirt road north of Adams is a very famous natural marble bridge span. At Dalton, north of Pittsfield on Rte. 9, paper for paper money has been made since Revolutionary times, and the Crane Paper Museum welcomes visitors. There is a good auto route up Mt. Greylock (3500 ft.), the highest mountain in Massachusetts, reached by talking U. S. 7 north through Lanesboro. As a variation on the way home, take the Berkshire Trail (Rte. 9) from Pittsfield to Northampton, and continue on 9 through to the Worcester Turnpike and back into Boston.

N.Y. Times July [illegible] 1953

CONCERTS AT TANGLEWOOD BEGIN NEXT WEEK-END



William Plouffe Studio

A view of the Theatre-Concert Hall where the first of three week-ends of chamber orchestra programs will be led by Charles Munch

St. Times New Bed. July 5 1953

Bach Programs Set at Lenox

Tanglewood Concerts Start Next Weekend

Special to The Standard-Times

LENOX, July 4—The 16th Berkshire Festival since concerts were inaugurated in the hills of Western Massachusetts in 1934, the 14th featuring the Boston Symphony Orchestra, will commence its six weekends of 15 concerts next Saturday night at Tanglewood. Charles Munch, music director, will conduct members of the Boston Symphony in two programs devoted to the music of Johann Sebastian Bach.

The three weekends of Bach, Mozart, Haydn concerts, which precede the major Berkshire Festival July 31-Aug. 16, have proven more popular each year, until the audience on the lawn exceeds that within the 1,152-seat auditorium.

Features of the Bach concerts next weekend will be performance by young American composer-conductor-pianist Lukas Foss of the piano solo in the Brandenburg Concerto No. 5; the first appearance at Tanglewood of Miss Doriot Anthony, flutist, the first woman ever to become a principal with the Boston Symphony Orchestra, in the Brandenburg Concertos No. 2 and 5, and in the Suite No. 2.

Programs Listed

Five of the six Bach Brandenburg Concertos will be performed in the theater-concert hall at 8:30 p. m. Saturday. Next Sunday's program, set for 2:30 p. m., will feature Bach's Suites No. 2 and 3 and his Cantata No. 28, conducted by Hugh Ross. Soloists in the cantata will be Sara Mae Endich, soprano; Betty Allen, alto; John McCollum, tenor, and Mac Morgan, bass.

Berkshire Music Center, the Summer school of music maintained by the orchestra, will be opened at exercises in the theater-concert hall at 3:30 tomorrow afternoon. The first school performance will be given at 8:30 p. m. Friday in the Music Shed, when for the first time the symphony orchestra of talented students will play together.

The first of six weekly chamber music concerts, will be given in the Chamber Music Hall at 10 next Sunday morning and that night, the first composers' forum will be held, when the works of those studying with Aaron Copland, Carlos Chavez, Irving Fine and Lukas Foss will be performed by their fellow students and commented upon.

Tanglewood's July 18-19 concerts will be devoted to Mozart works, with Isaac Stern as soloist; the July 25 concert will be all Haydn, including the Theresa Mass conducted by Hugh Ross; the July 26 program will be devoted to works by Richard Strauss, Ravel, Prokofieff, Milhaud, and will include the New England premiere of Lukas Foss' cantata, "A Parable of Death," conducted by the composer, with Vera Zorina as narrator.

Munch Arrives

Mr. Munch arrived from Paris Friday to assume his duties as conductor of the festival and director of the center. He has just completed a month's vacation in his native France, having flown to Paris from Montreal May 21 at the conclusion of the Boston Symphony Orchestra's highly successful first coast-to-coast tour of the United States and Canada.

While in France, he gave five concerts, four in Paris at the Theatre des Champs-Elysees and one in his home town of Strasbourg, at the head of his former affiliation, the Orchestre National de la Radiodiffusion, the French national broadcasting orchestra with which he toured the United States in 1948-49 before being invited to succeed Serge Koussevitzky as permanent conductor of the Boston Symphony.

Mr. Munch now has been elevated to the rank of commandeur in the Legion of Honor by the French Government.

[illegible] New Era July 2

Vacationers—Good news for those heading towards Lenox, Mass. The Boston Symphony orchestra opens its Berkshire Festival of Music July 5. It runs for 6 weeks.

Soloist in Cantata

BETTY ALLEN

Eagle July 6 '53

College Boys Are Guides at Tanglewood

Eleven college students are employed at Tanglewood this season, 10 as guides to the grounds and buildings. They are working under the direction of Gail Rector, of the staff of the University of Michigan, Ann Arbor, and Stoddard Spader of Brooks School, North Andover.

Tours Every Day

Conducting visitors on tours every day, they tell them the history and tradition of the estate, the Boston Symphony Orchestra and the Berkshire Music Center. During concerts they serve as ushers. They also proctor at the men's dormitory at Wheatleigh and have miscellaneous duties in connection with the school and the festival.

From Massachusetts are John Burchard of Bedford, who in the fall will enter the graduate school of Princeton University; David Kemler of Brookline, University of Pennsylvania student: Robert Sanborn of Boston, Rutgers University sophomore, and formerly with the Medford Daily Mercury and Malden News.

Timothy Cogan, Harvard sophomore, and Timothy Wilson, Yale, are from New York. Frederic Hoppin, Harvard, is from Huntington, Long Island, and Harry Kraut, Harvard senior and Glee Club manager, is from Brooklyn, N.Y. William Verner of Baltimore, Md., a Tanglewood guide for the past two seasons, will enter Princeton in September. Creighton Bedford, Amherst sophomore is from Middlebury, Vt. These guides are living at Wheatleigh.

Two students from Europe are Nicolas Rizopoulos, Hotchkiss senior, whose stepfather, Capt. Georgos Panayotopoulos is naval attaché at the Greek embassy, Washington, D.C., a guide; and Herbert Kafka of Vienna, Austria, who will enter Fordham University, New York, in September. The latter is lifeguard at the club house on Stockbridge Bowl, where students and staff swim and boat, when they have time.

HUDSON, N. Y.
STAR
JUL 2 - 1953

BERKSHIRE MUSIC CENTER TO OPEN

The Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in connection with the Berkshire Festival at Tanglewood, will open its 11th season wtih exercises at 3:30 p. m. Sunday in the Theatre-Concert Hall.

Charles Munch, music director of the Boston Symphony Orchestra and director of the Music Center, will arrive from Paris to address the students and Henry B. Cabot, president of the orchestra board, will give a brief talk.

Dr. Lewis Perry, chairman of the Friends of the Berkshire Music Center, whose contributions help to support the school, will preside.

The Music Center will offer a six-week course of music studies for advanced students and professionals. Many of the students take part in concerts of the Berkshire Music Festival conducted from July 11 to August 16.

Enrollment at the Music Center will be between 400 and 450.

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION
JUN 13 1953

Berkshire Music Center Will Give Three-Act Opera

'Richard the Lion Hearted' To Be Presented Aug. 10 and 11

"Richard Coeur de Lion" (Richard the Lion Hearted), an opera in three acts written shortly before the French Revolution by the prolific French composer, Andre-Ernest-Modeste Gretry, is announced by Boris Goldovsky as the major production of the Opera Department of the Berkshire Music Center in Tanglewood this summer. The Berkshire Music Center is the summer school of music run as an adjunct to the Berkshire Festival by the Boston Symphony Orchestra, Charles Munch, music director, July 11-Aug. 16.

Will Be Given in English

The Gretry opera, which will be given in English, the J. M. Sedaine text translated by Mr. Goldovsky and Sarah Caldwell, had its premiere in Paris on Oct. 21, 1784, was given its first American performance in Boston in 1797, and was subsequently heard in Philadelphia in 1798 and in New York in 1800. Two performances, staged by students of the Berkshire Music Center, performed by student casts, with Mr. Goldovsky conducting a student orchestra, will be performed in the Theater-Concert Hall at Tanglewood in Lenox on Monday and Tuesday evenings, Aug. 10 and 11.

Leo Van Witsen will design the costumes and John Blankenchip the scenery, which will employ the Paul Planer GKP projections, a slide mechanism which is used in the larger opera houses of Europe and which was introduced to the U. S. in the Tanglewood production last summer of the Mozart opera "Titus."

Mr. Goldovsky also announces an evening of three rarely-heard one-act operas, to be similarly performed on one bill on Monday, Aug. 3. Gluck's "L'Yvrogne Corrige" (The Drunkard Reformed), will have the English translation of Giovanni Cardelli which G. Schirmer, Inc. is publishing. Originally in two acts when it had its Vienna premiere in April, 1760, it has a libretto by L. Anseaume. So far as is known this will be its first American production. Claude Debussy's "L'Enfant Prodigue" (The Prodigal Son), which had its premiere in operatic form at Covent Garden, London, February 28, 1910, with a libretto by E. Guinand, was the composer's Prix de Rome cantata, published in 1884. Boston had the first American production in 1910 in French. "Une Education Manquee" (An Incomplete Education), of Emmanuel Chabrier, hitherto heard in the U. S. only with piano accompaniment, will be sung in English, in the translation of Henry Reese. The Chabrier one-act opera, with a text by Eugene Leterrier and Albert Vanloo, was originally privately produced at the Cercle de la Presse, Paris, with piano accompaniment on May 1, 1879, given first with orchestra in the French capital in 1913.

Like all student performances at Tanglewood, the two performances of "Richard Couer de Lion" and the evening of one-act operas planned for the last weeks of the Boston Symphony Orchestra's summer school are not sold publicly, but are open by invitation to the Friends of the Berkshire Music Center whose contributions help the school. Gifts to the Berkshire Music Center are deductible under the federal income tax laws, and entitle the donor to membership in the Friends. Contributions may be mailed to Tanglewood, Lenox, Mass., and details of the operas, chamber music, student concerts and other programs and events open to members will be furnished on request.

This Clipping From
RETAILING DAILY
NEW YORK, N. Y.
JUL 8 - 1953

Philco Showing At Tanglewood

LENNOX, Mass., July 7.—Philco Corp. is staging the first public demonstration of its Phonorama line at a tea in honor of the faculty of the Berkshire Music Festival, Tanglewood, at the Curtis Hotel here this afternoon.

In addition the Phonorama line will be demonstrated at the hotel all during the Festival which opens today.

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION
JUN 20 1953

ALL TANGLEWOOD GROUPS PREPARE FOR BIG SEASON

Berkshire Festival Concert Series to Start Saturday, July 11

Lenox, June 19—In preparation for the opening on Sunday, July 5, of the 11th season of the Berkshire Music Center, the six-week summer school of music maintained by the Boston Symphony Orchestra in connection with the Berkshire Festival concerts which commence Saturday, July 11, a large part of the personnel of the orchestra has moved from its Symphony Hall, Boston, headquarters, to its summer home at Tanglewood in Lenox, where it is being augmented by local and district officers.

Box Office Open

Alan Smith, treasurer, and Josephine Testa, of Pittsfield, his assistant, have opened the box office at Tanglewood, where seats may now be purchased for individual concerts of the Berkshire Festival. Six concerts are given in the Thea- [illegible]

Tanglewood Study Group

Registrations [illegible] the Tanglewood Study [illegible] new department [illegible] sional and amateur [illegible] enroll for [illegible] to study and participate in the performance of music.

Dr. Lewis D. Perry [illegible] national chairman of the Friends of the Berkshire Festival [illegible] rive this week end at Lenox [illegible] two weeks, to set [illegible] program of approximately [illegible] formances this summer [illegible] friends may attend [illegible] These will include the [illegible] week ends of festival [illegible] certs in the Theatre-Concert Hall [illegible] three chamber music [illegible] donated by Mrs. Elizabeth Sprague Coolidge, student opera productions scheduled on Aug 3, 10 [illegible] 11, recitals by visiting [illegible] artists, and a number of student concerts. Contributions payable [illegible] the Boston Symphony Orchestra, Inc., made to the friends of [illegible] at Tanglewood, are deductible under federal income tax [illegible] and entitle donors to attend these performances. [illegible] charge of the friends' office now are Spencer

Kennard and Roger Hinman, both of the Lenox School, assisted by Mrs. William Moore, Lenox.

NEW HAVEN, CONN.
REGISTER
JUL 5 - 1953

Goes to Tanglewood

Miss Harriet Meiss, daughter of Mr. and Mrs. Edwin Meiss of Ford Road, Woodbridge, left yesterday to attend the six weeks' session of the Berkshire Music School at Tanglewood, Lenox, Mass. A sophomore at the University of Michigan, she will study the clarinet and participate in choral singing.

DAYTON, OHIO
NEWS
JUN 28 1953

Berkshire Festival Concerts To Be Broadcast This Summer

BOSTON, Mass., June 27.—The Boston Symphony orchestra has announced revisions in its six weekends of concerts in the Theatre-Concert hall and in the Music Shed at Tanglewood, Lenox, Mass., for the 1953 Berkshire Festival. Charles Munch, the orchestra's music director, will conduct, with Pierre Monteux appearing as guest conductor Aug. 1, and Leonard Bernstein on Aug. 8 and 15.

An important innovation this season will see the concerts in the 6000-seat Shed performed consecutively on Friday and Saturday evenings and Sunday afternoons, July 31-Aug. 16, with the chamber concerts in the 1200-seat concert hall as always on Saturday evenings and Sunday [illegible]

This 16th Fest[illegible] first summer in [illegible] when Sunday afternoon [illegible] will be simultaneous[illegible] over a coast-to-coast [illegible] first portion [illegible] ing an hour and [illegible] 26, Aug. [illegible] ried by the [illegible] System as pa[illegible] gram of [illegible] vals. The [illegible] be the on[illegible] weekly prog[illegible] broadcasts [illegible] burg. [illegible] vals in Eur[illegible]

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This Clipping From
WEST SIDE NEWS
NEW YORK, N. Y.
JUL 9 - 1953

Offer Escorted Tours to Music, Dance Festivals

Escorted tours to the Berkshire Musical Festival will be featured by Ski Bird Tours, Sherman Square Hotel, 2039 Broadway, starting July 10 and continuing until Aug. 1 offering departures from New York every Friday at 1 p. m. and 6:30 p. m.

The tours include transportation, accommodations at the Sheraton Hotel, sports facilities, and attendance of the music festival at Tanglewood and the Dance Festival at Jacob's Pillow.

A free brochure and program may be had by writing Ski Bird Tours, 2039 Broadway, New York 23, or by phoning ENdicott 2-1405.

This Clipping From
HARTFORD, CONN.
TIMES
JUL 9 - 1953

Berkshire Festival To Open Saturday

Special to The H[illegible]

Lenox, Mass. [illegible] Music F[illegible] ton Symphony O[illegible] Charles Munch [illegible] glewood [illegible] with the [illegible] the Theatre-Concert [illegible] voted to [illegible] Sebastian B[illegible]

The Boston Symphony Orchestra, or parts thereof, will play five of Bach's six Brandenburg Concertos, omitting No. 4, Saturday, and the program Sunday at 3:30 p. m. will be the Cantata No. 28 with Hartford's Betty Allen as contralto soloist, and the Suites No. 2 and 3.

LOWELL, MA
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MUSIC

LOWELL—The combi
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One-Act Operas

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This Clipping F
NEW YORK, N
TIMES
JUL 1 0

Low Fares to Berkshire

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his Clipping From
ARTFORD, CONN.
TIMES

JUN 9 - 1953

shire Festival
Open Saturday

to The Hartford Times
. Mass. — The Berkshire
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Munch will open at Tan-
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Suites No. 2 and 3.

This Clipping From
LOWELL, MASS.
SUN

MUSIC

By ALFRED W. BURKE

LOWELL The combined efforts of two of Lowell's most [illegible] groups, the Lowell Art association and the Lowell Philharmonic Orchestral society, [illegible] each summer provide the city with an outstanding [illegible] event. This event, [illegible] annual outdoor pops" concert will again be presented. It is dated for July.

To make the event locally more significant the Art association and Philharmonic have each year set the date of the birth of the world famous painter, James McNeil Whistler, as the day for the outdoor concert.

Through the year, local art lovers and concert goers have welcomed the concert. Because of the favorable acceptance the concert has been established as a tradition as well as the outstanding social event of the summer season.

The committee members representing both groups have combined their ideas and intents to again assure Lowell of a wonderful evening of fine music. Each year the concert has grown in quality and entertainment value. It is logical to expect that the coming concert will again place Lowell high among those communities interested in advancing art and culture.

It is expected that the municipal band concert series will again hold the weekly spotlight. Though no announcement has been made yet concerning the series, July and August should bring to light a list of week-end concerts.

"Richard Coeur-de-Lion" (Richard the Lion-Hearted), an opera in three acts written shortly before the French Revolution by the prolific French composer, Andre-Ernest-Modeste Gretry, is announced by Boris Goldovsky as the major production of the Opera department of the Berkshire Music center in Tanglewood this summer. The Berkshire Music center is the summer school of music run as an adjunct to the Berkshire Festival by the Boston Symphony orchestra from July 11 to August 16.

The Gretry opera, which will be given in English, the J. M. Sedaine text translated by Mr. Goldovsky and Sarah Caldwell, had its premiere in Paris on October 21, 1784, was given its first American performance in Boston in 1797, and was subsequently heard in Philadelphia in 1798 and in New York in 1800. Two performances, staged by students of the Berkshire Music center, performed by student casts, with Mr. Goldovsky conducting a student orchestra, will be performed in the Theatre-Concert hall at Tanglewood, Lenox, Mass., on Monday and Tuesday evenings Aug. 10 and 11.

One-Act Operas

Mr. Goldovsky also announces an evening of three rarely-heard one-act operas, to be similarly performed on one bill on Aug. 3. Gluck's "L'Yvrogne Corrige" (The Drunkard Reformed), will have the English translation of Giovanni Cardelli which G. Schirmer, Inc., is publishing. Originally in two acts when it had its Vienna premiere in April, 1760, it has a libretto by L. Anseaume. So far as is known this will be its first American production. Claude Debussy's "L'Enfant Prodigue" (The Prodigal Son), which had its premiere in operatic form at Covent Garden, London, February 28, 1910, with a libretto by E. Guinand, was the composer's Prix de Rome cantata, published in 1884. Boston had the first American production in 1910 in French. "Une Education Manquee" (An Incomplete Education), of Emmanuel Chabrier, hitherto heard in the U. S. only with piano accompaniment, will be sung in English, in the translation of H[illegible] Reese. The Chabrier one-

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This Clipping From
NEW YORK, N. Y.
TIMES

JUL 10 1953

Low Fares to Berkshire Festival

[illegible] Railroad will offer [illegible] round trip [illegible] general admission [illegible] six Sunday [illegible] performances of the Berkshire [illegible] Festival, beginning [illegible] Trains will [illegible] Station on [illegible] at 8:20 o'clock and will return [illegible] at 11:30 P. M. The complete fare is $6.95.

Eagle July 9

Lenox

FRANK V. McCARTHY
Tel. 561-M

Jap Ambassador Due for Festival

LENOX—Among the guests at the Curtis Hotel during the Berkshire Festival season this summer will be Eikichi Araki, Japanese ambassador to the United States.

He will be accompanied here by his son and daughter-in-law, Mr. and Mrs. Funio Araki. They will be in Lenox from July 30 to Aug. 3 while they attend the Tanglewood concerts and also make the Curtis Hotel their headquarters for a tour of the Berkshires.

Tanglewood Sets Forum Series

LENOX—The public has been invited to a series of forums in Sedgwick Hall to be sponsored each Monday beginning next week by Tanglewood.

The forums are being organized by Aaron Copland, who will act as moderator. Instructors, heads of Departments and other officials of the Berkshire Music Center at Tanglewood will lecture each week on subjects within the category of music. A question and answer period will follow each week's lecture.

KNOXVILLE, TENN.
JOURNAL

JUN 21 1953

Music For F

This Clipping From
NEW HAVEN, CONN.
REGISTER

JUN 21 1953

MUSIC FOR EVERYBODY

Music Moves Outdoors With Coming Of Summer

By SIGMUND SPAETH

This is the time of year that music moves outdoors. Fortunately there is also a tradition that Summer music must be lighter and more popular than that heard indoors during the regular concert season.

There is no real reason why musical performances of the Fall and Winter should not also have their share of lightness and popularity. Perhaps the warm weather is merely used as an excuse to give the public what it secretly would enjoy at almost any time.

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NEWPORT NEWS, VA.
PRESS

JUN 21 1953

June 20 Eagle

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SCHENECTADY, N. Y.
GAZETTE

JUN 16 1953

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BERKSHIRE EAGLE

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NEWSDAY

JUN 23 1953

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[152]

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LOWELL, MASS.
SUN

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KNOXVILLE, TENN.
JOURNAL

JUN 21 1953

Music For F

By SIGMUND SPAF

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Moves Outdoors With Coming Of Summer

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This Clipping From
NEW YORK, N. Y.
TIMES

JUL 10 1953

Low Fares to Berkshire Festival

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BERKSHIRE EAGLE

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Jean Fraser, secretary a
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Patsy Hayes, of Philadelphi
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Lenox School, assisted
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with the chamber con-
1200-seat concert hall,
on Saturday evenings
afternoons, July 11-26.
Festival will mark the
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Columbia Broadcasting
part of its summer pro-
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Berkshire Festival will
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of the Florence, Salz-
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at 2:30 p. m. Charles
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s' season's six Sunday
Berkshire Festival pro-

This Clipping From
ARTFORD, CONN.
TIMES

JUN 9 - 1953

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Open Saturday

l to The Hartford Times
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a No. 28 with Hartfor
Allen as contralto solo
Suites No. 2 and 3.

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This Clipping From
LOWELL, MASS.
SUN

MUSIC

By ALFRED W. BURKE

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"Music under the stars" inevitably has an intriguing sound. But instrumental balance is not always satisfactorily attained outdoors. The combination of microphones on stage and airplanes overhead can produce some weird effects. Strings "al fresco" generally have to be amplified, while the wind-instruments consistently cut through any volume of orchestral sound. A final hazard is the ever-present possibility of sudden rain, bad for instruments and listeners alike.

Good Record

All things considered, the current record of Summer music in America is remarkably good, with the climate co-operating in a majority of cases. New York's annual Stadium concerts have been perhaps the most frequently affected by weather conditions, but the indefatigable Minnie Guggenheimer knows no such word as fail. This year she has worked out a plan for partial sponsorship, with various industrial firms contributing $1,000 each and receiving 1,000 tickets to distribute among their employes.

The famous Hollywood Bowl has fewer problems of a meteorological nature and more opportunities for spectacular effects. The Aspen Festival in Colorado, the Bevard in North Carolina, Central City, the Zoo Opera in Cincinnati, even Phil Maxwell's Chicagoland, Philadelphia's Robin Hood Dell and the historic Chautauqua series may all easily turn geographical advantages into musical ones.

The Berkshire Festival at Tanglewood, Mass., has had a consistent record of success, and the youthful Brandeis University at Waltham, Mass., has just completed another Festival of the Creative Arts, fittingly directed by the prodigious Leonard Bernstein. Boston's traditional "Pops," conducted by Arthur Fiedler, have the spirit of recreation and relaxation, even though they are technically indoor concerts.

"Summer is i-cumen in," as it did with that first part-song of the 13th century, and music loudly sings, not necessarily with the voice of the cuckoo.

The Edward MacDowell Association and the National Federation of Music Clubs have issued an interesting report on the practical celebration of Mrs. MacDowell's 95th birthday. Approximately 2,500 music lovers contributed a total of nearly $38,000 for the continued support of the MacDowell Colony in Peterborough, N. H.

The great majority gave less than $5 apiece, the minimum was 95 cents, representing the age of the composer's widow. The largest single gift came from the federation itself, along with the services of its executive secretary, Helen Havener, and her assistant, Helen Lindsay.

The underground reports that Debussy's "Pelleas and Melisande" will be presented at the Metropolitan Opera House November 27, with Theodore Uppman imported for the male title role opposite Nadine Conner.

This Clipping From
SCHENECTADY, N. Y.
GAZETTE

JUN 16 1953

Music Notes

By D. E. RITZ

THE BIG MUSICAL NEWS this week is the Schenectady Symphony's annual "Pop" concert set for Saturday at Daley field, Union College campus. The committee has been using various and devious means to try to secure appropriate weather for the annual out-door session under the direction of Anthony R. Stefan. Elaborate plans have been made for the serving of appropriate refreshments and via the grapevine we have heard that hot-dogs have been added to this year's menu. The hot coffee addicts will probably have to continue to carry their own. The calendar promises a growing moon but does nothing to assure us that anyone will see it. Barring a deluge, which the Lord forbid, we will be seeing you at Daley field.

* * *

THE SOUTHERN VERMONT ART CENTER at Manchester, Vt., will sponsor a series of Sunday afternoon concerts at 4 p.m. beginning July 5 and continuing through Sept. 6 The Vermont Chamber Orchestra with Stell Andersen as soloist will present the July 5 program. Other performances will be given July 12, Jan Gerbaty, pianist; July 19, Sigurd Rascher, saxophonist; July 26, Maria Leone, soprano and Giuseppe R. Lambiase, tenor; Aug. 2, the Trapp Family Singers; Aug. 16, Grant Johannesen, pianist; Aug. 30, Salvatore Baccaloni, basso buffo of the Metropolitan Opera Company, and Sept. 6, Giovanni Bagarotti, violinist. Inquiries should be directed to Miss Emily H. Brand at the Art Center.

* * *

THOMAS SCHERMAN, conductor of the Little Orchestra Society, is enough interested in new scores to be willing to try out a plan for getting them. Beginning Sept. 26 and continuing every other Saturday afternoon through the last week in March he will hold open house for composers. He is asking composers to arrange the appointments with him through the offices of the Little Orchestra Society, 35 West 53 street, New York 19.

* * *

ANDRE - ERNEST - MODESTE GRETRY'S "Richard Coeur - de - Lion" has been chosen for the major production of the Opera Department at the Berkshire Music Center at Tanglewood this summer.

The three-act opera was written shortly before the French Revolution and had its premiere in Paris Oct. 21, 1784. It was given its first American performance in Boston in 1797 and was presented in Philadelphia in 1798 and in New York in 1800.

The Tanglewood performance, set for the evenings of Aug. 10 and 11 at the Theatre-Concert Hall, will be in an English translation made by Director Boris Goldovsky and Sarah Caldwell. Leo Van Witsen will design the costumes and John Blankenchip the scenery.

Three one-act operas, rarely heard, have been chosen for performance on Aug. 3. They are Gluck's "The Drunkard Reformed" in an English translation by Giovanni Cardelli; Claude Debussy's "The Prodigal Son" and Emmanuel Chabrier's "An Incomplete Education" in a translation by Henry Reese.

Tickets for the student performances of the operas are not sold publicly but are available to Friends of the Berkshire Music Center, whose contributions help the school maintained by the Boston Symphony Orchestra.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUN 11 1953

One-Act Operas Commissioned In Experiment at Tanglewood

Tanglewood will make an experiment this summer, which, if successful, may set a pattern for other institutions. It is offering commissions to two or three young composers within the next few weeks to write one-act operas at the Berkshire Music Center.

The Koussevitzky Music Foundation, at the request of Charles Munch, director of the school, has supplied $1500 to make grants of $750 each to two composers, who will come to Tanglewood for the summer, as guests of the center. They will have for their guidance and help the faculty of the opera and composition department. A third grant will be made if a third composer with qualifications for writing an opera appears.

Aaron Copland, assistant director of the school; Howard Hanson, of the Eastman School of Music, Rochester; and Leonard Bernstein, head of the orchestra and conducting department and composer of the music for the current Broadway production, "Wonderful Town," will recommend candidates and Boris Goldovsky, opera department head, will make the final choice.

Ready for 1954

The composers will be expected to complete a portion of their operas this season and to finish them for performance at Tanglewood in the summer of 1954. Mr. Bernstein's production of "Trouble in Tahiti," revised at Tanglewood after the premiere at Brandeis University, Waltham, and presented at the end of last summer, helped to set the pattern for the experiment.

The Koussevitzky Foundation, which granted an additional $1250 for living expenses of five students at Tanglewood this summer, made the operatic grant with the statement that the late Serge Koussevitzky, who set up the foundation, was vitally interested in the development of operatic art and training in this country," as is Mrs. Koussevitzky, the foundation's president.

GARDEN CITY, L. I., N. Y.
NEWSDAY

JUN 23 1953

New England Tour Takes In All Six States

The last leg of the trip tours the Berkshires with a visit at Lenox, Mass., the site of the Berkshire Music Festival in late July and early August. The concerts held here are attended by thousands.

M19

This Clipping From
NEW YORK, N. Y.
TIMES

JUL 10 1953

Low Fares to Berkshire Festival

The New Haven Railroad will offer [illegible] round trip [illegible] general admission [illegible] six Sunday Berkshire [illegible] performances, of the [illegible] Festival, beginning [illegible] end. Trains will [illegible] Central Station on [illegible] at 8:20 o'clock and will return [illegible] at 11:30 P. M. The complete fare is $6.95.

NEWPORT NEWS, VA.
PRESS

JUN 21 1953

June 20 Eagle

Single Sale Now

For Each Concert of the

BERKSHIRE FESTIVAL

by the BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director

Theatre Concerts—Sat. Eves., Sun. Afts.—July 11, 12—18, 19—25, 26; $4 and $5
Shed Concerts—Fri. and Sat. Eves., Sun. Afts.—July 31—Aug. 1, 2;
Aug. 7, 8, 9; 14, 15, 16
$2.50, $3, $3.50, $4, $5.50, Box Seats, $6.50
Address Festival Office, Tanglewood, Lenox, Mass. Phone Lenox 600

[152]

HOLLYWOOD, CAL.
CITIZEN-NEWS
JUN 27 1953

MUSICAL SCORE

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* * *

Eagle July 6, 1953

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'Deeply Impressed'

"The whole world is deeply impressed by the great interest in music and its evolution in this wonderful country, especially among the youth," the conductor said. "Of all the arts, it is yours, without doubt, that creates the links that unite all the people. You will work to bring men together, and not to divide them. Do not use music," he said, "but serve it. Make music with all your intensity, with all your conviction, with fire and flame. Play and express what you feel, frankly, without shame. I hate this objectivity so often recommended today."

Mr. Munch asked the audience to rise for a moment of silence in memory of his predecessor the late Dr. Serge Koussevitzky, who founded the school and until his death in 1950 was its director.

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Dr. Lewis Perry, chairman of the Society of Friends of the Berkshire Music Center and an orchestra trustee, presided. He spoke of the growth in 10 years of the physical plant at Tanglewood, and stated that 10 per cent of the members of major orchestras in the country had been students there.

Hugh Ross, choral conducting head, led the student body in Randall Thomson's "Alleluia," written for the opening of the school in 1940 and repeated at each opening ceremony. Later, tea was served in the garden.

This Clipping From
NEW YORK, N. Y.
POST

JUL 7 - 1953

Escorted Tours Scheduled

Escorted tours to the Berkshire Music Festival are featured by Ski Bird Tours July 10 to Aug. 16, offering departures every Friday at 1 and 6:30 p.m. from New York City.

BOSTON, MASS.
HERALD

JUL 5 - 1953

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This Clipping From
NEW YORK, N. Y.
TIMES

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Full agreement will first be reached on subject matter, libretto and other technical details. By the end of the Tanglewood summer session it is expected that parts of the operas will be completed and ready for experimental staging.

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Bo[illegible]onia

Music News
May / June 1953

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Musical [illegible]
THURSDAY, JULY 9, 1953

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NEW YORK, N.
TIMES

JUN 28 195

In July

A list of even
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NEW HAVEN, CONN.
REGISTER
JUN 28 1953

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"It is our earnest hope
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Here is the schedule of
Boston Symphony in the Th
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(Lukas Foss, soloist) 6.
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Suite No. 3.
Saturday, July 18, 8:30 P.
136; Mozart: Symphony
Stern and Joseph de
Nachtmusik; Mozart: Sy
Saturday, July 25, 8:30 P.
conductor; Haydn: Sym
"Military."
Sunday, July 26, 2:30 P.
mento after Couperin,
Prokofieff: "Classical
Monde." Following B
Cantata with Narrator,
by the composer (Vera

* * *

HOLLYWOOD, CAL.
CITIZEN-NEWS
JUN 27 1953

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Music News May/June 1953

Bostonian[illegible] Tour

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Foundat[illegible] [illegible]onsors Premier[illegible]

The [illegible] [illegible]vitzky Music Found[illegible] [illegible] Library of Congress [illegible] [illegible]ssevitzky Music Founda[illegible] [illegible]ve an orchestral concert [illegible] [illegible]ance of the tenth anniversary [illegible] the Koussevitzky Music Founda[illegible] Inc. on March 29 in Town Hall [illegible] New York City. Leonard Bernstein was the conductor and Ruth Poss[illegible] the soloist.

The Edward Burlingame Hill Prelude for Orchestra received its world première, Luigi Dallapiccola's Tartiniana for violin and orchestra its American première, and a Concertino for Orchestra, Opus 30, by Nikolai Lopatnikoff and a Symphony for Classical Orchestra by Harold Shapero had their New York premières. All of these works were commissioned by the Foundation. Tape recordings of the works were made by New York City's radio station WNYC; they are available for broadcasts to member stations of the National Association of Educational Broadcasters.

Berkshire Stresses Group Experience

The eleventh season of the Berkshire Music Center will be held at Tanglewood under the leadership of Charles Munch, music director of the Boston Symphony Orchestra. It will be a six week session starting July 5 and continuing through August 16 with a faculty that includes the principals of the Boston Symphony Orchestra. The courses of study emphasize group performance; students participate actively in orchestra, chamber music, choral or operatic performances. Individual instruction is given only as it relates to group performance, in sectional rehearsals for orchestra, and in coaching for chamber music, lieder, and operatic roles. Director of the faculty is Charles Munch, assistant director Aaron Copland, and Dean is Ralph Berkowitz.

Millbrook Round Table

THURSDAY, JULY 9, 1953

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Music News

Tour

May / June 1953

Symphony Orchestra transcontinental tour on a five week ... erts. The orchestra ... ur, will play ... the ... ore than sevent... hond, Virginia ... since 1915, west ...

Sponsors

Koussevitzky ... d the Library ... Koussevitzky ... nc. gave an ore... servance of th... the Koussevitz... n Inc. on Mar... New York City ... was the conduc... the soloist.

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Stresses Experience

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JULY 9, 1953

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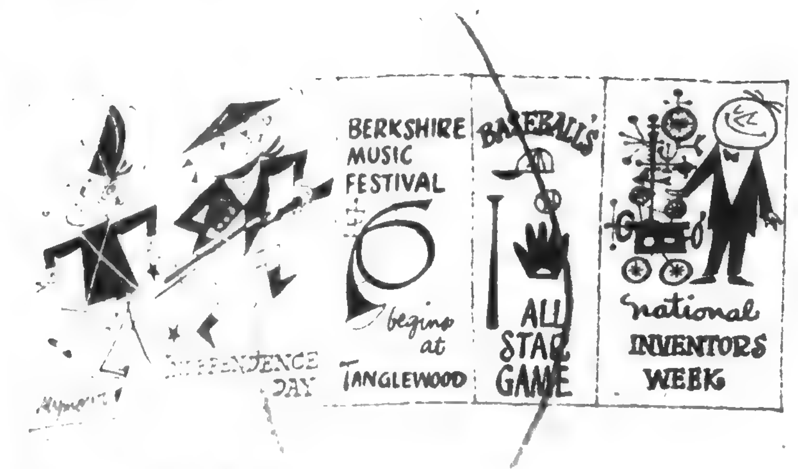
NEW YORK, N. Y.
TIMES



In July

A list of events, anniversaries and other notable dates next month.

11 Berkshire Music Festival, Tanglewood, Mass. ... 1798: Modern ... Corps created ... "Captain Jinks of the Horse Marines./I often live beyond my means;/ I sport young ladies in their teens./ To cut a swell in the army."—William Lingard, 1869).

NEW HAVEN, CONN.
REGISTER

JUN 21 1953

HARTFORD, CONN.
TIMES

JUN 27 1953

2 Operas Commissioned In New Tanglewood Plan

LENOX, Mass.—For the first time in its 10 years of practical assistance to young American musicians, the Berkshire Music Center at Tanglewood in Lenox, unique in being the only music school maintained by a symphony orchestra in this country, in this case the Boston Symphony, will experiment with commissioning new operas by American composers.

The plan, evolved by Boris Goldovsky, head of Tanglewood's opera department, and with the practical assistance of the Koussvitzky Music Foundation, is being put into effect immediately, at the start of the Berkshire Music Center's 11th six-week Summer session July 5, and Mr. Goldovsky hopes it will bear fruit by the Summer of 1954, when the completed works will be performed during the Berkshire Festival concerts by student casts, mounted and staged by student technicians, with a student orchestra performing.

From recommendations made by American composers Aaron Copland, Howard Hanson and Leonard Bernstein, Mr. Goldovsky announces that commissions have been awarded to Leonard Rosenman, New York City, and to Louis Mennini, Rochester.

Each composer will receive a cash award of $750 from the Koussevitzky Music Foundation grant of $1,500 towards the project.

Messrs. Rosenmen and Mennini will be guests of the Berkshire Music Center through this season and will commence work upon their operas, with the advice and guidance of the opera department's faculty and staff at their disposal during creation. Full agreement will first be reached on the subject matter, scenario, libretto, the orchestral means, all scenic and technical detail.

By midsummer it is expected the composers will have certain fragments completed so they can be experimented with; in collaboration with technicians on costumes, scenery, makeup, lighting, orchestra. By the end of the Summer it is hoped the framework of the operas will be substantially set, thereupon the composers will have almost a full year to complete their works for performance during the Summer of 1954.

BUFFALO, N. Y.
NEWS

JUN 24 1953

MUSIC FOR EVERYBODY

By Sigmund Spaeth

Americans Enjoy Hearing Music Played in Great Outdoors

Chautauqua Series and Hollywood Bowl Testify to Popularity of Summer Concerts

The Berkshire Festival at Tanglewood, Mass., has had a consistent record of success, and the youthful Brandeis University at Waltham, Mass., has just completed another Festival of the Creative Arts.

"Summer is i-cumen in," as it did with that first part-song of the

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NEW YORK, N. Y.
HERALD TRIBUNE

JUN 28 1953

Two Operas Commissioned

Special to the Herald Tribune

LENOX, Mass., June 27.—Leonard Roseman, of New York, and Louis Mennini, of Rochester, N. Y., have been commissioned to compose two operas for production here next summer by the Berkshire Music Center at Tanglew[illegible]

Both composers, who will receive $750 each from the Koussevitzky Foundation, will be guests of the center during this summer's session which begins July 5 and will have th eassistane cof its opera department's faculty and staff at their disposal.

by Bori[illegible] [illegible]ad of the depar[illegible] [illegible]eement will first be reached on the subject, Libretto, orchestra and scenic and technical details of the operas.

By midsummer, it is expected that parts of the operas will be ready as subjects for stage and technical experiments, and the framework of the operas, it is hoped, will be substantially set by the end of the summer. The two composers were chosen from recommendations made by Aaron Copland, Howard Hanson and Leonard Bernstein.

NEW HAVEN, CONN.
REGISTER

JUN 28 1953

MUSIC

Berkshire Music Center Awards Given Composers

By GORDON E. ARMSTRONG

The Berkshire Music Center, the only music school in the country maintained by a symphony orchestra, will inaugurate a new program this Summer designed to further progress in the field of American opera. Boris Goldovsky, the dynamic head of the Tanglewood opera department, has persuaded the Koussevitzky Music Foundation to award commissions to two young American composers for new works, as a part of this innovation in the school's work.

Leonard Rosenman, of New York City, and Louis Mennini, of Rochester, N. Y., are the two young composers who have received the awards on recommendations by American composers, Aaron Copland, Howard Hanson, and Leonard Bernstein. Each composer will receive a cash award of $750 from the Koussevitzky Music Foundation grant of $1,500 toward the project.

Both Rosenman and Mennini will be in residence at Tanglewood during the six week sessions which get under way at the school next Monday. The full facilities of the opera department will be placed at their disposal and with the assistance of the department's faculty and staff, the young composers are expected to set the framework of their new operas which, according to the plan, will be ready for performance next Summer. All the important details concerning subject matter, scenario, libretto, etc., will be worked out at the coming sessions. By midsummer it is expected that the composers will have certain fragments completed so that these may be experimented with, in collaboration with technicians on costumes, scenery, makeup, lighting, and orchestra. Rosenman and Mennini will then have a full year in which to complete their works.

"It is our earnest hope this unique plan of assistance by experts during the first throes of composition", Goldovsky explains, "will produce some workmanlike and effective theater pieces suitable to the performing talents available at Tanglewood, with all technical difficulties solved in advance".

Here is the schedule of the opening programs to be given by the Boston Symphony in the Theater-Concert Hall at Tanglewood:

Saturday, July 11, 8:30 P. M.—Bach: Brandenburg Concertos 1, 2, 3, 5 (Lukas Foss, soloist) 6.

Sunday, July 12, 2:30 P. M.—Bach: Cantata No. 78 ("Jesu, der du meine Seele"), Hugh Ross, conductor; Bach: Suite No. 2; Bach: Suite No. 3.

Saturday, July 18, 8:30 P. M.—Mozart: Divertimento for Strings, K. 136; Mozart: Symphony Concertante for Violin and Viola (Isaac Stern and Joseph de Pasquale, soloists); Mozart: Eine kleine Nachtmusik; Mozart: Symphony in C major, "Jupiter," K. 551.

Saturday, July 25, 8:30 P. M.—Haydn: St. Theresa Mass, Hugh Ross, conductor; Haydn: Symphony No. 95; Haydn: Symphony No. 100, "Military."

Sunday, July 26, 2:30 P. M.—Broadcast by CBS: Strauss: Divertimento after Couperin, Op. 86; Ravel: Le Tombeau de Couperin; Prokofieff: "Classical Symphony"; Milhaud: "La Creation du Monde". Following Broadcast; Foss: "A Parable of Death," Cantata with Narrator, Chorus, Tenor, and Orchestra, conducted by the composer (Vera Zorina, Narrator).

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[154]

This Clipping From
NEW BEDFORD, MASS.
STANDARD-TIMES

JUN 14 1953

Programs Are Announced By Berkshire Music Center

Special to The Standard-Times

LENOX, June 13 — Summer music programs at the Berkshire Festival have been announced by Charles Munch, conductor of the Boston Symphony Orchestra and music director.

Concerts in the theater-concert hall will begin at 8:30 p. m. on Saturdays, 2:30 p. m. on Sundays. Program for these concerts:

Saturday July 11—Charles Munch

Brandenburg Concertos .... Bach
No. 1, in F
No. 2, in F (with flute, oboe, trumpet and violin)
No. 3, in G (strings)
No. 5, in D (with piano, flute and violin)
No. 6, in B-flat (strings)

Sunday July 12—Charles Munch

Cantata No. 28 .... Bach
with chorus and soloists
(Conducted by Hugh Ross)
Suite No. 2 in B minor ..... Bach
for Flute and Strings
(Soloist: Doriot Anthony)
Suite No. 3, in D major ..... Bach

Saturday July 18 — Charles Munch

Divertimento in D, for Strings (K.136) .... Mozart
Concerto for Violin, in G (K. 216) Mozart
(Soloist: Isaac Stern)
Serenade for Thirteen Winds (K. 361) .... Mozart
Symphony in D ("Prague") (K. 504) .... Mozart

Sunday July 19 — Charles Munch

Overture to "Figaro" .... Mozart
Sinfonia Concertante, ... Mozart
for Violin and Viola (K. 364)
(Soloists; Isaac Stern and Joseph de Pasquale
Eine kleine Nachtmusik (K. 525) Mozart
Symphony in D major ("Jupiter") (K. 551) .... Mozart

Saturday July 25 — Charles Munch

Theresa Mass .... Haydn
with chorus and soloists
(Conducted by Hugh Ross)
Symphony in C minor, No. 95 . Haydn
Symphony in G ("Military"), No. 100 .... Haydn

Sunday July 26 — Charles Munch

Divertimento (after Couperin), Op. 86 .... Strauss
"Le Tombeau de Couperin," Suite Ravel
"Classical" Symphony, Op. 25 .. Prokofieff
"La Creation du Monde" ...... Milhaud
"A Parable of Death" .... Foss
(Conducted by the composer)
(Narrator: Vern Zorina)

Concerts in the shed are split into three series, A, B and C. Programs for the trio follow:

SERIES A

Friday July 31 — Charles Munch

Overture to "Leonore," No. 3 .. Beethoven
Violin Concerto in E minor .. Mendelssohn
(Soloist: Zino Francescatti)
"Appalachian Spring" .... Copland
"Bolero" .... Ravel

Saturday Aug. 1 — Charles Munch

Overture to "Manfred" .... Schumann
Piano Concerto No. 2 .... Foss
(The composer as soloist)
Symphony No. 4, "Italian" Mendelssohn
Symphonic Metamorphosis of Themes by Weber .... Hindemith

Sunday Aug. 2 — Pierre Monteux

Pierre Monteux, guest conductor

CHARLES MUNCH

Serenade for Strings ...... Tchaikovsky
Symphony No. 5, in E minor Tchaikovsky
Piano Concerto No. 1, in B-flat minor .... Tchaikovsky
(Soloist: Jorge Bolet)

SERIES B

Friday Aug. 1 — Charles Munch

"Romeo and Juliet," Dramatic Symphony .... Berlioz
(With chorus and soloists)

Saturday Aug. 8 — Leonard Bernstein
Koussevitzky Memorial Concert

Prelude to "Khovanstchina" Moussorgsky
"Sheherazade" for Soprano and Orchestra .... Ravel
Symphony No. 2 ("Resurrection") .. Mahler
(With chorus and soloists)
(Soloist: Jennie Tourel)

Sunday Aug. 9 — Charles Munch

Symphony No. 5, in B-flat ...... Schubert
Adagio for Strings .... Barber
"Don Quixote" .... Strauss
(with cello and viola solo)
Concerto for Cello, No. 1 ...... Milhaud
Overture to "Tannhauser" .. Wagner
(Soloist: Gregor Piatigorsky)

SERIES C

Friday Aug. 14 — Charles Munch

Requiem .... Brahms
(with chorus and soloists)

Saturday Aug. 15 — Leonard Bernstein

Symphony No. 4, in A minor ..... Sibelius
Sinfonia India .... Chavez
Symphony No. 2, in D major .... Brahms

Sunday Aug. 16 — Charles Munch

Symphony in B minor ("Unfinished") .... Schubert
Bouree Fantasque .... Chabrier
Prelude and Love-Death, "Tristan und Isolde" .... Wagner
A Siegfried Idyll .... Wagner
"Die Meistersinger von Nurnberg" Wagner
Excerpts from Act III
Piano Concerto for the Left Hand .. Ravel
(Soloist: Seymour Lipkin)
"La Valse" .... Ravel

DALLAS, TEX.
NEWS

JUL 2 1953

French Opera To Add 'Fillip' At Berkshire

NEW YORK, July 1 (UP).—The opera department of the Berkshire Music Center is readying "Richard the Lion-hearted," by Andre Ernest Modeste Gretry, for performances in the Theatre-Concert Hall at Tanglewood, Lenox, Mass., Aug. 10 and 11.

The music center is the summer music school which is part of the annual Berkshire Festival conducted by the Boston Symphony and contributing musical organizations and musicians. The revival of a Gretry opera was calculated to give this year's festival an unusual fillip.

Gretry was the most prolific opera composer of his day, which was just before the French revolution. Richard had its premiere in Paris in 1784, its first American performance in Boston in 1797.

Boris Goldovsky, head of the opera department, also revealed that his students are preparing three one-act operas for presentation one behind another on Aug. 3. They are Gluck's "L'Yveogne Corrige"—"The Drunkard Reformed," Debussy's "L'Enfant Prodigue," and Chabrier's "Une Education Manquee."

ATLANTA, GA.
JOURNAL-CONSTITUTION

JUL 5 1953

Boston Orchestra To Open Festival At Tanglewood

The Berkshire Festival at Tanglewood, Lenox, Mass., will open with a concert by the Boston Symphony Orchestra on Saturday evening. Charles Munch, music director, is offering a Bach program. Each Saturday evening and Sunday afternoon during July the concerts will feature works of Mozart, Strauss, Milhaud, Ravel and Haydn. The 11th session of the Berkshire Music Center held at Tanglewood opened on Saturday and will continue for six weeks, concluding on Aug. 16. The center is under the leadership of Charles Munch.

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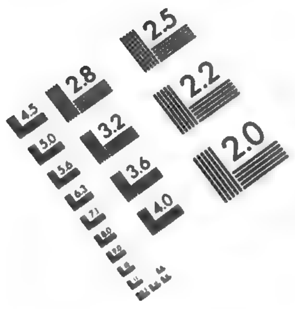
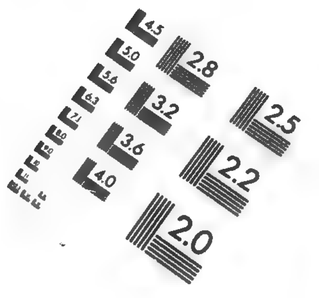

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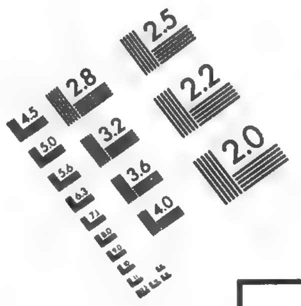
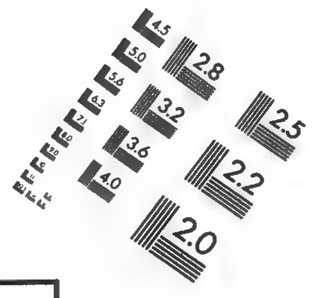
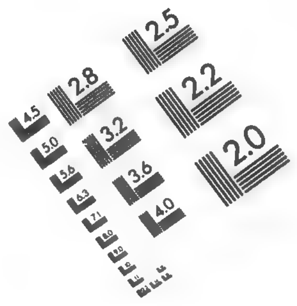
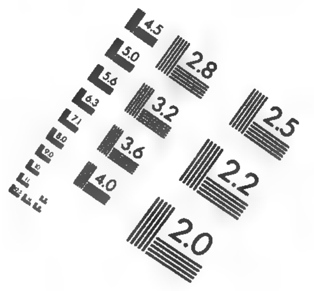

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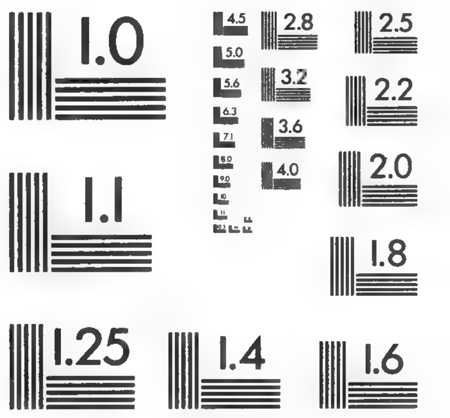

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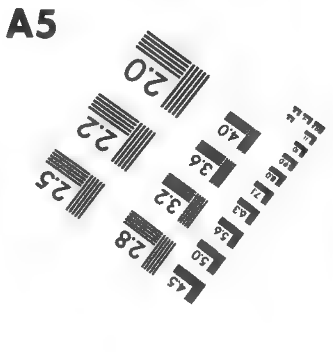
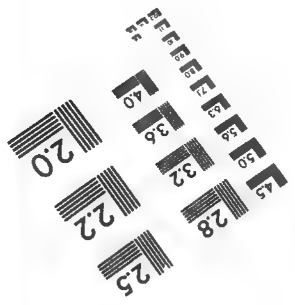

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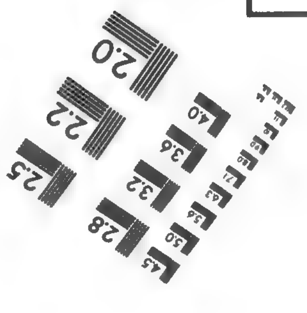
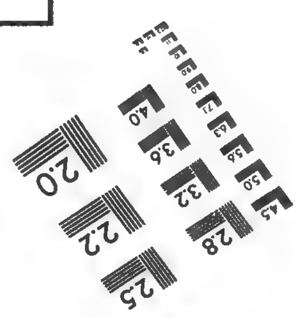

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L'ACTION CATHOLIQUE
Organ de
Action Social Catholique
Rédaction et Administration
Place Jean-Talon Québec

L'ACTION CATHOLIQUE

24 PAGES
8 EN COULEURS

Vol XV N

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"Instaurare omnia in Christo"

Dimanche, 28 juin 1953

TANGLEWOOD: LE PARADI

● A Tanglewood, le nombre des voitures stationnées donne une petite idée du nombre des auditeurs. Le triangle blanc, en forme de piano à queue, c'est la "shed"; au fond. le Stockbridge Bowl. (Lire l'article en page 3).

TIDINGS FROM TANGLEWOOD

Each year since 1945, attendance at the Berkshire Music Festival has steadily and substantially increased. Already the 1953 sale of tickets of weekend concerts (July 11-August 15) has exceeded that of 1952, requiring extension of time for the subscription sale.

The conductors will be Charles Munch, Pierre Monteux and Leonard Bernstein. The soloists include Lukas Foss, Jennie Tourel, Piatigorsky and Seymour Lipkin, all against the background of the full Boston Symphony Orchestra of 104 pieces.

Perhaps a great percentage of those who attend these magnificent, justly famed concerts come for the music alone. On the other hand, who knows? Maybe no one but the critics come for the music alone. For others who demand more than that, there is much more to experience. Music out of doors, by moonlight, under the stars and amid the quiet hills is more than music alone. One must add to that the spell of summer, of gay companionship; of the knowledge that in the crowd at Tanglewood are devotees from Hawaii, Canada, Mexico mingling with folk from every state in the Union. Several times the ex-Empress of Austria came with her family. One summer, the future Queen of Holland sat at intermission penning daisies in her golden hair. Everyone loves music under the stars.

If one gets hungry or thirsty there is plenty of food and refreshments to be had. And on the journey home—for most in attendance a fairly long ride—there are places to stop for quiet supper or supper-dancing. Music at the Festival is the great lure, but there surely are many other inducements for attending the annual Festival.

For the first time in its ten years of practical assistance to young American musicians, the Berkshire Music Center at Tanglewood, which is unique in being the only music school maintained by a symphony orchestra in this country, in this

n Symphony Orche ment with commis eras by American missions have been onard Rosenman, d to Louis Men ch composer will rd of $750 from sic Foundation the project. and Mennini the Berkshire this season, k upon their ce and guid department's their disposal

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This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
JUN 28 1953

Berkshire Footlights

The Berkshire Playhouse in Stockbridge goes from drama to comedy in its second week begin-

CARLOS CHAVEZ

ning tomorrow night. It will be the popular Edward Andrews in F. Hugh Herbert's "The Moon Is Blue". Sharing the applause will be the talented Gaye Jordan, who contributed much to the Playhouse's success in recent seasons. The young protege of Billy Miles first came into her own as the star of "Peg O' My Heart" when it was staged in Stockbridge.

Elsie Ferguson proved that she had lost none of her talent as appeared at the Berkshire Playhouse in the Premiere of "And Two Make Four" last week. Courtney Abbott's play for acting on both the part of Miss Ferguson and her co-star, Anthony Kemble Cooper.

Preliminary activities are beginning to step up in tempo at Tanglewood in Lenox. The Berkshire Music Center is unique in that it will experiment with commissioning new operas by American composers. Evolved by Boris Goldovsky, head of the opera department, the plan will be put into effect with the opening of the Center's 11-week session a week hence. It is hoped that it will bear fruit by the summer of 1954, when the completed works will be performed during the Berkshire Festival Concerts by student casts, mounted and staged by student technicians, and with a student orchestra performing.

Initial commissions have been awarded to Leonard Rosenman of New York City and N.Y. They will receive a cash award of $750 from the Koussevitzky Music Foundation and will be guests at the Center through this season when they will begin work on their operas. The advice and guidance of the opera department's faculty and staff will be at their disposal.

The distinguished Mexican composer and conductor, Carlos Chavez, will be the guest composer with the conducting class of the Berkshire Music Center this season. He is conductor of the Mexico City Symphony. President Aleman of Mexico named him Minister of Fine Arts of Mexico. Mr. Chavez's "Sinfonia India" will be featured at the August 15 concert of the Berkshire Festival in the shed at Tanglewood.

When the 12th Dance Festival opens at Jacob's Pillow next Friday and Saturday the spectators will be welcoming back two ballet stars who were last on the Berkshire scene in 1951. Melissa Hayden and Michael Maule will be seen in the pas de deux, "Don Quixote", and excerpts from Tschaikowsky's "Swan Lake". The former served to introduce the Spanish idiom in the Bolshoi Theater in Moscow back in 1869. It is interesting also to note that "Swan Lake" was originally done in the same theater n 1877. Immedately after her appearances at the Pillow, Miss Hayden leaves for London to dance a four-week engagement wth Ballet Theater in Covent Garden.

Speaking of travel, it makes Ted Shawn happy to realize that his dance Utopia in the Berkshire Hills has become so famous that dancers are willing to come from all parts of the world this summer just to fulfill engagements at this Dance Festival. There is the Lester Horton Co. that arrives this week from California, another unit arrives later from Canada, and Virginia Tanner is bringing a group from the Children's Dance Theater in Salt Lake City, Utah, for a lecture demonstration on Sunday, July 19.

Joan Crawford has been named honorary chairman of Los Angeles' Independence week seeing-eye drive. Now starring in "Torch Song," the actress has been presented a scroll announcing her selection for the post which she will hold during Guid Dog Week, July July 19.

E. H. T

[155]

This Clipping From
BOSTON, MASS.
HERALD
JUN 27 1953

Two Young Composers Commissioned To Write Tanglewood Operas for '54

LENOX, June 26 (AP) — Two youthfl composers have been commissioned by the Berkshire Music Center to write new operas for presentation at the 1954 Tanglewood season, the center announced today.

Leonard Rosenman of New York city and Louis Mennini, Rochester, N. Y., will receive grants of $750 each from the Koussevitzky Music Foundation.

Boris Goldovsky, director of Tanglewood's opera department, said the commissions were an experiment by which "it is our earnest hope this unique plan of assistance by experts during the first throes of composition will some workmanlike and effective theater pieces."

Rosenman's compositions have been performed by the Composers' Forum, San Francisco, at the University of California and by the League of Composers, New York city.

Mennini, 32, is a native of Erie Pa., and studied music at Oberlin College. He is a teacher at the Eastman School of Music, University of Rochester. and previously taught at the University of Texas In 1949, he won the National Institute of Arts and Letters awa

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EWOOD

Two youthful composers have kshire Music Center to writ the 1954 Tanglewood seas

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Messrs. Rosenmen and Mennini will be guests of the Berkshire Music Center through this season, and will commence work upon their operas, with the advice and guidance of the opera department's faculty and staff at their disposal during creation. Full agreement will first be reached on the subject matter, scenario, libretto, the orchestral means, all scenic and technical detail.

By midsummer it is expected the composers will have certain fragments completed so they can be experimented with, in collaboration with technicians on costumes, scenery, makeup, lighting, orchestra. By the end of the summer it is hoped the framework of the operas will be substantially set, thereupon the composers will have almost a full year to complete their works for performance during the summer of 1954.

Eye to Future

"It is our earnest hope this unique plan of assistance by experts during the first throes of composition," Goldovsky explains, "will evolve some workmanlike and effective theater pieces, suitable to the performing talents available at Tanglewood, with all technical difficulties solved in advance."

From the beginning of the Berkshire Music Center the opera has been an important function of the school whose founder, the late Dr. Serge Koussevitzky, was much interested in musical theater. Mr. Goldovsky has been head of the opera department since 1946. Under his tenure such novel works have been performed in past summers at Tanglewood as Benjamin Britten's "Peter Grimes" (1946) and "Albert Herring" (1949), Mozart's "Idomeneo" (1947), "La Finta Giardiniera" (1950) and "Titus" (1952); Ibert's "Le Roi d'Yvetot" (1950); Rossini's "The Turk in Italy" (1948); Gluck's "Iphigenia in Tauris" (1949) Tchaikowsky's "Pique Dame" (1951).

In the season about to open, the opera department will produce Gretry's "Richard Coeur-de-Lion" on Monday and Tuesday evenings Aug. 10 and 11, and three one-act operas on Monday, Aug. 3: Gluck's "L'Yvrogne Corrige," Debussy's "L'Enfant Prodigue" and Chabrier's "Une Education Manquee."

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hfield Meeting

rtha Field Featured During ainment

Tanglewood, Lenox. "Romance" b Debussy, "Apres un Reve" and "S cilienne" by Faure, a suite, "Song of Spain" by Nin including "Monta nesa," "Tonada Murcianna," "Sac ta" and "Granadina" were in Mis Field's group.

Mrs. Richard E. Field of Sout Ashfield, a graduate of the New England Conservatory of Music and a teacher of piano, was accompanist. Mrs. Donald F. Howes of Ashfield, president of the Shelburne Falls Woman's Club, introduced the musicians. She also gave a short dramatic reading.

Women's clubs represented at the meeting were the Amherst, Athol, Charlemont, Greenfield, South Deerfield, Sunderland, Shelburne Falls, Turners Falls, Orange, North Adams, Lake Pleasant, Ware and Williamsburg.

Luncheon was served by the Junior Ladies' Circle of the church. The next meeting will be in Orange in October.

L'ACTION CATHOLIQUE
Organe de
l'Action Sociale Catholique
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Vol XV No

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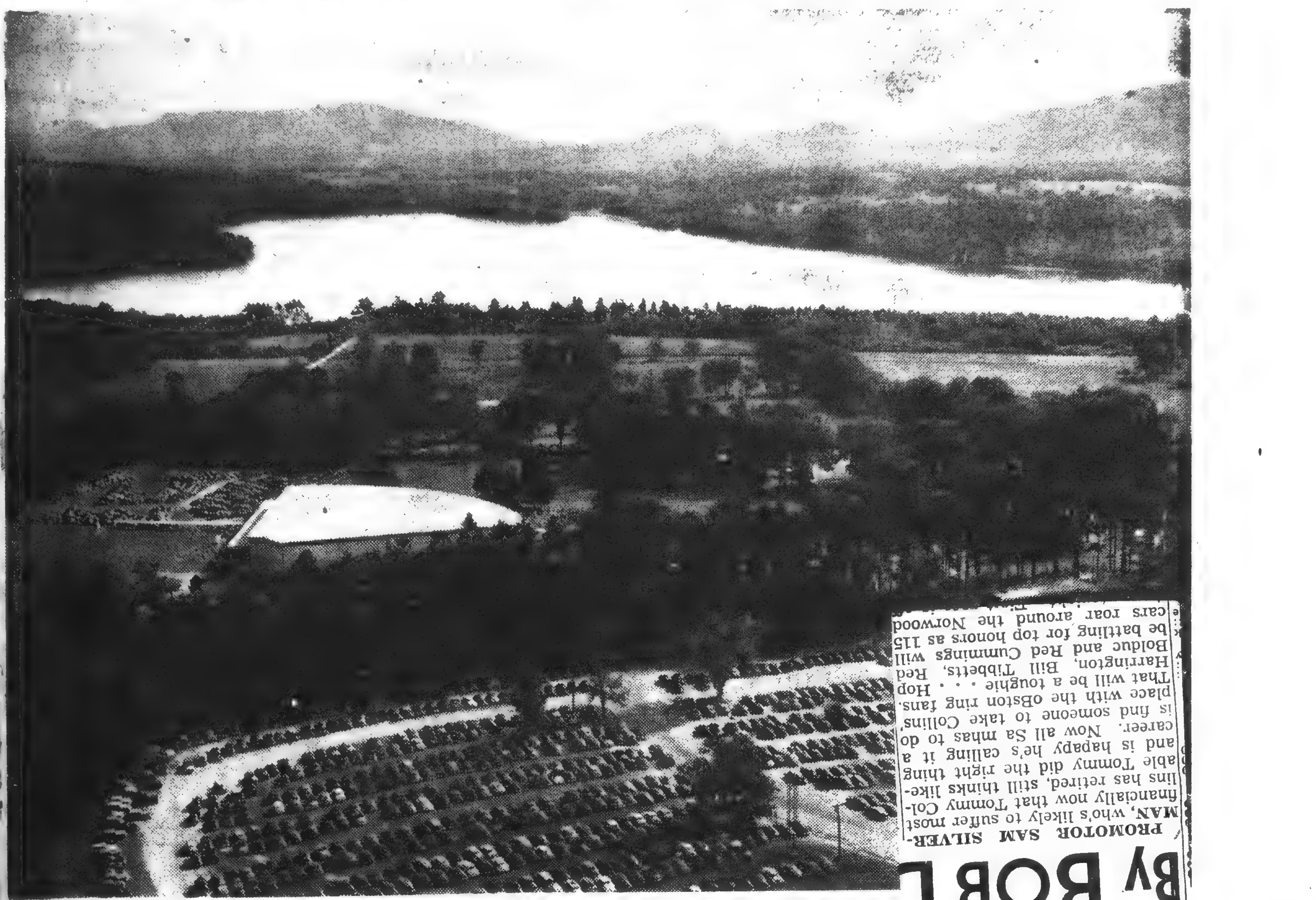
"Instaurare omnia in Christo"

Dimanche, 28 juin 1953

TANGLEWOOD: LE PARADIS DE



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SPRINGFIELD, MASS.
REPUBLICAN
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E. H. T

[155]

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This Clipping From
WORCESTER, MASS.
TELEGRAM
JUN 27 1953

Around New England

2 TO WRITE OPERAS FOR TANGLEWOOD

LENOX, Saturday (AP)—Two youthful composers have been commissioned by the Berkshire Music Center to write new operas for presentation at the 1954 Tanglewood season, the center announced yesterday.

Leonard Rosenman of New York City and Louis Mennini, Rochester, N. Y., will receive grants of $750 each from the Koussevitzky Music Foundation.

Boris Goldovsky, director of Tanglewood's opera department, said the commissions were an experiment by which "it is our earnest hope this unique plan of assistance by experts during the first throes of composition will evolve some workmanlike and effective theater pieces."

Rosenman's compositions have been performed by the Composers' Forum, San Francisco, at the University of California and by the League of Composers, New York City.

Mennini, 32, is a native of Erie, Pa., and studied music at Oberlin College. He is a teacher at the Eastman School of Music, University of Rochester, and previously taught at the University of Texas. In 1949 he won the National Institute of Arts and Letters award.

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Organe de
l'Action Sociale Catholique
Rédaction et Administration
Place Jean-Talon Québec

L'ACTION CATHOLIQUE

24 PAGES
8 EN COULEURS

Vol XV No

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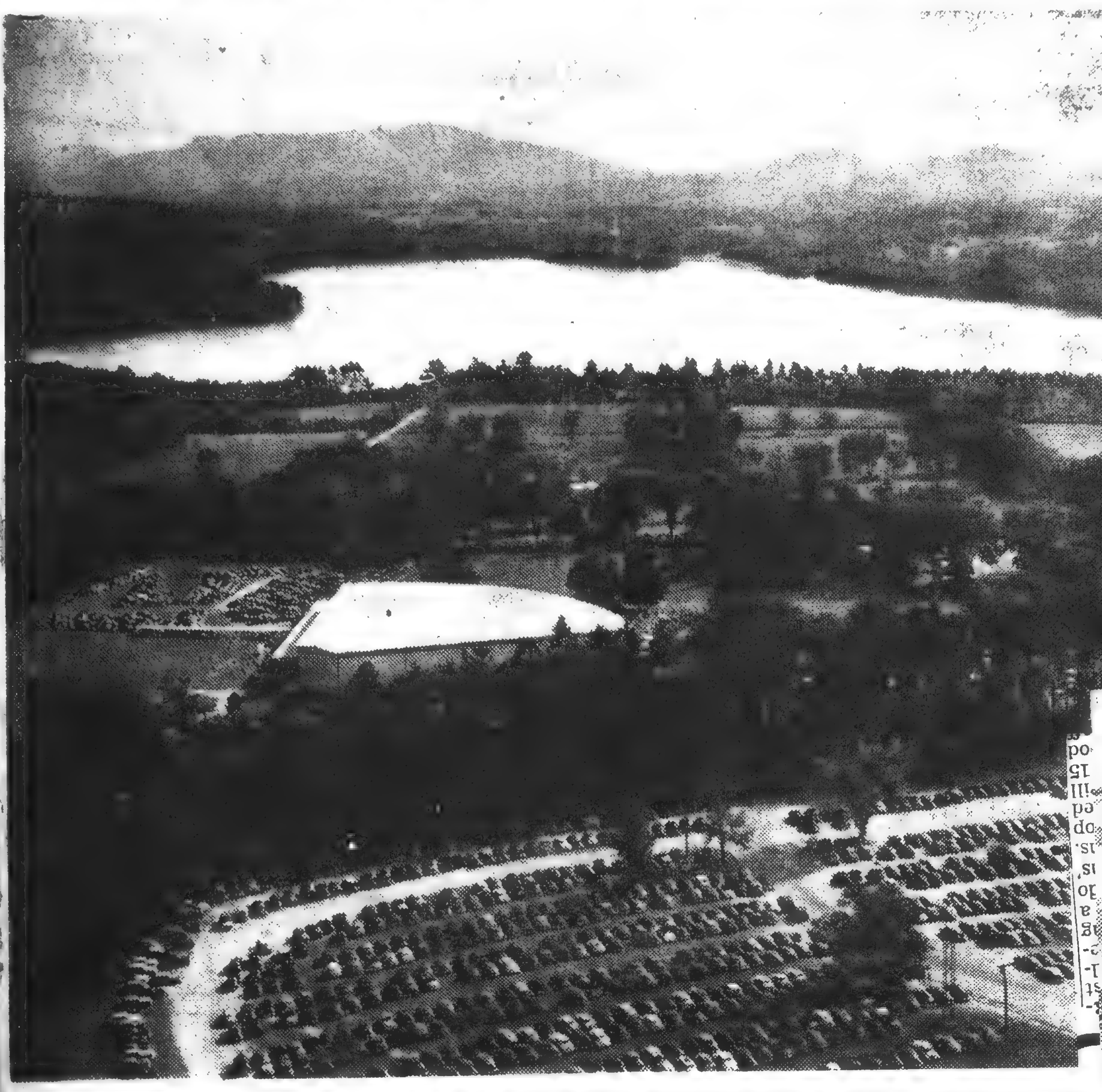
"Instaurare omnia in Christo"

Dimanche, 28 juin 1953

TANGLEWOOD: LE PARADIS DE LA MUSIQUE



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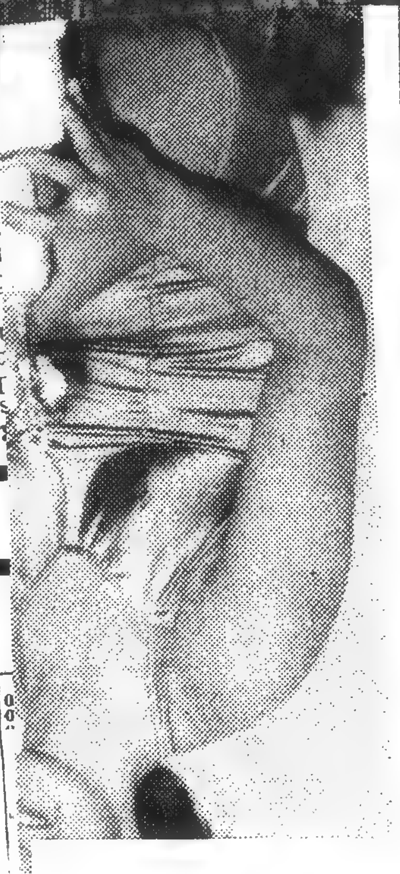

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E. H. T

[155]

JUN 28 1953

Young Composers to Write New Operas for Tanglewood

Berkshire Music Center to Experiment With Commissioned Works for Student Groups

Lenox, June 27—For the first time in its 10 years of practical assistance to young American musicians, the Berkshire Music Center at Tanglewood, which is unique in being the only music school maintained by a symphony orchestra in this country, in this case the Boston Symphony Orchestra, will experiment with commissioning new operas by American composers.

The plan, evolved by Boris Goldovsky, head of Tanglewood's opera department, and with the practical assistance of the Koussevitzky Music Foundation, is being put into effect immediately, at the start of the Berkshire Music Center's 11th six-week summer session on July 5, and Goldovsky hopes it will bear fruit by the summer of 1954, when the completed works will be performed during the Berkshire Festival concerts by student casts, mounted and staged by student technicians, with a student orchestra performing.

Two Commissions

From recommendations made by American composers Aaron Copland, Howard Hanson and Leonard Bernstein, Goldovsky announces that commissions have been awarded to Leonard Rosenman, New York City, and to Louis Mennini, Rochester. Each composer will receive a cash award of $750 from the Koussevitzky Music Foundation grant of $1500 towards the project.

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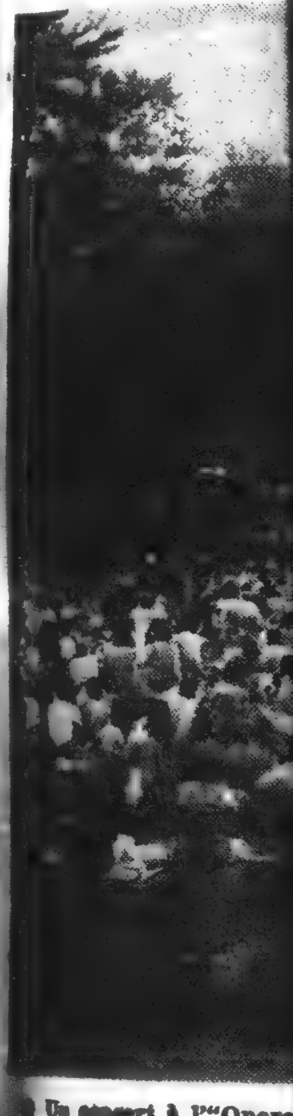

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Past Presidents of District Attend Ashfield Meeting

Nelga Lynn Jenkins, Martha Field Featured During Entertainment

Ashfield, June 26—The 15th District Past Presidents' Club of the Federated Women's Clubs met here yesterday. Fifty women attended the luncheon meeting in the Congregational Church parish rooms.

Mrs. Frances Streeter of Shelburne Falls, president, conducted the business session. Members heard brief talks by Mrs. Kirk Alexander of Orange, second vice-president of the federation; Mrs. George Bain of Amherst, 15th District director; and Mrs. C. Bankwitz of Turners Falls, district "topics" chairman. Mrs. Streeter paid tribute to the late Mrs. Mary Pratt Potter of Greenfield, a club member and a past state president of the Woman's Club. Mrs. Nole Bergeron of Amherst reported on highlights of the General Federation of Women's Clubs convention in Washington, D. C.

Musical Program

Entertainment which followed featured a musical program. Soprano solos were sung by Miss Nelga Lynn Jenkins of Ashfield is a former pupil of Harry pulsky of New York and Bos who is now singing over a Talent show under the n Nelga Lynn. Her selectio "Glow Worm" by Lincke, jah" by Mozart, "Mighty Rose" by Nevin and "Lo! Gentle Lark" by Sir Hen

Violoncello solos were Miss Martha Field of South Ashfield, who is a graduate of Smith College and is studying for her master's degree in music at the New England Conservatory of Music, Boston. She is studying 'cello with Samuel Mayes, first 'cellist of the Boston Symphony and is doing recital work in New England. During the summer she will study at the Berkshire Music Center in Tanglewood, Lenox. "Romance" b Debussy, "Apres un Reve" and "S cilienne" by Faure, a suite, "Song of Spain" by Nin including "Monta nesa," "Tonada Murcianna," "Sac ta" and "Granadina" were in Mis Field's group.

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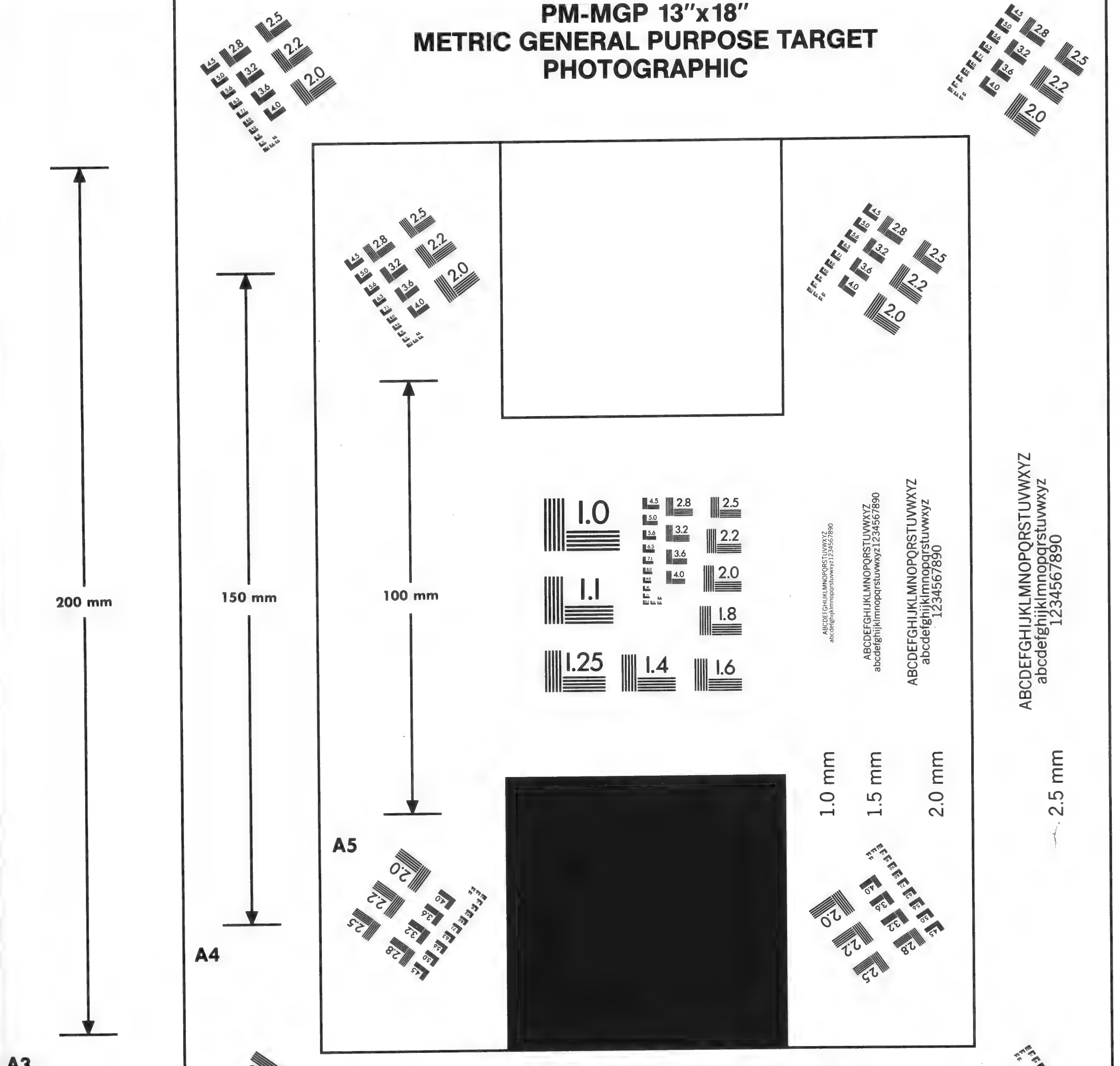
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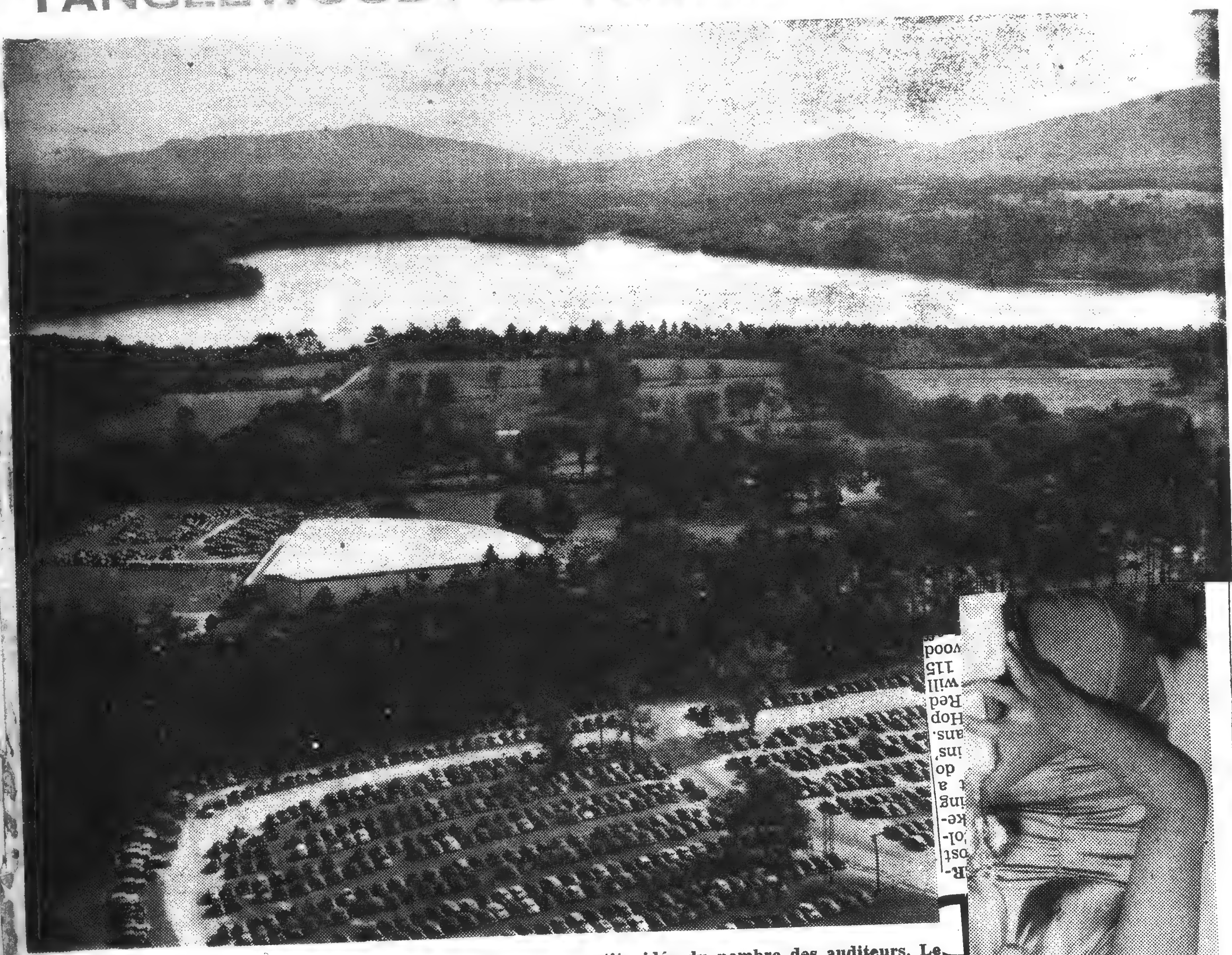
Dimanche, 28 juin 1953

TANGLEWOOD: LE PARADIS DE LA MUSIQUE



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July 2

TIDINGS FROM TANGLEWOOD

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The conductors will be Charles Munch, Pierre Monteux and Leonard Bernstein. The soloists include Lukas Foss, Jennie Tourel, Piatagorsky and Seymour Lipkin, all against the background of the full Boston Symphony Orchestra of 104 pieces.

Perhaps a great percentage of those who attend these magnificent, justly famed concerts come for the music alone. On the other hand, who knows? Maybe no one but the critics come for the music alone. For others who demand more than that, there is much more to experience. Music out of doors, by moonlight, under the stars and amid the quiet hills is more than music alone. One must add to that the spell of summer, of gay companionship; of the knowledge that in the crowd at Tanglewood are devotees from Hawaii, Canada, Mexico mingling with folk from every state in the Union. Several times the ex-Empress of Austria came with her family. One summer, the future Queen of Holland sat at intermission penning daisies in her golden hair. Everyone loves music under the stars.

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[illegible] first com[illegible] radio shows [illegible] with [illegible] in the [illegible] producer of "Meet the [illegible] Mennini [illegible] Air Force [illegible] degree [illegible] composer of [illegible] Well."

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
JUN 28 1953

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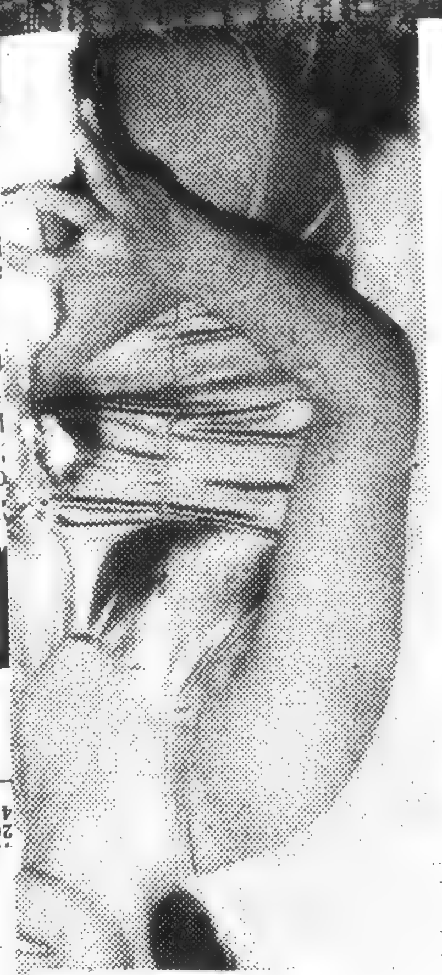

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From the beginning of the Berkshire Music Center the opera has been an important function of the school whose founder, the late Dr. Serge Koussevitzky, was much interested in musical theater. Mr. Goldovsky has been head of the opera department since 1946. Under his tenure such novel works have been performed in past summers at Tanglewood as Benjamin Britten's "Peter Grimes" (1946) and "Albert Herring" (1949); Mozart's "Idomeneo" (1947), "La Finta Giardiniera' (1950) and "Titus" (1952); Ibert's "Le Roid'Yvetot" (1950); Rossini's "The Turk in Italy" (1948); Gluck's "Iphigenia in Tauris" (1949) Tchaikowsky's "Pique Dame" (1951).

In the season about to open, the opera department will produce Gretry's "Richard Coeur-de-Lion" on Monday and Tuesday evenings, Aug. 10 and 11; and three one-act operas on Monday, Aug. 3: Gluck's "L'Yvrogne Corrige," Debussy's "L'Enfant Prodigue" and Chabrier's "Une Education Manquee."

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June 28, 1953

Le paradis de la musique

TANGLEWOOD

D[illegible] monts Berkshi[illegible] du Massachu[illegible] ux cents milles, [illegible] sud de Montréal, [illegible] Koussevitski a [illegible] quinze ans, quelque [illegible] est comme un sanctuai[illegible]

[illegible] sanctuaires d'oi[illegible] y est à l'abri de [illegible] la faire fuir ou [illegible] a commencé en [illegible] don fait à l'Orchestre [illegible] de Boston du magnifique domaine de Tanglewood: deux cents acres de parc solide, [illegible] et amélioré pendant [illegible] de cent ans par la famille Tappan de Boston. Koussevitski, avec son imagination ardente et constructive, vit tout de suite le parti qu'il y aurait à tirer de ce beau domaine en faveur de la musique.

Il y eut d'abord un court festival d'une semaine; on utilisa un kiosque en bois et une large tente; mais la pluie inonda les auditeurs et imposa plusieurs interruptions pendant certains concerts. D'où la résolution de construire un abri plus sur.

On ne perdit pas de temps, puisqu'en juin 1938 la grande "Shed" était prete. C'est un bâtiment qui [illegible] grande allure, en forme de pointe de tarte, immenses toit supporte par des poutres métalliques et à claire-voie sur trois côtés. Seul son plus petit côté, qui forme l'estrade des musiciens, est complètement fermé. La capacite est de plus de six mille sièges, et l'acoustique est si parfaite qu'elle permet l'audition des plus légers [illegible] a plusieurs mille pieds de leur source soit dans l'édifice, soit en dehors. Autour de ces sièges court une large promenade qui permet aux moments de pluie d'abriter les milliers d'auditeurs qui ecoutent les concerts, étendus sur le gazon.

Depuis ont été construites: la salle d'opera ([illegible] sieges) et la salle de musique de chambre (cinq cents sièges), ainsi qu'une scène en plein air pour divers exercices et pour les concerts d'opéra, et une estrade abritée d'un auvent. Et partout quand on parcourt le domaine, on trouve dans ces locaux primitifs de grands Baldwin de concert! Les salles d'opéra et de musique de chambre ont des pans mobiles qui s'enlèvent lorsqu'il fait beau, et qui permettent, par exemple, d'écouter un quatuor en ayant vue sur le Stockbridge Bowl et les grandes montagnes vertes qui l'encerclent.

Si Koussevitski a voulu un festival en pleine nature, il a voulu aussi que Tanglewood serve d'école de musique en plein air. Les professeurs sont surtout des membres de l'Orchestre de Boston; les plus grandes célébrités mondiales y sont invitées à professer: Ibert, Milhaud, Hindemith, Copeland, Messiaen, Piatigorski. . . En fait, Tanglewood est la maison de campagne de l'Orchestre symphonique de Boston, dans l'un des plus merveilleux sites au monde. Il y a plus de trois cents élèves réguliers.

Le profane, le simple auditeur a-t-il sa place dans ce paysage féérique? Oui. A certaines heures, entre les heures de cours et d'étude) le public peut y circuler et y pique-niquer. Le festival offre chaque semaine trois grands concerts de l'Orchestre symphonique de Boston: jeudi et samedi soir, dimanche après-midi. De grands ensembles de musique de chambre quatuors Juilliard, Coolidge) sont aussi fréquemments présentés en des concerts payants.

De plus, les "Amis de Tanglewood" sont admis à tous les concerts donnés par les élèves, sur simple présentation de leur carte. Une souscription de valeur indéterminée au fond des bourses donne droit à cette carte, qui vaut pour la saison. Dans quinze jours, on peut attraper une dizaine de ces concerts pour cinq ou dix dollars!

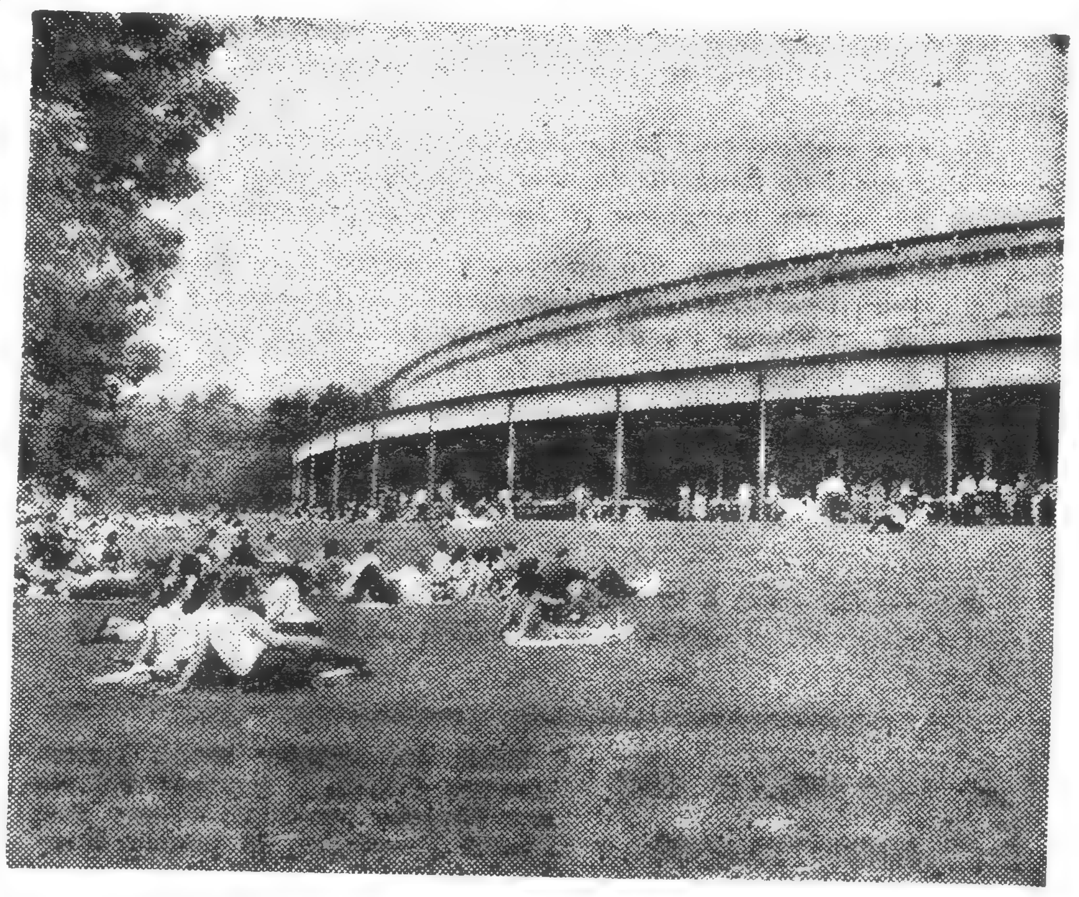
Le public répond à l'invitation. Les salles sont presque toujours combles. Si on arrive en retard, on doit se trouver un coin debout. Les grands concerts du Festival attirent une dizaine de milliers d'auditeurs, qui viennent de partout. Les plaques de licence d'automobile indiquent tous les Etats et tous les provinces. Mais de New-York, qui est à cent quarante mille, semble venir le gros contingent.

Les voisins, évidemment, après quinze ans de concerts si abondants, sont moins épatés que le premier jour, et plus sensibles aux défauts de l'organisation. Ils trouvent, par exemple que l'atmosphère est un peu trop celle d'une exposition ou d'un *field day*. Au moment des repas et avant les grands concerts, la foule ressemble, bien qu'en plus distingué, à celle d'une grande foire. Mais que la cloche de locomotive annonce le début du concert, et aussitôt cette foule se révèle faite de mélomanes intelligents, expéditifs à prendre leur siège et très aptes au recueillement requis. Il est très remarquable que dans cette foule, personne ne dérange ses voisins.

Une vacance à Tanglewood est une expérience très enrichissante dans une des régions les plus humanisées de l'Amérique. C'est à la fin de juillet et dans la première quinzaine d'août qu'il y a le plus d'événements intéressants à Tanglewood. Pour s'assurer une pension on peut s'adresser à la Berkshire Conference, Pittsfield, Mass.

René GIRARD, ptre.

● **Un concert familier de la chorale, à Tanglewood. Un élève dirige. Le chef de cette section, Hugh Rose, est assis à gauche. On perçoit la familiarité qui s'établit entre les exécutants et les auditeurs.**



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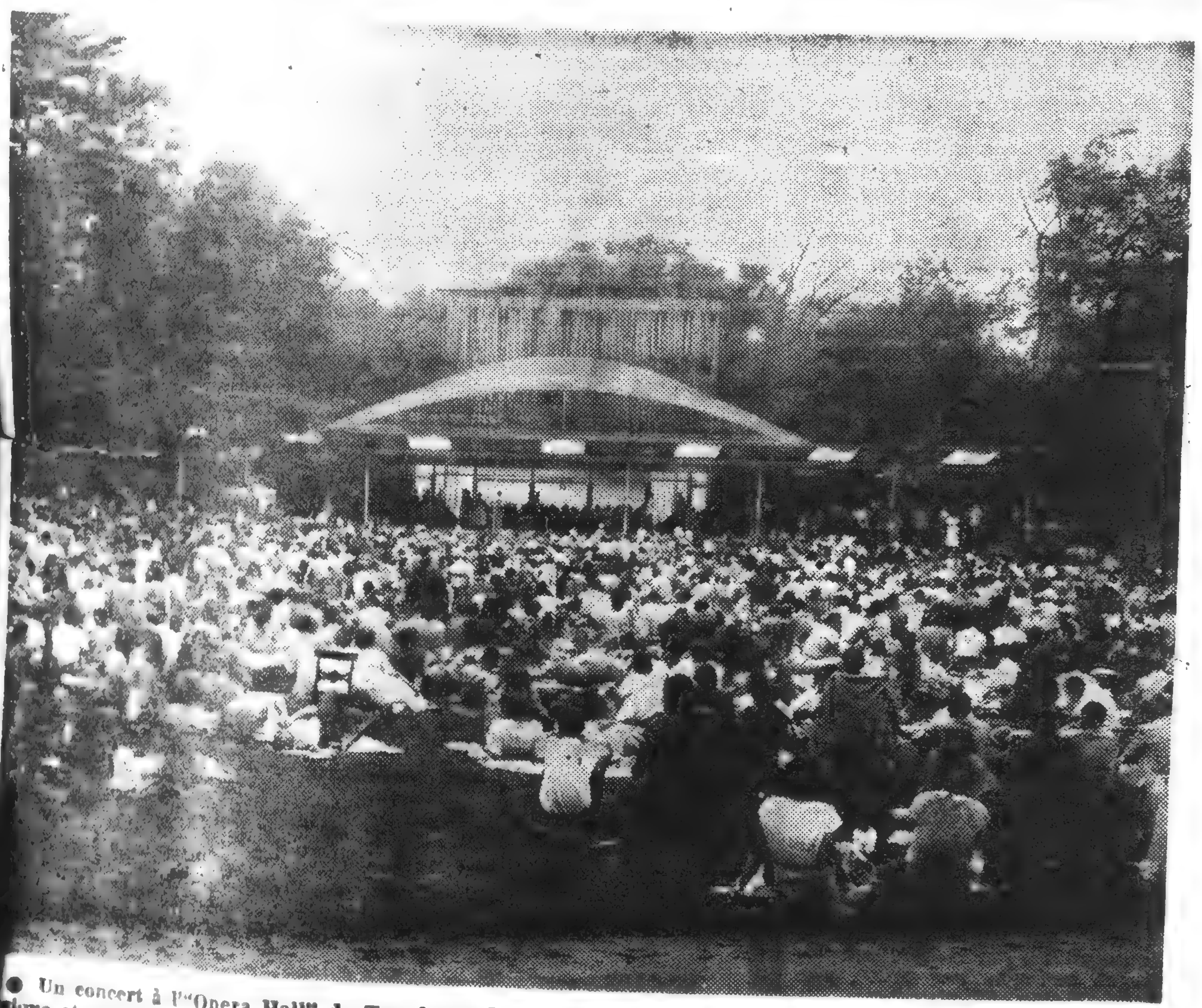

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HARPER'S BAZAAR
NEW YORK, N. Y.

JUL - 1953

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ALBANY, N. Y.
KNICKERBOCKER NEWS
JUL 3 - 1953

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June 28, 1953

Le paradis de la musique

TANGLEWOOD

DANS les monts Berkshire, au fond du Massachusetts, à deux cents milles, droit au sud de Montréal, (route 7), Koussevitski a fondé il y a quinze ans, quelque chose qui est comme un sanctuaire estival de la musique.

Comme dans les sanctuaires d'oiseaux, la musique y est à l'abri de ce qui pourrait la faire fuir ou la tuer. Tout a commencé en 1936, par le don fait à l'Orchestre symphonique de Boston du magnifique domaine de Tanglewood: deux cents acres de parc solide, entretenu et amélioré pendant plus de cent ans par la famille Tappan, de Boston. Koussevitski, avec son imagination ardente et constructive, vit tout de suite le parti qu'il y aurait à tirer de ce beau domaine en faveur de la musique.

Il y eut d'abord un court festival d'une semaine; on utilisa un kiosque en bois et une large tente; mais la pluie inonda les auditeurs et imposa plusieurs interruptions pendant certains concerts. D'où la résolution de construire un abri plus sûr.

On ne perdit pas de temps, puisqu'en juin 1938 la grande "Shed" était prête. C'est un bâtiment qui a grande allure, en forme de pointe de tarte, immenses toit supporté par des poutres métalliques et à claire-voie sur trois côtés. Seul son plus petit côté, qui forme l'estrade des musiciens, est complètement fermé. La capacité est de plus de six mille sièges, et l'acoustique est si parfaite qu'elle permet l'audition des plus légers *pianissimo* à plusieurs mille pieds de leur source, soit dans l'édifice, soit en dehors. Autour de ces sièges, court une large promenade qui permet, aux moments de pluie, d'abriter les milliers d'auditeurs qui écoutent les concerts, étendus sur le gazon.

Depuis, ont été construites: la salle d'opéra (mille sièges) et la salle de musique de chambre (cinq cents sièges), ainsi qu'une scène en plein air pour divers exercices et pour les concerts d'opéra, et une estrade abritée d'un auvent. Et partout quand on parcourt le domaine, on trouve dans ces locaux primitifs de grands Baldwin de concert! Les salles d'opéra et de musique de chambre ont des pans mobiles qui s'enlèvent lorsqu'il fait beau, et qui permettent, par exemple, d'écouter un quatuor en ayant vue sur le Stockbridge Bowl et les grandes montagnes vertes qui l'encerclent.

Si Koussevitski a voulu un festival en pleine nature, il a voulu aussi que Tanglewood serve d'école de musique en plein air. Les professeurs sont surtout des membres de l'Orchestre de Boston; les plus grandes célébrités mondiales y sont invitées à professer: Ibert, Milhaud, Hindemith, Copeland, Messiaen, Piatigorski. . . En fait, Tanglewood est la maison de campagne de l'Orchestre symphonique de Boston, dans l'un des plus merveilleux sites au monde. Il y a plus de trois cents élèves réguliers.

Le profane, le simple auditeur a-t-il sa place dans ce paysage féérique? Oui. A certaines heures, entre les heures de cours et d'étude) le public peut y circuler et y pique-niquer. Le festival offre chaque semaine trois grands concerts de l'Orchestre symphonique de Boston: jeudi et samedi soir, dimanche après-midi. De grands ensembles de musique de chambre quatuors Juilliard, Coolidge) sont aussi fréquemments présentés en des concerts payants.

De plus, les "Amis de Tanglewood" sont admis à tous les concerts donnés par les élèves, sur simple présentation de leur carte. Une souscription de valeur indéterminée au fond des bourses donne droit à cette carte, qui vaut pour la saison. Dans quinze jours, on peut attraper une dizaine de ces concerts pour cinq ou dix dollars!

● Un concert familier de la chorale, à Tanglewood. Un élève dirige. Le chef de cette section, Hugh Ross, est assis à gauche. On perçoit la familiarité qui s'établit entre les exécutants et les auditeurs.

Le public répond à l'invitation. Les salles sont presque toujours combles. Si on arrive en retard, on doit se trouver un coin debout. Les grands concerts du Festival attirent une dizaine de milliers d'auditeurs, qui viennent de partout. Les plaques de licence d'automobile indiquent tous les Etats et tous les provinces. Mais de New-York, qui est à cent quarante mille, semble venir le gros contingent.

Les voisins, évidemment, après quinze ans de concerts si abondants, sont moins épatés que le premier jour, et plus sensibles aux défauts de l'organisation. Ils trouvent, par exemple que l'atmosphère est un peu trop celle d'une exposition ou d'un *field day.* Au moment des repas et avant les grands concerts, la foule ressemble, bien qu'en plus distingué, à celle d'une grande foire. Mais que la cloche de locomotive annonce le début du concert, et aussitôt cette foule se révèle faite de mélomanes intelligents, expéditifs à prendre leur siège et très aptes au recueillement requis. Il est très remarquable que dans cette foule, personne ne dérange ses voisins.

Une vacance à Tanglewood est une expérience très enrichissante dans une des régions les plus humanisées de l'Amérique. C'est à la fin de juillet et dans la première quinzaine d'août qu'il y a le plus d'événements intéressants à Tanglewood. Pour s'assurer une pension on peut s'adresser à la Berkshire Conference, Pittsfield, Mass.

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N.H. R.R. Travel Guide

July 1953

In the usual order are Charles Munch, Music Director, Boston Symphony Orchestra and guest conductors Pierre Monteux and Leonard Bernstein

Berkshire Music Festival

A vacation high note

The month of July sees the principals of the Boston Symphony Orchestra assembling in Tanglewood, its 200-acre property lying between Lenox and Stockbridge, Massachusetts, in the Berkshire Hills of Western Massachusetts.

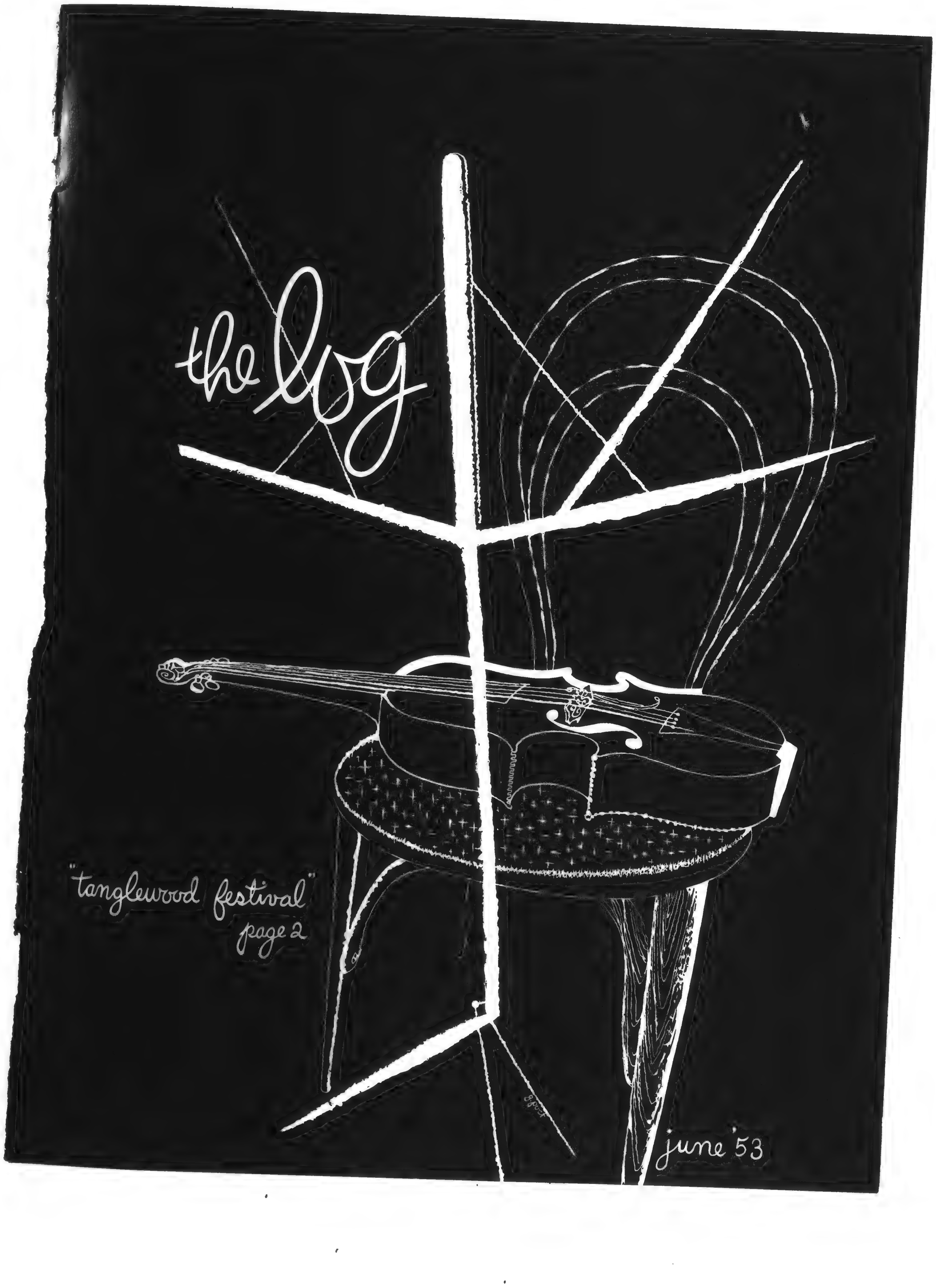
There they become part of the Faculty of the Berkshire Music Center, the summer school of this orchestra. For three weeks concerts for chamber orchestra are given at Tanglewood as part of the Berkshire Festival while the balance of the orchestra performs in the free "Esplanade" concerts by the Charles River in Boston under the direction of Arthur Fiedler.

Starting July 11-12, The BERKSHIRE FESTIVAL opens this summer with concerts of chamber proportion in the intimate Theatre-Concert Hall for three Saturday evenings and Sunday afternoons; and the concerts in the great Shed will take place on the following three weekends, on Friday and Saturday evenings and Sunday afternoons. These concerts have an attendance of 100,000 and draw visitors from all parts of the United States to enjoy the combination of a beautiful countryside and the pleasures of symphonic music in the semi-open Shed.

The Festival orchestra is under the direction of Charles Munch, Music Director of the Boston Symphony Orchestra and guest conductors Pierre Monteux and Leonard Bernstein. The members of the orchestra practice in informal attire . . . the listeners not only attend in informal clothes, but relax on the lawns while listening — even going so far as to spread blankets on which they may stretch out.

TANGLEWOOD ON PARADE plays to music lovers in beautiful outdoor surroundings that enhance the strains of their favorite symphonies.

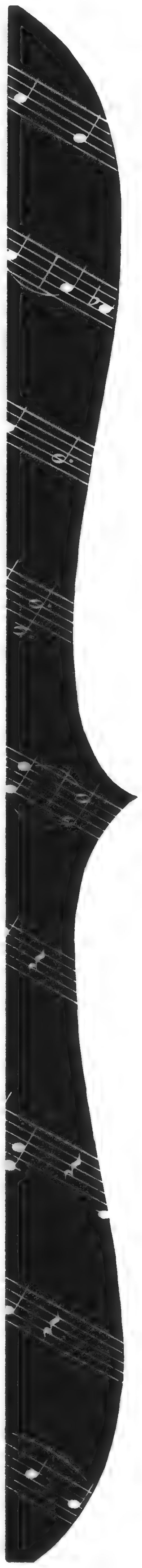
An afternoon crowd at the Boston Symphony Orchestra's Berkshire Festival queues up for tickets. Festival dates this year are July 11 through August 18, at Tanglewood, Lenox, Massachusetts



the log

"tanglewood festival"
page 2

june '53



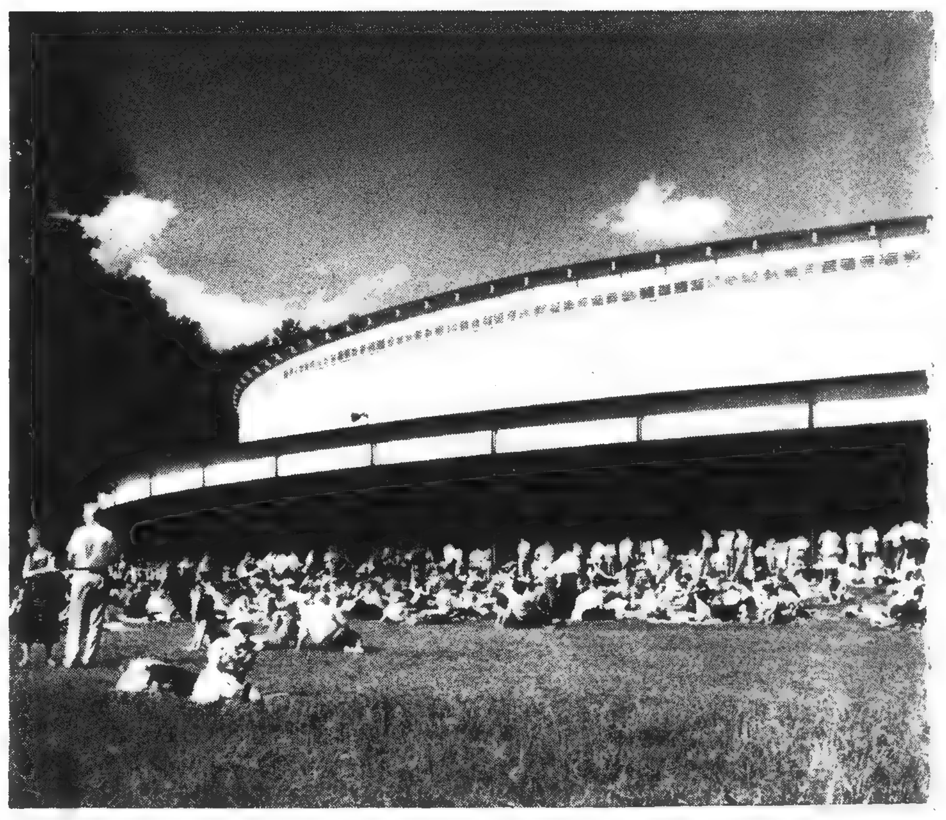
Situated, as they are, close by the Tanglewood Music Center, the members of our Pittsfield office are in a position enviable to any devotee of classical music. Office Supervisor Gladys Bell says that the Pittsfieldians appreciate their geographical blessing, enjoy its musical opportunities to the fullest.

Tanglewood Festival

FAMOUS for its giant pines and stately elms, for its lovely hemlock-hedged gardens and fairytale association with the beloved Nathaniel Hawthorne, idyllic Tanglewood is even better known as a musical center—par excellence—where an exciting festival of melody is presented each summer. From Kokomo to Timbuktu and Tel Aviv, the student, the esthete and the simply-music-loving set out for the charming outdoor auditorium in the Berkshire Hills to enjoy symphony at its best, played by the most talented of musicians, elicited by the baton-wielding-genius of some of our greatest conductors. And all in a pastoral setting of green grass and shaded wood, where the strains of strings and woodwinds may flow and sweep, unhampered, to the sky.

But Tanglewood is not just beauty and melody, it's a name to be reckoned with in the world of music; one that has grown in importance in an amazingly small space of time. Only 19 years ago, it was, that the first of the now famous Festivals was given. In comparison with the scope of todays' Festivals it might have seemed more like a Saturday night concert "on the mall," but it did have the fine music of the Boston Symphony Orchestra, even as it does now. Audience response, too, was small and fairly local; in no way approaching the 100,000 world-wide travelers who now visit Tanglewood during the six weeks' musical holiday in July and August.

True, Tanglewood has grown with the years and with the cultural development of the public, but, too, it owes much of its fame to the loving effort poured into it by some of the greats of the musical circle—Koussevitzky, Munch, Copland, Bernstein, Goldovsky to mention but a handful.



Once the meeting place of such literary lights as Emerson, Holmes and Melville, beautiful Tanglewood was deeded to the Boston Symphony Orchestra in 1936. It's open for year-round inspection.

Informal is their attire, but a rehearsal for the Tanglewood Festival is no casual thing to the members of the Boston Symphony and famous conductor, Charles Munch.

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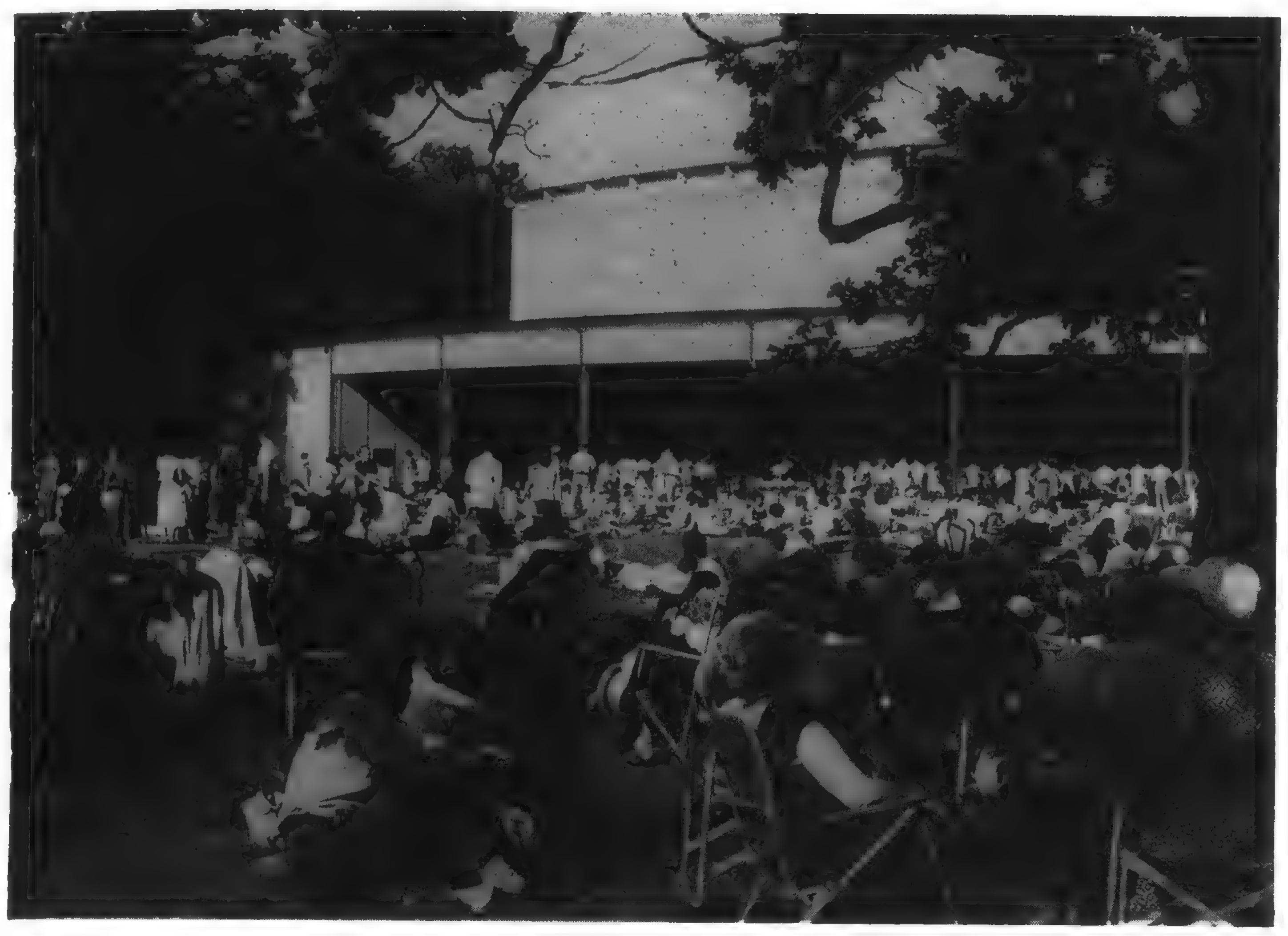

The 6000-seat Music Shed isn't spacious enough to accommodate the additional thousands who have come to listen to a Sunday afternoon Festival concert given by the Boston Symphony Orchestra.

It was the late Serge Koussevitzky who started an upswing of interest in Tanglewood when, in 1940, he founded the Berkshire Music Center, an advanced summer school where budding young musicians could increase their artistic experience and study under teachers who had already received the "bravos" accorded the idols of the concert and opera. It was the realization of a long-time dream for Dr. Koussevitzky (as, undoubtedly, it has been for the young musical tyros fortunate enough to qualify for the stringent schooling). He directed the activities of the school until his death in 1951. Since then the eminent Charles Munch has held the reins of authority.

Using the unique pattern of study devised by Koussevitzky, the school grew and thrived. The opportunity it gave (and gives) its 400 students was not in simply improving their own voices or proficiency on their own instruments, but a chance to get together for ensemble work that a private teacher or small conservatory could not possibly offer.

Necessarily, the student body, while not small, is most select. Only the most promising applicants are accepted, and then only when they have proved themselves outstandingly talented with a superior sense of rhythm, style, musical articulation—among other less obvious merits. If these qualifying measures seem strict, it's essential, and even kind, since the budding instrumentalist must be able to hold his own in a top-flight student orchestra. Even so, competition is sharp and the young violinist or flutist puts forth his best auditioning efforts, knowing that there are dozens of others just waiting to "fiddle" or "obligato" him out.

There are five departments of study in the Berkshire school, and all but one (although play) involve real work. Only the students of department five, called the Tanglewood Study Group (usually teachers or musicians skilled in reading and performing), can hope for lazy days stretched out under an elm listening to the Boston Symphony Orchestra in rehearsal. And this without a qualm, since—although apparently lounging—they actually are studying: reading and following the score as it's played. The orchestra, too, is really hard at work. They're working out the kinks in the Bach or Mozart that they'll play in their 15 Festival concerts.

Aside from the artistic aspects of the concerts, they are also regarded as a most important part of the school activities. All of the students attend them, as well as the rehearsals and the concerts given by visiting artists and musical groups. It's a kind of demonstration by the masters of the theories presented during the school season.

The Tanglewood Festival concludes the school weeks and, this year, climaxes, too, the most active of the Boston Symphony Orchestra's 72 seasons. But, business and busyness never cease at Tanglewood and work has already been started on the next session of this fastest-growing and most influential of the country's music centers.

NEW YORK, N. Y.
JOURNAL-AMERICAN
JUL 5 - 1953

Miles Kastendieck: Six Musical Weekends Scheduled at Berkshire

MILES KASTENDIECK

PLANS for the 16th Berkshire Festival at Tanglewood, beginning this Saturday, include one significant change in scheduling. The concerts in the Shed formerly given on Thursday have been shifted to Friday. This desirable move not only consolidates the weekend but makes it possible for many more people to attend an entire weekend series. Otherwise, the set-up of three minor and three major weekends remains the same.

Charles Munch will conduct 12 of the 15 concerts to be given by the Boston Symphony. Pierre Monteux and Leonard Bernstein will take over the others. The programs therefore reflect Munch's taste and interests.

Traditionally the three concerts in the Theater-Concert Hall will be devoted to Bach, Mozart and Haydn. The program of July 26, however, is of special interest for its contemporary flavor. The composers listed are: Strauss, Ravel, Prokofieff, Milhaud and Foss. The performance of Milhaud's "La Creation du Monde" will be significant. Foss's "A Parable of Death" with Vera Zorina as the narrator will also be performed.

Fine Mixture

The Shed programs combine standard and modern music judiciously. It is good to see Copland's "Appalachian Spring" and Hindemith's Symphonic Metamorphosis listed for the weekend of July 31.

The weekend of August 7 includes a complete performance of Berlioz's "Romeo and Juliet," Mahler's "Resurrection" Symphony, and Milhaud's Cello Concerto among others.

The weekend of August 14 lists the Brahms' Requiem, Sibelius' Fourth Symphony, Chavez's Sinfonia India and Ravel's Concerto for the Left Hand along with standard fare.

Open to the Friends of the Berkshire Music Center will be two operatic evenings: Gretry's "Richard Coeur-de-Lion" as the major production, and a triple bill of Gluck's "L'Yvrogne Corrige," Debussy's "L'Enfant Prodigue," and Chabrier's "Une Education Manquee." As usual these will be directed by Boris Goldovsky.

The Festival promises well.

Berkshire Festival Begins July 11

B'sn Globe July 5, 1953

The 1953 Berkshire Festival will begin its six weekends of 15 concerts on Saturday evening at 8:30 p. m. in the Theatre-Concert Hall at Tanglewood, Lenox, Mass. Charles Munch, music director, will conduct members of the Boston Symphony Orchestra in two programs devoted to the music of Johann Sebastian Bach.

The three weekends of Bach, Mozart, Haydn concerts, July 11-26, which precede the major Berkshire Festival, will have as features performance of the young American composer-conductor-pianist Lukas Foss of the piano solo in the Brandenburg Concerto No. 5; the first appearance at Tanglewood of Doriot Anthony, flutist, the first woman ever to become a principal with Boston's famed orchestra, in the Brandenburg Concertos Nos. 2 and 5, and in the Suite No. 2, and Bach's Cantata No. 28, with chorus and soloists, to be conducted by Hugh Ross.

Mr. Munch will open the Berkshire Festival next Saturday with five of the six Brandenburg Concertos. They are: Nos. 1, in F; 2, in F; 3, in G (strings); 5, in D, and 6, in B-flat (strings).

Bach Cantata

Sunday afternoon, July 11, at 2:30 p. m., the program will start with the Bach Cantata No. 28, Hugh Ross conducting. Soloists will be Sara Mae Endich, soprano; Betty Allen, alto; John McCollum, tenor; Mac Morgan, bass. Miss Anthony will be soloist in the Suite No. 2, in B minor, and the program will conclude with the Suite No. 3, in D major.

The Berkshire Music Center, the Summer school of music maintained by the Boston Symphony Orchestra in connection with the Berkshire Festival, will open its 11th season, a six-week course of music studies for advanced students and professionals, at Tanglewood, this afternoon.

Charles Munch, music director of the Boston Symphony Orchestra, and director of the Berkshire Music Center, will arrive from Paris to address students and guests at opening exercises, at 3:30 p. m. in the Theatre-Concert Hall.

Dr. Lewis Perry, chairman of the Friends of the Berkshire Music Center, whose contributions help to support the school, and an orchestra trustee, will preside. There will be a brief address by Henry B. Cabot, orchestra board president. Composer, Aaron Copland, who is assistant director of the school, will introduce the faculty.

As at every opening of the school since its founding by the late Dr. Serge Koussevitzky in 1940, Hugh Ross, director of its choral department, will lead the students in "Alleluia," composed for the school's opening in 1940 by Randall Thompson. Tea will be served in the Tanglewood garden following the exercises.

Student Orchestra

The first school performance will be given Friday evening at 8:30, in the Music Shed, when for the first time the symphony orchestra of students will play together.

The first of six weekly chamber music concerts will be given in the Chamber Music Hall Sunday morning, July 12, at 10. Sunday evening at 8:30, also in the Chamber Music Hall, will bring the first composers' forum, when works of those studying with Aaron Copland, Carlos Chavez, Irving Fine and Lukas Foss will be performed by their fellow students and commented upon.

Friends of the Berkshire Music Center, whose contributions help to support it, are invited to all performances at the school.

Tanglewood's July 18-19 concerts will be devoted to Mozart, with Isaac Stern as soloist; the July 25 concert will be all Haydn, including the "Theresa" Mass conducted by Hugh Ross; the July 26 program is to be devoted to works by Richard Strauss, Ravel, Prokofieff, Milhaud, and will include the New England premiere of Lukas Foss' cantata, "A Parable of Death," conducted by the composer, with Vera Zorina as narrator.

Charles Munch is Director of the Boston Symphony Orchestra which opens the Berkshire Festival on Saturday night at Tanglewood, Lenox, Mass.

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hursday, July 9, 1953.

Eagle

Tanglewood

Leonard Bernstein, composer, pianist and conductor, who heads the orchestra and orchestral conducting departments at the Berkshire Music Center, will lead the student orchestra in the second half of their first symphonic concert of the season tomorrow evening at 8.30 in the Tanglewood Music Shed. He will conduct Anton Dvorak's "New World" Symphony.

Robert Mandell of the Bronx, N.Y., will open the program with excerpts from Mendelssohn's "Midsummer Night's Dream," and Harold Blumenfeld of St. Louis, Mo., will take the baton for Prokofieff's orchestral suite, "Lieutenant Kije."

The conductors of the first half of the program are students of Mr. Bernstein. Mr. Mandell, 23, is at Tanglewood for the third season and Mr. Blumenfeld for the fifth. With a M.S. degree from Juilliard Music School, New York, Mandell is co-musical director of the National Art Club, New York.

Mr. Blumenfeld, 29, has studied at the Zurich, Switzerland, Conservatory, Yale School of Music, Eastman School of the University of Rochester, N.Y. and Salzburg, Austria and under Hindenmith and Robert Shaw. He now is assistant professor of music and director of opera theatre at Washington University, St. Louis, and also director of the St. Louis Grand Opera Guild.

The concert will be open to members of the Society of Friends of the Berkshire Music Center, whose contributions aid in the support of the school. Membership may be obtained at the Tanglewood office of the Friends.

THE BOSTON SUNDAY GLOBE—JULY 5, 1953

In Western Massachusetts:

Nature Plus in the Berkshires

By SELMA GORDON

In 1929, the casual traveler in his Model A, out looking for a quiet spot to spend a vacation, was lured to Pittsfield and the Berkshire country with the following bits of locally issued encouragement: "Pittsfield has paved streets, eight banking institutions, one life insurance company, three fire insurance companies, 35 churches, complete railroad and trolley service and pure water in plenty."

Its attractions today lean slightly less toward the material, with the rolling country of Western Massachusetts providing perhaps as great a concentration of Summer cultural offerings per square inch of green-blue hills and small, clear lakes as any region in the nation.

By next week, the Berkshire country's man-created attractions will all be in full swing. The Summer Playhouse at Stockbridge has been in operation since June 22. Its resident group of scenery painters and set-makers can be seen at work inside and outside the theatre's big red barn almost any time you drive by.

Jacob's Pillow

This week-end is the season's opening of the Jacob's Pillow Dance Festival, about 9 miles south of East Lee. Off Route 20 (that winding, up and down roadway between Lenox and Springfield named Jacob's Ladder by early settlers), the Festival spot got its title of Jacob's Pillow from a large rock on the original property thus called since Colonial times.

Up to last Wednesday, Ted Shawn, the Festival's founder and director, was working in shirt sleeves with other members of his troupe, making improvements on the barn properties of the establishment. "See the callouses on my hands," he observed proudly. "When I dance a Spanish number now, I almost don't need castinets."

The results of his handiwork this year include more flagstone terracing in the theatre garden, more concrete paths for easier walking, and a number of outdoor benches installed to accommodate early arrivals who picnic before performances.

Of Tanglewood and Music

Tanglewood and the Berkshire Music Festival are perhaps the greatest lure the Western Massachusetts hills offer the world at large. This year, the Summer program opens July 11-12, with concerts in the Theater-Concert Hall for the first 3 weeks. For the last weeks of the season, after the full Boston Symphony Orchestra arrives, concerts are held in the great, wedge-shaped Shed. (One half the orchestra is left in Boston through the 25th of the month to provide music for the outdoor Esplanade Concerts.)

During its peak Summer weeks, Tanglewood accommodates up to 6000 people at a single performance. Tickets range from $2.50 and $3.50 for Shed concerts to $4 and $5 for offerings in the theater. General admission, which means a seat on the grass where hearing is fine but seeing is a matter of first-come-first-served, is $2.00. Grounds open an hour before concert time.

The trend toward informality which has reached new heights in recent seasons (with picnicking allowed and even dancing on the grass) has had the line drawn at ladies who arrive in shorts. For the third season, the management will politely hand any guest so attired a Tanglewood grass skirt for the concert's duration.

Though the Berkshire Festival has been around since 1936, it was not the first marriage of music and nature in Western Massachusetts. Just outside Pittsfield traveling South, there is a good cinder-covered auto road up South Mountain. Here, in the '20s, under the sponsorship of Mrs. Elizabeth Sprague Coolidge, the precurser to today's Tanglewood programs began. Chamber Music concerts, featuring some of the world's leading artists were presented each Summer. Though the South Mountain Music Foundation has since moved to Washington, D. C., the concert shed still stands on the mountain. Each year, at the end of the Tanglewood season, South Mountain takes over, for old time's sake and on a small scale, to provide concerts through September.

Why various forms of outdoor Summer culture chose the Berkshires as a Summer home is not hard to see. The countryside makes for an ideal natural backdrop. It would never intrude on a concert listener or a ballet viewer. It is not spectacular enough to demand constant visual attention. It is quiet, reassuring and restful. The Berkshire country can be appreciated slowly and wears well over extended periods of time.

Places of interest in the immediate vicinity of Tanglewood include the Indian Mission House and the Berkshire Garden Center (a good picnic spot) in Stockbridge; "Arrowhead" in Pittsfield where Herman Melville wrote Moby Dick; and the remains of a small Shaker Village at Hancock (West Pittsfield) although the natives will tell you there's a bigger and better Shaker Village right across the border in New York State.

WEEK-END GUIDE TO BERKSHIRES: From Boston, there is the northern route, out on 2, through Fitchburg, Greenfield and over the Mohawk Trail with its famous hairpin turn into North Adams and the Berkshire country. There is also the southern route, out 20, through Waltham, Marlboro, Old Sturbridge Village, Springfield and the Jacob's Ladder Trail into Lenox. Motels and inns are filled early and wherever possible reservations should be made in advance of trip. If you are on a day trip to Tanglewood concert, plan to arrive early and stay late to avoid traffic tie-ups. At Tolland State Forest on Rte. 8 (south of West Becket), there are tent sites and facilities for overnight camping. Savoy State Forest, on Rte. 116 south of Adams, has cabins and tent sites; Windsor State Forest just beyond Savoy on Rte. 116 has overnight camping facilities. There is good swimming at Laurel Lake (south of Lenox, Rte. 7) at Onota Lake (just west of Pittsfield) and at Pontoosuc Lake (north of Pittsfield) where it is rumored arrowheads and pottery from Indian days can still be found when the water is very low. Off on a good, dirt road north of Adams is a very famous natural marble bridge span. At Dalton, north of Pittsfield on Rte. 9, paper for paper money has been made since Revolutionary times, and the Crane Paper Museum welcomes visitors. There is a good auto route up Mt. Greylock (3500 ft.), the highest mountain in Massachusetts, reached by talking U. S. 7 north through Lanesboro. As a variation on the way home, take the Berkshire Trail (Rte. 9) from Pittsfield to Northampton, and continue on 9 through to the Worcester Turnpike and back into Boston.

6-11.

Berkshire Music Festival. Two Bach programs. Brandenberg Concertos 1, 2, 3, 5, 6; Suites 2 and 3 and a Cantata. July 11 at 8:30 p. m. July 12 at 2:30 p. m.

For Children: Pleasant Valley

Eagle July 6

Phonorama To Be Shown In Lenox

Philco Official To Entertain At World Premiere

LENOX—Leslie J. Woods, vice-president and director of engineering and research for the Philco Corporation, will entertain at a tea tomorrow afternoon from 4 to 7 at the Curtis Hotel, when Philco's new Phonorama, a radio-phonograph combination embodying high fidelity reproduction with full dimension sound will be given its first public showing in the world.

Mr. Woods directed the development of the Phonorama, the result of five years of secret research within the Philco laboratories. Philco corporation officials in Lenox preparing for the premiere showing tomorrow said today that the Phonorama marks the first successful design of a high fidelity system in a single cabinet with an acoustically-designed sound chamber to reproduce the full range of high and low tones.

Guests at tomorrow's tea will include Charles Munch, music director of the Boston Symphony Orchestra, Mrs. Olga [illegible], widow of the late [illegible] Koussevitzky, founder of the Berkshire Music Center at Tanglewood and conductor of the [illegible], members of the Berkshire Music Center and representatives of the press and radio stations in Berkshire County.

Gift to Lenox Library

After tomorrow the Phonorama will be on display and demonstrated for Festival guests and the public in the Music Room of the Curtis Hotel. All available long playing records of the [illegible] Berkshire Festival concerts which will be heard during the [illegible] demonstration at the Curtis [illegible] presented by the Philco [illegible] at the close of the [illegible] to Miss Irene Poirier, librarian at the Lenox Library, for the record room, which now features all of the recordings made by the late Dr. Koussevitzky and the Boston Symphony Orchestra.

The Philco Corporation introduced the Phonorama to company representatives in Atlantic City, N.J., last month but delayed public showings until the opening of the Berkshire Music Festival this week. Later in the month the Phonorama will be demonstrated at the Music Fair in Chicago.

July 9 Lakeville Journal

Concerts

Berkshire Festival, Stockbridge, Mass.
Evenings: 8:30 p.m., July 11, 18, 25.
Afternoons: 2:30 p.m., July 12, 19, 26 (Concert Hall)
Evenings: 8:30 p.m., July 31 (Music Shed)

July 9 Lakeville Journal

Concerts

Berkshire Festival, Tanglewood, Stockbridge, Mass.
Evenings, 8:30 p.m. August 1, 7, 8, 14, 15 in the Music Shed
Afternoons, 2:30 p.m. August 2, 9, 16, in the Shed

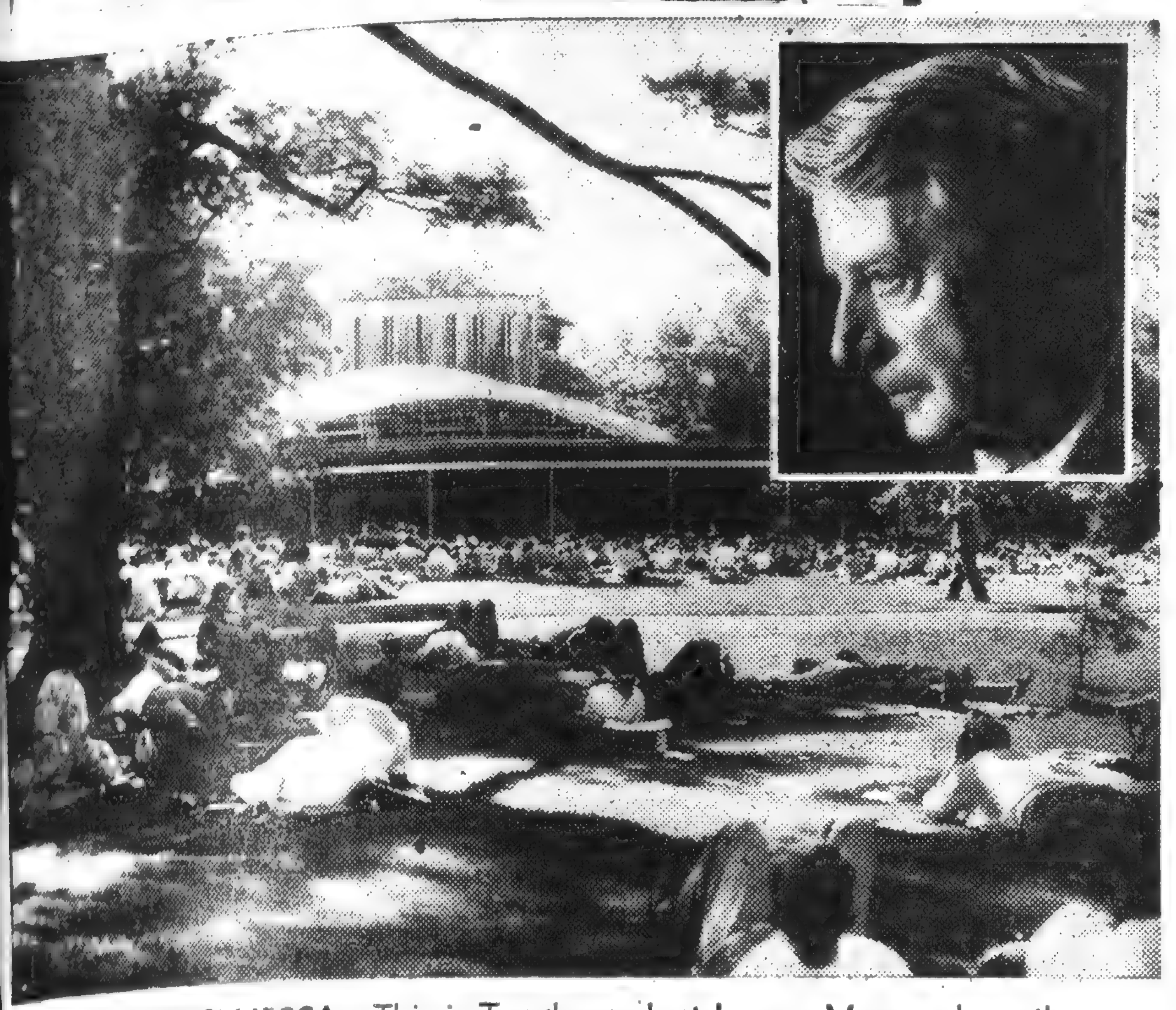
Variety July 8

Charles Munch, music director of the Boston Symphony Orchestra, flew in from Paris Friday (3), to conduct the 1953 Berkshire Festival in Lenox, Mass.

Mr. and Mrs. Ralph Berkowitz, and daughter, Joan, have arrived for the summer.

Berk County Post July 9

TUES., JULY 7, 1953 *** ALBANY, N. Y., TIMES-UNION 18



MUSIC LOVERS' MECCA—This is Tanglewood, at Lenox, Mass., where the Berkshire Festival concerts by the Boston Symphony Orchestra are conducted. Charles Munch (inset), the orchestra's music director, conducts the Festival concerts July 11-Aug. 16.

Tanglewood Preliminary Concerts To Begin July 31 Under Munch

By EDGAR S. VAN OLINDA

[illegible] of Nathaniel Hawthorne's [illegible] "The House of the Seven Gables" and "A Wonder Book for Girls and Boys" first saw the light of day in a small red cottage in the Berkshires, a few miles distant from the residence of his friend, Herman Melville who was busy with his own novel "Moby-Dick." That Mr. Hawthorne, in addition to his literary genius was also endowed with the gift of prophecy is very apparent when he wrote with true artist's foresight: "Tanglewood would remain . . . but occupied by an entirely different family."

From the opening performance of the Berkshire Music Festival in the horse ring on the Dan Hanna Farm, August [illegible] 1934, when Henry Hadley, leading an orchestra of 65 members of the New Pork Philharmonic-Symphony Society Orchestra for an audience of 2,000, the "family" has grown in 19 years to a not unusual attendance on a Sunday afternoon of [illegible] music lovers. The slogan of the opening three concerts was "Music Under the Stars," and it was just that.

An acoustical shed was built for the orchestra, but the members of the audience sat on improvised benches, unprotected from the elements. One of the [illegible] papers said that "provision for everything has been made except, possibly, for the [illegible] but luckless chauffeur who fell on his F sharp horn during a passage in D flat. [illegible] Neither had the sponsors provided the dog who decided to bay at the moon."

THIRD FESTIVAL

[illegible] August, [illegible] on the grounds [illegible] the property of [illegible] Margaret [illegible] in [illegible] the estate [illegible] Owing [illegible] Hadley [illegible] and the [illegible] Orchestra [illegible] A large canvas was erected and there were [illegible] untoward events to mar that [illegible]

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NATURE' SYMPHONY

The concert was being broadcast over a coast-to-coast network. Dr. Koussevitzky made a number of starts with the rain on the canvas drum-top creating such a racket that it was impossible to hear the orchestra over the symphony of Nature. However, although unlike the scriptural version, the "house" did not fall. But the rain seeped down the guy poles, forming little lakes at the feet of the formaily-dressed ladies and gentlemen in the audience. It was then that Dr. Koussevitzky delivered the ultimatum that never again would he conduct his orchestra in a tent.

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School's summer workshop.

Eagle July 7

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The center will be open from 9 AM to 5 PM the remainder of the week until Friday, when it will stay open until 9 PM. Sunday the center will be open from 9 to 3.

NEW YORK, N. Y.
TIMES

JUL 5 - 1953

BERKSHIRE SEASON OPENS

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Dr. Louis Perry, chairman of the Friends of the Berkshire Music Center, will preside at the opening ceremonies. Aaron Copland, assistant director of the school, will introduce the faculty. There also will be an address by Henry B. Cabot, president of the board of the Boston Symphony Orchestra.

NEW YORK, N. Y.
HERALD TRIBUNE

JUL 5 - 1953

Berkshire Festival

Boston Symphony Orchestra, Charles Munch, conductor, Tanglewood, Lenox, Mass.

Saturday, 8:30. Bach program: Brandenburg Concertos Nos. 1, 2, 3, 5, 6.

Sunday, July 12, 2:30. Bach program: Cantata No. 28 (Hugh Ross conducting); Suite No. 2, in B minor (flute solo, Doriot Anthony; Suite No. 3, in D major.

Program for Tanglewood Concert Series Announced

Union July 9

Concerts and other events of interest to the public which will take place at the Berkshire Music Center, Tanglewood, Lenox, Friday, July 10 through Sunday, July 19, inclusive, are as follows:

Friday, July 10—*8.30 p. m.—Music Shed
Orchestra concert by students of Department I
Saturday, July 11—8.30 p. m.—Theater-Concert Hall
Berkshire Festival Concert — Charles Munch, conductor
Bach .... Brandenburg Concertos
No. 1 in F
No. 2, in F (with flute, oboe, trumpet and violin) (Doriot Anthony, flute; Harold Gomberg, oboe; Roger Voisin, trumpet; Richard Burgin, violin)
No. 3 in G (strings)
No. 5, in D (with piano, flute and violin) (Lukas Foss, piano; Doriot Anthony, flute; Richard Burgin violin)
No. 6, in B-flat (strings)
Sunday, July 12—*10.00 a. m.—Chamber Music Hall
Chamber Music concert by students of Department I
2.30 p. m.—Berkshire Festival Concert—Charles Munch, conductor
Bach ...... Cantata No. 28, with Chorus and Soloists
(Conducted by Hugh Ross)
(Sara Mae Endich, soprano; Betty Allen, alto; John McCollum, tenor; Mac Morgan, bass)
Bach ...... Suite No. 2, in B minor, for Flute and Strings
(Soloist: Doriot Anthony, flute)
Bach .... Suite No. 3, in D major
8.30 p. m.—Chamber Music Hall
Composers' Forum, by students of Department III
Wednesday, July 15—*8.30 p. m.—Theater-Concert Hall
Baroque Trio, gift of Mrs. Elizabeth Sprague Coolidge
Fernando Valenti, Harpsichord; Julius Baker Flute; Daniel Saidenberg, Cello
Trio Sonata .... Georg Telemann
Four Sonatas (Harpsichord Solo) .... Domenico Scarlatti
Sonata for Cello and Continuo (From "Der Getreue Musikmeister") .... Georg Telemann
Trio Sonata in G major .... Antonio Lotti
Sonata a Trois in B minor. .J. B. Loeillet
Sonata No. 5 for Flute and Harpsichord .... Georg Handel
Pieces de Clavecin en Concert, No. 5 .... J. P. Rameau
Friday, July 17—*8.30 p. m.—Music Shed
Orchestra Concert by students of Department I
Saturday July 18—8.30 p. m.—Theater-Concert Hall
Berkshire Festival Concert — Charles Munch, conductor
Mozart .... Divertimento in D, for Strings (K. 136)
Mozart..Concerto for Violin, in G (K. 216) (Soloist: Isaac Stern)
Mozart .... Serenade for Thirteen Winds (K. 361)
Mozart .... Symphony in D ("Prague") (K. 504)
Sunday, July 19—*10.00 a. m.—Chamber Music Hall
Chamber Music concert by students of Department I
2.30 p. m.—Theater-Concert Hall
Berkshire Festival Concert — Charles Munch, conductor
Mozart .... Overture to "The Marriage of Figaro"
Mozart .... Sinfonia Concertante, for Violin and Viola (K. 364)
(Soloists: Isaac Stern and Joseph De Pasquale)
Mozart .. Eine kleine Nachtmusik (K. 525)
Mozart .... Symphony in D major ("Jupiter") (K. 551)
*8.30 p. m.—Chamber Music Hall
Composers' Forum, by students of Department III

*Concerts open to members of the Friends of the Berkshire Music Center, whose contributions help support the school.

NEW YORK, N. Y.
POST

JUL 6 - 1953

WORDS and MUSIC

By Harriett Johnson

Berkshire Festival Opens Saturday

The 16th Berkshire Festival opens at Tanglewood, Lenox, Mass., Saturday night with that increasingly popular event, an all-Bach concert. In fact, the Festival is scheduling two Bach concerts for its initial week-end. Conductor Charles Munch will lead the Boston Symphony in five Brandenburg Concertos in the first concert. Sunday at 2:30, the orchestra will perform two Bach Suites, one with the ensemble's distaff first flutist, as soloist. Also on this program, Hugh Ross will conduct the Cantata No. 28, with chorus and soloists. For further information regarding tickets and performances, write to the Berkshire Festival office, Tanglewood, Lenox, Mass

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NYHT July 8

OPENING NEXT SAT.
BERKSHIRE FESTIVAL
By the
BOSTON SYMPHONY
Orchestra
CHARLES MUNCH, Music Director
THEATRE-CONCERT HALL
SAT. EVES. AT 8:30 SUN. AFTS. AT 2:30
JULY 11, 12 (BACH Programs) A few seats at $5
JULY 18, 19 (MOZART Programs) All seats taken
JULY 25, 26 (HAYDN and 20 Century Programs) a few seats at $4 and $5
(General Admission $2, sold on the day of the concert)
SHED CONCERTS: Fri. and Sat. Eves., Sun. Afts., July 31, Aug. 1, 2; 7, 8, 9; 14, 15, 16
Address Box Office, Tanglewood, Lenox, Mass.
(Phone Lenox 600).

Art Eagle July 7

Summer Art Season Here Ushered In by Two Shows

By JUNE KIMBALL

TWO SUBSTANTIAL exhibitions of paintings have ushered in the summer art season. One is this month's one-man show for George Picken at the Berkshire Museum, and the other is the sixth annual summer-long show at the Berkshire Art Center in Canaan, N.Y.

For the moment, the Picken show is incomplete; some of its major paintings on local themes have been borrowed for a brief exhibit at Tanglewood. When they're returned, a full appraisal of Mr. Picken's recent work will be possible. Meanwhile, the pictures that remain are a bright and fresh exhibit in varied styles of landscape painting.

HOTEL GAZETTE
NEW YORK, N. Y. 14
JUL 4 - 1953

Donegan opens Crane Inn, completely redecorated

Donegan will operate the Crane Inn on a year round basis. Though it has been open but a few weeks he reports heavy advance bookings and capacity reservations for the annual Berkshire Music Festival.

VARIETY
NEW YORK, N. Y.
JUL 1 - 1953

Berkshire Fest Sales Up; 2 Operas Commissioned

Lenox, Mass., June 30.

The Berkshire Music Center, at Tanglewood here, has commissioned two young American composers to write operas for it. Opera director Boris Goldovsky announced that Leonard Rosenman, of N. Y., and Louis Mennini, of Rochester, have each received $750 commissions, and will be guests of the Center this summer while working on their operas. Center starts its 11th annual six-week session next Sunday (5).

Meantime, Boston Symphony Orchestra manager George E. Judd announced that the sale of tix for the 1953 Berkshire Festival has passed 1952's mark, with $59,000 of subscription sales already in. These are for the three series of BSO concerts July 31-Aug. 1-2; Aug. 7-8-9. and Aug. 14-15-16.

NEW YORK, N. Y.
TIMES
JUL 5 - 1953

TANGLEWOOD CONCERTS
Theatre-Concert Hall
Lenox, Mass.

SATURDAY, 8:30 P. M. Boston Symphony Orchestra conducted by Charles Munch. Brandenburg Concertos: Nos. 1, 2, 3, 5, 6 ....Bach

NEXT SUNDAY, July 12, 2:30 P. M. Conductor, Munch; Sara Mae Endich, soprano; Betty Allen, alto; John McCollum, tenor; Mac Morgan, bass; Doriot Anthony, flutist. Cantata No. 28; Suite No. 2 in B minor for flute and strings; Suite No. 3 in D ....Bach

[162]

Friends of the Berkshir
Center, whose contributi
to support it, are invite
performances at the scho
Tanglewood's July 18
certs will be devoted to
with Isaac Stern as sol
July 25 concert will be a
including the "Theresa"
ducted by Hugh Ross;
26 program is to be de
works by Richard Straus
Prokofieff, Milhaud, and
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of Lukas Foss' cantata, "A
of Death," conducted by
poser, with Vera Zorin
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morrow's tea will in-
Munch, music direc-
oston Symphony Or-
Olga Koussevitzky,
late Dr. Kousse-
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at Tanglewood and
the BSO, faculty
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Corporation intro-
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s in Atlantic City,
but delayed public
the opening of the
Festival this week.
ough the Phonorama
rated at the Music

TUES., JULY 7, 1953 ★★★ ALBANY, N.Y., TIMES-UNION 18

MUSIC LOVERS' MECCA—This is Tanglewood, at Lenox, Mass., where the Berkshire Festival concerts by the Boston Symphony Orchestra are conducted. Charles Munch (inset), the orchestra's music director, conducts the Festival concerts July 11-Aug. 16.

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THIRD FESTIVAL

The third festival in August, [illegible] was held on the grounds of "Holmwood," the property of Mrs. Margaret Emerson in Stockbridge, formerly the estate of George Westinghouse. Owing to the illness of Henry Hadley, Serge Koussevitzky and the Boston Symphony Orchestra were engaged. A large canvas tent was erected and there were no untoward events to mar that season.

The following year, "Tanglewood," the estate of Mrs. Andrew H. Hepburn and her aunt, Mary Aspinwall Tappan, containing 200 acres, overlooking Lake Mahkeenac, (the Stockbridge Bowl), and was presented to the orchestra. The first series of concerts was presented under a tent. Came the night of August 11, 1938 best described by the Scriptures in Matthew 7-27: "The rains descended, and the floods came, and the wind blew and beat upon that house," during a performance of an all-Wagner program, with unscheduled sound effects.

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NEW YORK, N. Y.
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Trio Sonata .... Georg Telemann
Four Sonatas (Harpsichord Solo) .... Domenico Scarlatti
Sonata for Cello and Continuo (From "Der Getreue Musikmeister") .... Georg Telemann
Trio Sonata in G major .... Antonio Lotti
Sonata a Trois in B minor .. J. B. Loeillet
Sonata No. 5 for Flute and Harpsichord .... Georg Handel
Pieces de Clavecin en Concert No. 3 .... J. P. Rameau

Friday, July 17—*8.30 p. m.—Music Shed
Orchestra Concert by students of Department I

Saturday July 18—8.30 p. m.—Theater-Concert Hall
Berkshire Festival Concert — Charles Munch, conductor
Mozart .... Divertimento in D, for Strings (K. 136)
Mozart .. Concerto for Violin, in G (K. 216) (Soloist: Isaac Stern)
Mozart .... Serenade for Thirteen Winds (K. 361)
Mozart .... Symphony in D ("Prague") (K. 504)

Sunday, July 19—*10.00 a. m.—Chamber Music Hall
Chamber Music concert by students of Department I
2.30 p. m.—Theater-Concert Hall
Berkshire Festival Concert — Charles Munch, conductor
Mozart .... Overture to "The Marriage of Figaro"
Mozart .... Sinfonia Concertante, for Violin and Viola (K. 364) (Soloists: Isaac Stern and Joseph De Pasquale)
Mozart .. Eine kleine Nachtmusik (K. 525)
Mozart .... Symphony in D major ("Jupiter") (K. 551)
*8.30 p. m.—Chamber Music Hall
Composers' Forum, by students of Department III

*Concerts open to members of the Friends of the Berkshire Music Center, whose contributions help support the school.

NEW YORK, N. Y.
POST

JUL 6 - 1953

WORDS and MUSIC

By Harriett Johnson

Berkshire Festival Opens Saturday

The 16th Berkshire Festival opens at Tanglewood, Lenox, Mass., Saturday night with that increasingly popular event, an all-Bach concert. In fact, the Festival is scheduling two Bach concerts for its initial week-end. Conductor Charles Munch will lead the Boston Symphony in five Brandenburg Concertos in the first concert. Sunday at 2:30, the orchestra will perform two Bach Suites, one with the ensemble's distaff first flutist, as soloist. Also on this program, Hugh Ross will conduct the Cantata No. 28, with chorus and soloists. For further information regarding tickets and performances, write to the Berkshire Festival office, Tanglewood, Lenox, Mass.

OPENING NEXT SAT.
BERKSHIRE FESTIVAL
by the
BOSTON SYMPHONY
Orchestra
CHARLES MUNCH, Music Director
THEATRE-CONCERT HALL

NY Her Trib July 8

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Address Box Office, Tanglewood, Lenox, Mass. (Phone Lenox 600).

Eagle July 7

Art

Summer Art Season Here Ushered In by Two Shows

By JUNE KIMBALL

TWO SUBSTANTIAL exhibitions of paintings have ushered in the summer art season. One is this month's one-man show for George Picken at the Berkshire Museum, and the other is the sixth annual summer-long show at the Berkshire Art Center in Canaan, N.Y.

For the moment, the Picken show is incomplete; some of its major paintings on local themes have been borrowed for a brief exhibit at Tanglewood. When they're returned, a full appraisal of Mr. Picken's recent work will be possible. Meanwhile, the pictures that remain are a bright and fresh exhibit in varied styles of landscape painting.

VARIETY
NEW YORK, N. Y.

JUL 1 - 1953

Berkshire Fest Sales Up; 2 Operas Commissioned

Lenox, Mass., June 30.

The Berkshire Music Center, at Tanglewood here, has commissioned two young American composers to write operas for it. Opera director Boris Goldovsky announced that Leonard Rosenman, of N. Y., and Louis Mennini, of Rochester, have each received $750 commissions, and will be guests of the Center this summer while working on their operas. Center starts its 11th annual six-week session next Sunday (5).

Meantime, Boston Symphony Orchestra manager George E. Judd announced that the sale of tix for the 1953 Berkshire Festival has passed 1952's mark, with $59,000 of subscription sales already in. These are for the three series of BSO concerts July 31-Aug. 1-2; Aug. 7-8-9, and Aug. 14-15-16.

HOTEL GAZETTE
NEW YORK, N. Y.

JUL 4 - 1953

Donegan opens Crane Inn, completely redecorated

Donegan will operate the Crane Inn on a year round basis. Though it has been open but a few weeks he reports heavy advance bookings and capacity reservations for the annual Berkshire Music Festival.

NEW YORK, N. Y.
TIMES

JUL 5 - 1953

TANGLEWOOD CONCERTS
Theatre-Concert Hall
Lenox, Mass.

SATURDAY, 8:30 P. M. Boston Symphony Orchestra conducted by Charles Munch. Brandenburg Concertos: Nos. 1, 2, 3, 5, 6 .... Bach

NEXT SUNDAY, July 12, 2:30 P. M. Conductor, Munch; Sara Mae Endich, soprano; Betty Allen, alto; John McCollum, tenor; Mac Morgan, bass; Doriot Anthony, flutist. Cantata No. 28; Suite No. 2 in B minor for flute and strings; Suite No. 3 in D .... Bach

[162]

Tanglewood: A Musical Mecca

Thursday, July 9, 1953 THE LAKEVILLE JOURNAL 1

Tens of thousand of students, music lovers and plain tourists from all over the world stream into the central valley of Massachusetts' Berkshire hills each July and August for the Tanglewood concerts of the Boston Symphony orchestra.

The public concerts are but a small part of the activities centered at the historic estate, overlooking the lake where Nathaniel Hawthorne once lived and wrote.

Over 400 students are registered for this summers' six-week session which is taught by members of the Boston Symphony and other international musicoligists. The student roster is made up from forty-one states as well as representatives from Korea, Japan, Sweden, Israel, France, Mexico and Canada.

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The late Serge Koussevitzky, the orchestra's director, became the moving genius behind Tanglewood and under his leadership both the public concerts and the school became the resounding successes they are today.

On the 210 acres of the estate — velvet lawns and formal gardens shaded by elm, pine and birch — the great "shed" planned by the Finnish architect, Eliel Saarinen, smaller concert halls, a theater and administrative quarters, have been built.

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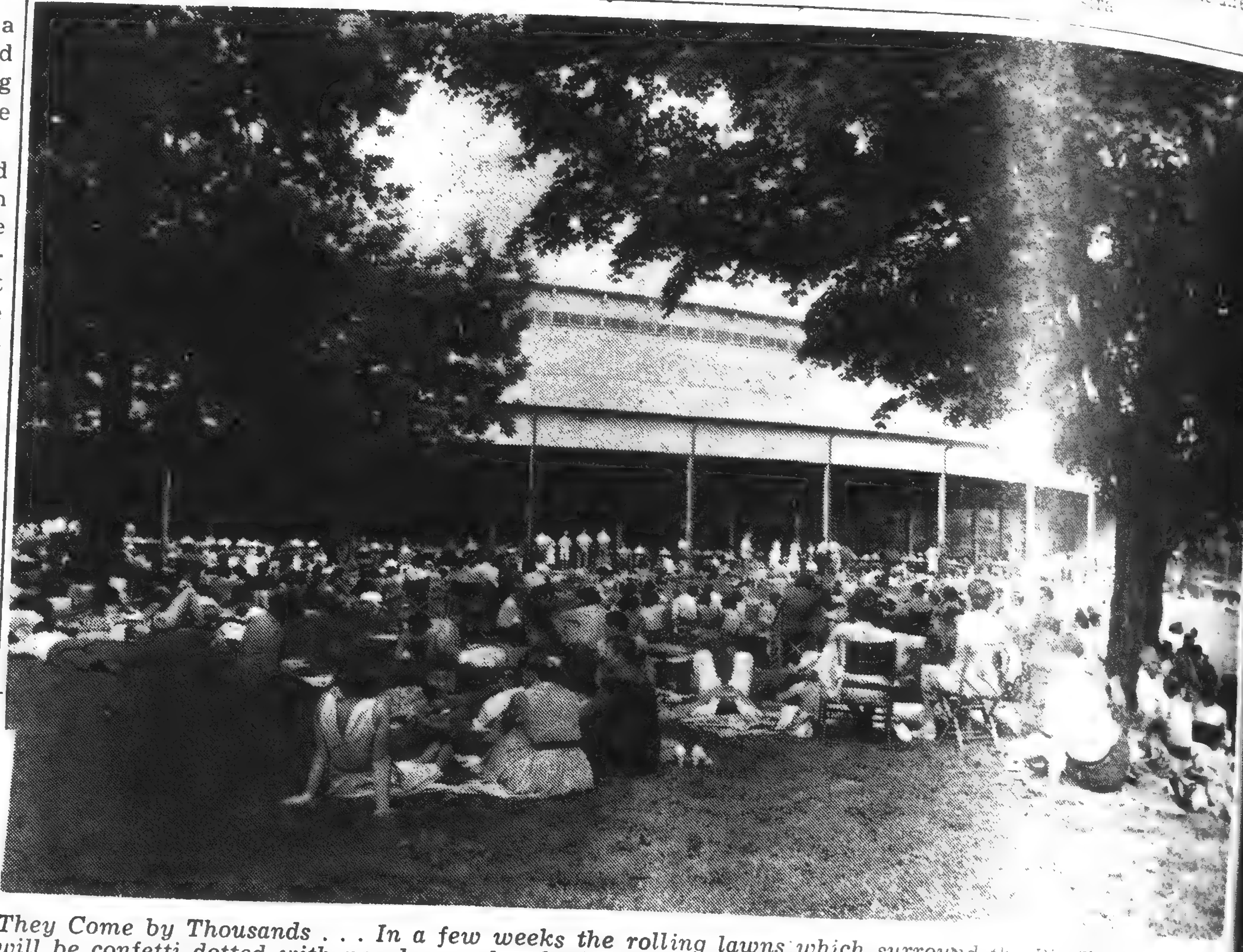

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Eagle July 5

Mrs. Koussevitzky Invites Concert Aides To Meet at Seranak

The committee for the "Music for Israel" concert to be given at the Jewish Community Center Tuesday evening, July 28, will meet at Seranak, the home of Mrs. Serge Koussevitzky, in Lenox next Tuesday afternoon at 2.30 to plan ticket selling.

Organized under the local chairmanship of Mrs. Stanley Shapiro and the guidance of Miss Helen Coates, national committee chairman, small groups have been invited from Pittsfield and adjacent communities.

The program, to be performed by Jean Bedetti, cellist; Leonard Bernstein, piano; William Kroll, violin; and Joseph de Pasquale, viola; will include works of Beethoven, Brahms and Mozart. The entire proceeds will be for the organization's purpose of providing scholarships, musical instrumenuts and music for music students in Israel.

July 9 Lakeville Journal

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Anyone who contributes to the support of the school by becoming a member of the Society of Friends of the Berkshire Music Center, is invited to all school events.

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AL Thursday, July 9, 1953

Millbrook Round Table

Berkshire Festival Opens July 11th

July 9

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Tickets are available at the Tanglewood box office, Lenox, Mass., or phone 600 for all Festival concerts. Programs and a calendar of the more than 50 events at the Berkshire Music Center, with information on how to join the Friends' Society, will be mailed on request.

SYRACUSE, N. Y.
POST-STANDARD

JUL 15 1953

Radio and TV—

Yale Law Student Twirls Classical Discs on WAGE

BY JOHN JARSTAD

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Berk County Post July 9

LENOX

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The Post is to be congratulated on its efforts to extend the tourist season.

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NEW YORK, N. Y.
SUNDAY NEWS

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Union July 8

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B'klyn Herald July 10

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July 10

Excursions To Tanglewood

[illegible]

The Berkshire Evening Eagle, Saturday [illegible] —5

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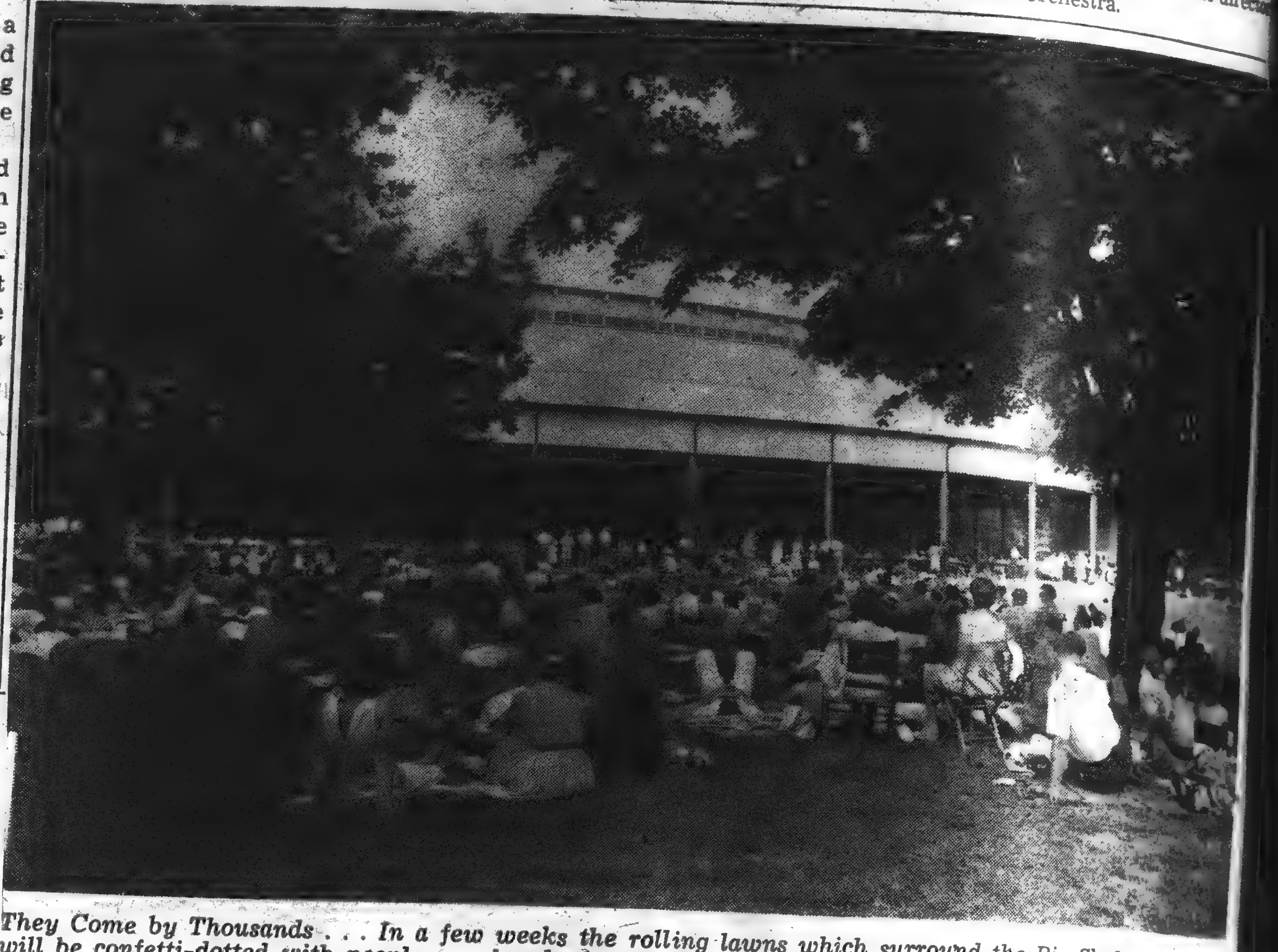

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N.Y.H.T. July 10

Excursions To Tanglewood

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Tickets, which must be bought in advance at Grand Central Terminal, will be good on the train leaving New York at 8:20 a. m. for Stockbridge and the train leaving Pittsfield at 7:30 p. m. and due in New York at 11:30 p. m. Members of the Boston Symphony Orchestra will play under the direction of Charles Munch on July 12, 19 and 26, and the full Boston Symphony will play on Aug. 2, 9 and 16.

The Berkshire Evening Eagle, Saturday, July 11, 1953—5

TONIGHT AT 8.30

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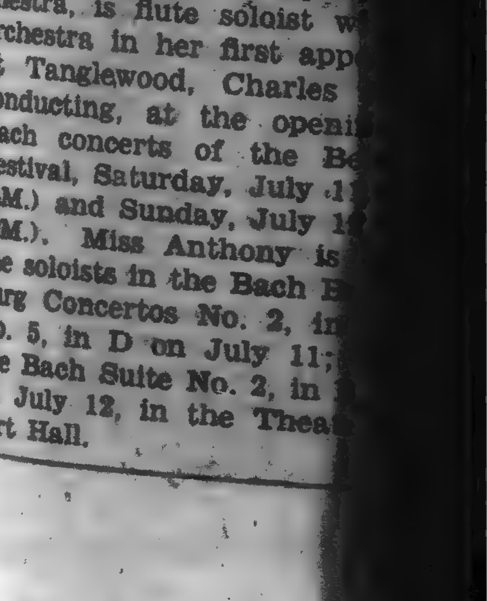

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woman ever to hold a ma
with the Boston Symph
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orchestra in her first app
at Tanglewood, Charles
conducting, at the openi
Bach concerts of the Be
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P.M.) and Sunday, July 1
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New Yorker

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BERKSHIRE FESTIV
the Boston
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Foss, piano.
An all-Bach
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Millerton July 9

What Goes On Around Here?

Summer Fentertainment In The Area
A Native Gives Tips and Opinions

"Which since you imply that I don't like music," buzzed Egbert unpleasantly, "have an exceptionally fine concert only yesterday, performed by three members of the famed Boston Smyphony in some rarely-played things at a dollar top, tax included, with more fine concerts to come. For full information call Norfolk, Conn., 328. Not that YOU would know anything about it! Or even that the nationally-renowned Jacob's Pillow Dance Festival, on Route 20, near Lee, Mass., opened away back on July 3, with the Lester Horton Dance Theatre of Hollywood. All seats are $2.50, and they're tax exempt. For full information, write Box 87, Lee, Mass. or telephone Lee 745. And you haven't even thought of—"

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HIG LEAFE

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Eagle July 10, 1953

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By the
BOSTON SYMPHONY
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THE SPRINGFIELD UNION, SPRINGI

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Union July 11

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OINGS ON OUT TOWN

IN THE COUNTRY

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NYHT July 11

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NAMES SOLOISTS, AUG. 14 'REQUIEM'

Lenox July 11

Munch Announces Warfield, Lois Marshall to Sing

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The 28-year-old Canadian soprano was last year's Naumburg winner, made her American debut with a Town Hall recital, and was chosen by Toscanini for his radio performance of Beethoven's "Missa Solemnis." She will make her debut at Tanglewood this summer, as will Mr. Warfield, who since his concert debut in 1950 has sung "Old Man River" in the latest filming of "Show Boat" and Porgy in Gershwin's "Porgy and Bess" in Vienna, Berlin, London and Paris.

A change in the contribution of mezzo-soprano Jennie Tourel to this season's Tanglewood programs will find her also singing the contralto role in Berlioz' dramatic symphony, "Romeo and Juliet" on Friday, Aug. 7. The following night, Aug. 8, when Leonard Bernstein conducts a memorial to the late Dr. Serge Koussevitzky, Miss Tourel sings the Ravel "Sheherazade" and the Mahler Symphony No. 2 ("Resurrection") with basso Nicola Mascona.

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by the
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July 11/53

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16TH BERKSHIRE FESTIVAL WILL START TONIGHT

First Concert of 15 at Tanglewood, Lenox, Begins at 8:15

The 16th Berkshire Festival since concerts were inaugurated in the hills of Western Massachusetts in 1934, the 14th since the Boston Symphony Orchestra participated, will commence its six week ends of 15 concerts tonight at 8.30 p. m. in the Theater-Concert Hall at Tanglewood, Lenox.

Charles Munch will conduct members of the Boston Symphony Orchestra in two programs devoted to the music of Johann Sebastian Bach, the second concert to be Sunday afternoon at 2.30.

A few $5 seats remain for both concerts, and general admission at $2 is sold on the day of each concert. Patrons are invited to bring box lunches and picnic on the spacious lawns of Tanglewood. Grounds are open to concertgoers at 6 p. m. for evening concerts and at 12.30 p. m. for afternoon performances. A cafeteria on the grounds also services patrons.

The week end programs are:

Saturday, 8.30 p. m.

BACH .... Brandenburg Concertos
No. 1, in F
No. 2 in F (with flute, oboe, trumpet and violin) (Soloists: DORIOT ANTHONY, flute; HAROLD GOMBERG, oboe; ROGER VOISIN, trumpet; RICHARD BURGIN, violin).
No. 3, in G (strings)
No. 5, in D (with piano, flute and violin) (Soloists: LUKAS FOSS, piano; DORIOT ANTHONY, flute; RICHARD BURGIN, violin)
No. 6, in B-flat (strings).

Sunday, 2.30 p. m.

BACH .... Cantata No. 28, with Berkshire Festival Chorus of students of the Berkshire Music Center and Soloists: SARA MAE ENDICH, soprano; BETTY ALLEN, alto; JOHN McCOLLUM, tenor; MAC MORGAN, bass)
BACH ...... Suite No. 2, in B minor, for flute and strings. Soloist: DORIOT ANTHONY
BACH ...... Suite No. 3 in D major.

General admission only is available for the pair of July 18-19 Mozart concerts; and a limited number of seats at $4 and $5, remain for the July 25 all-Haydn concert and the July 26 performance of 20th century composers, which includes works by Richard Strauss, Ravel, Prokofieff, Milhaud and the New England premiere of Lukas Foss' Cantata, "A Parable of Death," which the composer will conduct, with Vera Zorina as narrator, John McCollum as tenor soloist, and the Berkshire Festival chorus assisting.

The major Berkshire Festival, with the full 104-piece Boston Symphony Orchestra participating, opens in Tanglewood's huge Music Shed on July 31.

PROVIDENCE, R. I.
JOURNAL
JUL 5 - 1953

N.Y.T. July 12

Sara Mae Endich, soprano, sings at Tanglewood today.

Thompson, Hart, Miller, Con-

TANGLEWOOD CONCERTS

Theatre-Concert Hall
Lenox, Mass.

TODAY, 2:30 P. M. Boston Symphony Orchestra conducted by Charles Munch. Sara Mae Endich, soprano; Betty Allen, alto; John McCollum, tenor; Mac Morgan, bass; Doriot Anthony, flutist.
Cantata No. 28; Suite No. 2 in B minor for flute and strings; Suite No. 3 in D ....Bach

SATURDAY, 8:30 P. M. Conductor, Munch. Isaac Stern, violinist.
Divertimento in D, for strings; Violin Concerto in G; Serenade for Thirteen Winds; Prague Symphony ....Mozart

NEXT SUNDAY, 2:30 P. M. Conductor, Munch. Isaac Stern, violinist; Joseph De Pasquale, violist.
Overture to The Marriage of Figaro; Sinfonia Concertante (K. 364); Eine kleine Nachtmusik; Jupiter Symphony ....Mozart

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Bach Programs Will Launch Annual Berkshire Festival

A pair of Bach programs next Saturday night and Sunday afternoon at Tanglewood, Lenox, Mass., will launch the 16th Berkshire Festival and the 14th since the Boston Symphony Orchestra participated.

The programs will be held in the 1200-seat Theater-Concert Hall at 8:30 and 2:30 o'clock and will be conducted by Charles Munch, the orchestra's music director. They will be the first of a series of three weekend concerts in the Theater-Concert Hall extending through July 26. All will be conducted by Munch. Later, when the succeeding series of concerts in the 6000-seat Shed starts, Pierre Monteux and Leonard Bernstein will assist Munch as guest conductors.

Lukas Foss, pianist, will be one of the soloists in the opening concert Saturday night. The program will consist entirely of Bach's "Brandenburg" Concertos listed in the following order: No. 1, in F; No. 2, in F (with flute, oboe, trumpet and violin); No. 3, in G (strings); No. 5, in D (with piano, flute and violin); No. 6, in B-flat (strings).

Sunday afternoon's program will consist of Cantata No. 28, with chorus and soloists conducted by Hugh Ross; Suite No. 2, in B-minor, for Flute and Strings, Doriot Anthony, s[illegible]; and Suite No. 3, in D-major.

The two concerts on the following weekend will be all-Mozart, and the series will end July 25 and 26 with a Haydn program and a session with composers Strauss, Ravel, Prokofieff, Milhaud and Foss.

Lukas Foss
Soloist at Tanglewood.

This Clipping From
NEW YORKER
NEW YORK, N. Y.
JUL 11 1953

IN THE COUNTRY

Berkshire Festival—Charles Münch conducting the Boston Symphony in the opening performances of the season, which will run through Sunday, Aug. 16—Saturday, July 11, at 8:30: An all-Bach program, with Lukas Foss, piano. . . . ¶ Sunday, July 12, at 2:30: An all-Bach program, with Doriot Anthony, flute. . . . ¶ Saturday, July 18, at 8:30: An all-Mozart program, with Isaac Stern, violin. . . . ¶ Sunday, July 19, at 2:30: An all-Mozart program, with Isaac Stern, violin, and Joseph de Pasquale, viola. (Theatre-Concert Hall, Tanglewood, Lenox, Mass.)

Eagle July 11

FESTIVAL SOLOIST: Roger Voisin will play the trumpet solo in one of the five Brandenburg concertos by Bach to be performed at Tanglewood tonight.

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
JUN 28 1953

ART EXHIBITIONS FOR COMING WEEK

GEORGE WALTER VINCENT SMITH ART MUSEUM: Annual exhibition of selected works by students in the museum's Saturday morning art classes. Annual exhibition of the Artists' Guild of Springfield closes today.

WELLMAN HALL, CITY LIBRARY: Reproductions of paintings and drawings by Ingres and paintings by Leon Garland close Tuesday.

BERKSHIRE MUSEUM, PITTSFIELD: Exhibition of the work of Janet Jahn and annual exhibition of the Berkshire Camera Club close Tuesday. Opening Wednesday, Exhibition of recent paintings by George Pickens; "Old Masters and Modern Art" from the museum's collections; Boston Symphony Orchestra exhibition; "Meet the Australians" from the Photographic Society of America.

BERKSHIRE PLAYHOUSE, STOCKBRIDGE: Exhibition of paintings by Berkshire artists.

MOUNTAIN PARK CASINO, HOLYOKE: Exhibition of paintings by members of the Academic Artists Association.

MEMORIAL BUILDING, DEERFIELD ACADEMY: Annual exhibition of the Deerfield Valley Art Association.

MEAD ART BUILDING, AMHERST COLLEGE: Selections from alumni gifts. Exhibition of paintings, prints and sculpture by Geoffrey Hendricks closes Tuesday.

WADSWORTH ATHENEUM, HARTFORD: Exhibition of embroideries of American, European, Oriental, Peruvian, Mexican and African origins; annual exhibition of student work of the Hartford Art School.

LYME ART ASSOCIATION, OLD LYME, CONN.: 29th annual spring exhibition of water colors, pastels, prints and drawings.

ROCKPORT ART ASSOCIATION, ROCKPORT: First section of the association's annual summer exhibition.

HARTFORD, CONN.
COURANT
JUL 14 1953

All-Mozart Program Slated at Tanglewood

All-Mozart concerts will be played this week end by the Boston Symphony Orchestra and Charles Munch, at Tanglewood, Lenox, Mass. The programs:

Saturday at 8::30—Divertimento in D, for Strings (K 136); Concerto for Violin, in G (K 216), Isaac Stern, soloist; Serenade for Thirteen Winds (K 361); "Prague" Symphony.

Sunday at 2:30—Overture to "Marriage Of Figaro"; Sinfonia Concertante, Mr. Stern, violin, Joseph de Pasquale, viola; "Eine Kleine Nachtmusik"; "Jupiter" Symphony.

Music

~~Eagle~~ July 11

Students Open Concerts at Tanglewood

By JAY C. ROSENFELD

THE CONCERT by the Berkshire Music Center orchestra last night in the great shed was the first event of the Tanglewood season. The management may well consider tonight's concert in which Charles Munch will direc a chamber orchestra from the first chair men of the Boston Symphony Orchestra in the Theatre in a program of Bach Brandenburg concertos as the formal opening of the season. There would be some who think the student concert ushers in the season. Luckily there need be no decision; all concerned are happy.

* * *

IT IS A SOURCE of never-ending wonder to the fortunate Friends of the Berkshire Music Center who are admitted to these student orchestra concerts how so much can be accomplished in so short a time, as last night's orchestra first assembled only this past Monday morning. True, as individuals they include some of the most advanced pupils from our leading conservatories, and the student conductors are already young men of experience.

Robert Mandell conducted four excerpts from Mendelssohn's "A Midsummer Night's Dream" and Harold Blumenfield Prokokieff's suite "Lieutenant Kije." There was much in both performances to give the huge audience great pleasure, and it required no great chairty to overlook some of the deficiencies and only to notice and remember the favorable achievements and salient attributes.

* * *

AFTER THE intermission Leonard Bernstein, who, among other functions, is head of the orchestral conduction classes at the Center, himself conducted the Dvorak "From the New World" symphony. Mr. Bernstein's mastery and experience gave the young musicians of the orchestra a courage and assurance which had not been consistently apparent under the baton of the student conductors. They responded to his dynamic, colorful and imaginative directing with incisive vigor where indicated and a warmth of tone not produced in the other sustained movements of the first part of the program.

* * *

THE NEXT student symphony concert will be Friday evening at 8.30. Like all school performances it will be open to members of the Society of Friends of the Berkshire Music Center.

Tanglewood

TONIGHT

8.30— [illegible]

TOMORROW

AM
*10.00 [illegible]

PM
2.30 [illegible]

8.30 [illegible]

*Open to Friends of Berkshire Music Center

The [illegible] in Prokofieff's "Lieutenant Kije" last night was made by the real thing, borrowed from Mr. and Mrs. John H. P. Gould [illegible] Tanglewood. Unable to find them in Boston, Pittsfield or Lenox shops, Boston Symphony Orchestra tympanist Roman Szulc [illegible] and found them next door. They were mounted on wood by BSO baggagemaster Harvey Genereux and were jingled at the performance by student tympanist Lloyd McCausland of Milford.

Composer Aaron Copland, assistant director of the Berkshire Music Center and a member of its faculty since its opening in 19[illegible], has been invited to conduct a [illegible] of his own works in Mexico City after the Tanglewood season [illegible] autumn. It will be his seventh [illegible] to Mexico.

An Israeli journalist, Peter Gradenwitz, a Tanglewood Study Group student, will lecture for students on "Oriental Music" Monday at 3.15. The event will be the first of a series on Monday, Wednesday and Friday afternoons.

Betty-Lou Allen, contralto, [illegible] Cantata No. 28 tomorrow afternoon on the Berkshire Festival's [illegible] Bach program, played [illegible] last season in "My Darlin' A[illegible]

Sara Mae Endich, [illegible] choral leader at Tanglewood [illegible] season, sang the soprano [illegible] Schubert's "Mass" on her first appearance with any [illegible]

An exhibition of [illegible] sculpture, the second in a [illegible] ly series arranged [illegible] operation of the Berkshire Museum, will open [illegible] goers and visitors [illegible] room at the main gate [illegible] are residents of Berkshire County and the vicinity.

[illegible]

"What [illegible] the [illegible] ening Recorded [illegible] Monday question [illegible] Lenox students [illegible] evening at [illegible] Berkshire by four [illegible] faculty. Music Center [illegible] moderator. With Aaron [illegible] composed of: the [illegible] executive secretary [illegible] Ingolf Dahl, Thomas [illegible] Tanglewood Study head [illegible] choral director, Group; Hugh Ross, and Ralph Berkowitz, dean.

Both [illegible] will be open to Friends [illegible] the Berkshire Music Center [illegible] contribute in any amount to the support of the school.

NEW HAVEN, C[illegible]
REGISTER
JUL 5 - 1953

Berkshire Fe[illegible] First Concert[illegible]

The 16th annual Berksh[illegible] of 15 concerts Saturday at [illegible] Tanglewood, Lenox, Mass. [illegible] duct the Boston Symphony [illegible] music of Johann Sebastian [illegible]

The three weekends of [illegible] Mozart and Haydn concert[illegible] 11-26, will precede the ma[illegible] of the Berkshire program [illegible] for July 31-August 16, in[illegible] the entire 104 piece Bosto[illegible] phony will participate.

CHARLES MUNCH, cond[illegible] of the Boston Symphony, [illegible] will direct the orchestra [illegible] 16th annual Berkshire [illegible] Festival at Tanglewood,

Performers in the Bac[illegible] certs July 11-12 will be the [illegible] American composer-condu[illegible] anist Lukas Foss, who wi[illegible] the piano solo in the Brand[illegible] Concerto Number Five; Mi[illegible] iot Anthony, flutist, who w[illegible] the Brandenburg Concertos [illegible] bers Two and Five, and [illegible] Suite Number Two; and the [illegible] and soloists of the Be[illegible] Festival conducted by Hugh [illegible] who will perform, with the [illegible] Symphony, Bach's Cantata [illegible] ber 28.

Mr. Munch will open the [illegible] shire Festival on Saturda[illegible] five of the six Brandenbur[illegible] certos, Numbers One, Two, [illegible] Five and Six. Sunday aft[illegible]

Today—*3:30 P. M.—Th[illegible]
Opening Exercises, 11th [illegible] Center.

Greetings to students a[illegible] Berkshire Music Center, and [illegible] tra; Dr. Lewis Perry, chair[illegible] Center; Henry B. Cabot, P[illegible] phony Orchestra; Aaron Co[illegible] Center.

Hugh Ross conducting [illegible] Thompson, 1940)

Tea serve[illegible]

Friday, July 10—8:30 P[illegible]
Orchestra concert by s[illegible]
Saturday, July 11—8:30[illegible]
Berkshire Festival Conc[illegible]
Bach . . . . Bran[illegible]
No. 1, in F.
No. 2, in F (with flute, [illegible] flute; Harold Gomberg, obo[illegible] violin).
No. 3, in G (strings).
No. 5, in D (with pian[illegible] Doriot Anthony, flute; Rich[illegible]
No. 6, in B-flat (strings[illegible]
Sunday, July 12—*10:0[illegible]
Chamber Music concert [illegible]
2:30 P. M.—Berkshire [illegible] ductor.
Bach . . . . . Cantata N[illegible] by Hugh Ross). (Sara Mae [illegible] McCollum, tenor; Mac Mor[illegible]
Bach . . . . . . Suite No. [illegible] ist: Doriot Anthony, flute).
Bach . . . . . Suite No. [illegible]
***8:30 P. M.—Chamber [illegible]**
Composers' Forum, by [illegible]
*Concerts open to mem[illegible] Center, whose contribution[illegible]

NEW HAVEN, CONN.
REGISTER

JUL 5 - 1953

Berkshire Festival Opens Today; First Concerts Next Weekend

The 16th annual Berkshire Music Festival will begin six weekends of 15 concerts Saturday at 8:30 P. M. in the Theater-Concert Hall at Tanglewood, Lenox, Mass. Charles Munch, music director, will conduct the Boston Symphony Orchestra in two programs devoted to the music of Johann Sebastian Bach.

The three weekends of Bach, Mozart and Haydn concerts, July 11-26, will precede the major part of the Berkshire program planned for July 31-August 16, in which the entire 104 piece Boston Symphony will participate.

CHARLES MUNCH, conductor of the Boston Symphony, who will direct the orchestra in the 16th annual Berkshire Music Festival at Tanglewood, Mass.

Performers in the Bach concerts July 11-12 will be the young American composer-conductor-pianist Lukas Foss, who will play the piano solo in the Brandenburg Concerto Number Five; Miss Doriot Anthony, flutist, who will play the Brandenburg Concertos Numbers Two and Five, and Bach's Suite Number Two; and the chorus and soloists of the Berkshire Festival conducted by Hugh Ross, who will perform, with the Boston Symphony, Bach's Cantata Number 28.

Mr. Munch will open the Berkshire Festival on Saturday with five of the six Brandenburg Concertos, Numbers One, Two, Three, Five and Six. Sunday afternoon, July 11 at 2:30 P. M., the program will begin with the Bach Cantata Number 28. Hagh Ross conducting. Soloists will be Sara Mae Endich, soprano; Betty Allen, alto; John McCollum, tenor; Mac Morgan, bass. Miss Anthony will be soloist in the Suite Number Two, in B Minor, for Flute and Strings. The program will conclude with Suite Number Three in D Major.

Opening Exercises Today

Opening exercises of the Berkshire Music Center will be held today at 3:30 P. M. in the Theater-Concert Hall, with the first school performance planned for Friday evening at 8:30 P. M., in the Music Shed, when for the first time the symphony orchestra of students will play together. The first of six weekly chamber music concerts will be given in the Chamber Music Hall Sunday morning at 10 A. M. Sunday evening at 8:30 P. M., also in the Chamber Music Hall, the first composers forum will be held, when the works of those studying with Aaron Copland, Carlos Chavez, Irving Fine and Lukas Foss will be performed by their fellow students and commented upon. Friends of the Berkshire Music Center, whose contributions help to support it, are invited to all performances at the school.

Tickets are available at the Tanglewood box office for all Festival concerts. Programs for the Festival and a calendar of the more than 50 events at the school, with information on how to join the Friends Society, will be mailed on request.

Tanglewood's July 18-19 concerts are devoted to Mozart works, with Isaac Stern as soloist; the July 25 concert is all Haydn, including the Theresa Mass conducted by Hugh Ross; the July 26 program is devoted to works by Richard Strauss, Ravel, Prokofieff, Milhaud, and will have the New England premiere of Lukas Foss' cantata, "A Parable of Death," conducted by the composer, with Vera Zorina as narrator.

PROGRAM

Today—*3:30 P. M.—Theater-Concert Hall

Opening Exercises, 11th annual 6-week session, Berkshire Music Center.

Greetings to students and guests by Charles Munch, Director of Berkshire Music Center, and Music Director, Boston Symphony Orchestra; Dr. Lewis Perry, chairman of the Friends of the Berkshire Music Center; Henry B. Cabot, President, Board of Trustees Boston Symphony Orchestra; Aaron Copland, assistant director, Berkshire Music Center.

Hugh Ross conducting student chorus in "Alleluia" (Randall Thompson, 1940)

Tea served in Tanglewood garden

Friday, July 10—8:30 P. M.—Music Shed

Orchestra concert by students of Department I.

Saturday, July 11—8:30 P. M.—Theater-Concert Hall

Berkshire Festival Concert—Charles Munch, conductor.

Bach . . . . Brandenburg Concertos.

No. 1, in F.

No. 2, in F (with flute, oboe, trumpet and violin) (Doriot Anthony, flute; Harold Gomberg, oboe; Roger Voisin, trumpet; Richard Burgin, violin).

No. 3, in G (strings).

No. 5, in D (with piano, flute and violin) (Lukas Foss, piano; Doriot Anthony, flute; Richard Burgin, violin).

No. 6, in B-flat (strings).

Sunday, July 12—*10:00 A. M.—Chamber Music Hall

Chamber Music concert by students of Department I.

2:30 P. M.—Berkshire Festival Concert—Charles Munch, conductor.

Bach . . . . . Cantata No. 28, with Chorus and Soloists (Conducted by Hugh Ross). (Sara Mae Endich, soprano; Betty Allen, alto; John McCollum, tenor; Mac Morgan, bass).

Bach . . . . . . Suite No. 2, in B minor, for Flute and Strings. (Soloist Doriot Anthony, flute).

Bach . . . . . Suite No. 3, in D major.

***8:30 P. M.—Chamber Music Hall**

Composers' Forum, by students of Department III.

*Concerts open to members of the Friends of the Berkshire Music Center, whose contributions help support the school.

BOSTON, MASS.
POST

JUL 5 - 1953

On the RECORD

Turning to the classical offerings, we are always saying that the music of Mozart's contemporaries sounds like Mozart, when the real explanation is that he sounds like his contemporaries. The situation is beautifully illustrated by a new Boston Record that has on one side a Viola Sonata by Friedrich Wilhelm Rust, who was born 17 years before Mozart and died five years later, and on the other a Quintet for horn and strings by Mozart himself. The entertaining and informative notes give 1782 as the date of the latter but do not date the composition of Rust. One fact, however, is plain. Mozart wrote his "Don Giovanni" in 1787 and five years earlier Rust "quotes" one of the principal airs (the middle part of Leporello's "Madamina") in the slow movement.

Such melodic coincidences generally mean nothing, and far be it from me to accuse Mozart of plagiarism. Anyway, Rust's piece, the first of his to be recorded, is charming throughout. It is handsomely played by the Boston Symphony's first viola, Joseph de Pasquale, with the support of Samuel Mayes, cello, and James Stagliano and Harry Shapiro, horns. The Mozart Quintet offers Mr. Stagliano, the B.S.O.'s first horn, in the solo part, and his colleagues, Richard Burgin, Joseph de Pasquale, Jean Cauhape and Samuel Mayes, provide the parts for violin, violas and cello. Here is superior talent exercised on attractive music and the whole exceptionally well recorded.

SYRACUSE, N. Y.
HERALD-JOURNAL

JUL 1 - 1953

TALKING IT OVER

Berkshire Music Center Opens July 5; 450 Students From U. S., Other Lands

By EMMA VAN WORMER

THE ELEVENTH SEASON of the Berkshire Music Center in Tanglewood, Lenox, Mass., opens next Sunday, the six-weeks summer school maintained by the Boston Symphony Orchestra and the Berkshire Festival attracting 450 students from the United States, Canada and foreign countries. Ralph Berkowitz of Philadelphia is dean of the Center School.

Judd

Munch

DR. LEWIS D. PERRY of Boston, national chairman of Friends of the Berkshire Festival, has arrived in Lenox to set in motion the program of approximately 40 performances during the season in the Theater Concert Hall at Tanglewood. Friends of the Berkshire group may attend these programs by invitation. Contributions, payable to the Boston Symphony Orchestra, Inc., made to the Friends' office in Tanglewood are deductible under Federal Income Tax laws, according to the Friends' office. Three weekends of Festival Chamber Concerts; three chamber music concerts donated by Mrs. Elizabeth Sprague Coolidge, student opera productions, recitals by visiting artists and student concerts are included in the schedule.

CHARLES MUNCH is conductor of the Boston Symphony Orchestra. Manager of the Symphony is George E. Judd, also widely known in music circles. Director Munch conducts the six concerts in the Theater Concert Hall; a like number of concerts in The Shed (by the full orchestra). Other conductors in The Shed: Pierre Monteux and Leonard Bernstein. The Shed concert series begin July 31 and continue through Aug. 7 and Aug. 14 weekends, with noted soloists.

BOSTON, MASS.
POST

JUL 5 - 1953

Berkshire Festival Opening

While a large number of Symphony musicians are remaining in Boston to play in the Esplanade concerts, the first desk men and some others are already in Tanglewood for the Berkshire Festival, the opening exercise of which takes place this afternoon. These and an orchestra concert on next Friday, July 10, are open only to the Friends of the Berkshire Music Centre.

The first concert for the general public comes on Saturday, July 11, at 8:30, in the theatre Concert Hall, when all six of the Bach Brandenburg Concertos will be performed.

On next Sunday, July 12, at 2:30, in the same hall another all-Bach program will be offered, the Cantata No. 28, with chorus and soloists; the Suite No. 2, in B minor for flute and strings (Doriot Anthony, soloist) and the Suite No. 3, in D. Mr. Munch will conduct both concerts and Hugh Ross will conduct the Cantata on Sunday afternoon.

SYRACUSE, N. Y.
POST-STANDARD

JUL 5 - 1953

Cadenza

First Concert Tomorrow in Crouse Series

The 16th Berkshire Festival, since concerts were inaugurated in the hills of Western Massachusetts in 1934, the fourteenth since the Boston Symphony orchestra participated, will commence its six weekends of 15 concerts Saturday at 8.30 p. m. in the Theater-Concert Hall at Tanglewood, Lenox, Mass.

Charles Munch, music director, will conduct members of the Boston Symphony Orchestra in two programs devoted to the music of Johann Sebastian Bach. Features of the Bach concerts July 11 and 12 will be the performance of the young American composer-conductor-pianist Lukas Foss, playing the Brandenburg Concerto No. 5; the first appearance of Doriot Anthony, flutist in the Brandenburg concertos No. 2 and 5, and the Bach Cantata, No. 28 with chorus and soloists to be conducted by Hugh Ross.

BOSTON, MASS.
HERALD

JUL 5 - 1953

Berkshire Festival Opening Saturday

The 16th Berkshire Festival since concerts were inaugurated in the hills of Western Massachusetts in 1934, the fourteenth since the Boston Symphony Orchestra participated, will commence its six week-ends of 15 concerts on Saturday evening at 8:30 p. m. in the Theatre-Concert Hall at Tanglewood, Lenox, Mass. Charles Munch, Music Director, will conduct members of the Boston Symphony Orchestra in two programs devoted to the music of Johann Sebastian Bach.

The three weekends of Bach, Mozart, Haydin concerts, July 11-26, which precede the major Berkshire Festival, with the entire 104-piece Boston Symphony Orchestra performing in the Music Shed, July 31-August 16, have proven more popular each year, until the audience on the lawn exceeds that within the 1152-seat auditorium.

Features of the Bach concerts July 11-12 are the famous performance of young American composer-conductor-pianist Lukas Foss of the piano solo in the Brandenburg Concerto No. 5; the first appearance at Tanglewood of Miss Doriot Anthony, flutist, the first women ever to become a Principal with Boston's famed orchestra, in the Brandenburg Concertos No. 2 and 5, and in the Suite No. 2; and the performance by the Boston Symphony Orchestra of Bach's Cantata No. 28, with chorus and soloists, to be conducted by Hugh Ross.

Mr. Munch will open the Berkshire Festival on Saturday with five of the six Brandenburg Concertos. They are: No. 1, in F; No. 2, in F with the following soloists from the orchestra: Doriot Anthony, flute; Harold Gomberg, oboe; Roger Voisin, trumpet; Richard Burgin, violin; No. 3, in G (strings); No. 5, in D (Lukas Foss, piano, Miss Anthony, flute; Mr. Burgin, violin); No. 6 in B-flat (strings).

Sunday afternoon, July 11, at 2:30 p. m., the program will commence with the Bach Cantata No. 28, Hugh Ross conducting. Soloists are Sarah Mae Endich, soprano; Betty Allen, alto; John McCollum tenor; Mac Morgan, bass. Miss Anthony will be soloist in the Suite No. 2, in B minor, for Flute and Strings. The program will conclude with the Suite No. 3, in D Major.

BOSTON, MASS.
MORNING GLOBE

JUL 3 - 1953

Symphony Hall Tax Exempt, Assessors Rule

Symphony Hall, assessed for $500,000, was granted complete tax exemption yesterday as an educational institution by the Boston Board of Assessors.

Chairman Edmund J. Burke said that Symphony Orchestra, Inc., owners of the Back Bay edifice, were granted a waiver on payment of $35,350 which would have been due this year as taxes.

Burke also disclosed that the Board of Assessors has agreed to refund $33,400 which the corporation paid last year for taxes.

The decision to list the famous music center as a tax free educational institution came after Judge Charles C. Cabot, counsel for the hall corporation, revealed to the assessors that only 60 percent of operating costs are covered by prices of admission.

Great numbers of people benefit by the Pops Concerts, Esplanade concerts and Tanglewood concerts which are presented by the corporation, Judge Cabot said.

The corporation maintained that its status had changed considerably since 1936 when the Supreme Court ruled that Symphony Hall was not entitled to tax exemption because the sale of season tickets at high prices limited the number of persons who benefited from the hall and the orchestra.

Corporation Counsel William L. Baxter advised the Board of Assessors that, in his opinion, nothing would be gained by the city if the case went to court.

6C Union July 12

Second All-Bach Program In Tanglewood Hall Today

Chorus and Soloists in Cantata No. 28; Doriot Anthony Soloist in Suite No. 2; Isaac Stern Featured Artist in Mozart Concerto Saturday

Lenox, July 11—The second 1953 Berkshire Festival all-Bach concert in the Tanglewood Theater-Concert Hall, at 2.30 p. m. tomorrow afternoon, will open with the Boston Symphony Orchestra's first performance of the Cantata No. 28, with the festival chorus conducted by Hugh Ross, and Sara Mae Endich, soprano; Betty Allen, also; John McCollum, tenor; ac Morgan, bass. Doriot Anthony will be soloist in the Suite No. 2, in B minor, for flute and strings. The program concludes with the Suite No. 3, in D major.

ISAAC STERN

Concerts This Week

A chamber music program by students is scheduled for tomorrow morning and a forum for composition students of Aaron Copland, Carlos Chavez, Irving Fine and Lukas Foss tomorrow evening.

The first of three concerts given to the school by Mrs. Elizabeth Sprague Coolidge will be Wednesday evening, a recital by the Baroque Trio, consisting of Fernando Valenti, harpsichord. Julius Baker, flute; Daniel Saidenberg, cello. The program includes works of Telemann, Domenico Scarlatti, Lotti, Loeillet, Rameau. Anyone who contributes to the support of the school by becoming a member of the Ssociety of Friends of the Berkshire Music Center, is invited to all school events.

At the opening exercises of the school last Sunday Charles Munch, its director, urged nearly 400 students who will spend the next six weeks in concentrated study and participation in music to take responsibility for developing and expressing the inner life of the 44 states and eight foreign countries from which they come. "The arts are a civilizing strength, and civilization, despite its failures, is a just goal of the human spirit," he declared.

The Friday evening symphony concert by the student orchestra of Department 1, the Sunday morning chamber music of Department 1 students (July 19) and the composers' forum the same evening, by Department 2 students, will be held as usual.

Mozart Programs

The second week end of festival concerts, Saturday evening at 8.30 and next Sunday afternoon at 2.30, will be devoted to the works of Mozart. Mr. Munch will lead members of the Boston Symphony, with Isaac Stern, violinist, as soloist. In the Concerto for Violin, in G (K. 216) on Saturday evening, and will team with Joseph de Pasquale, violinist of the Boston Symphony, on Sunday afternoon in the Sinfonia Concertante, for Violin and Viola (K. 364).

Another feature of the week end will be the first performance anywhere by the Boston Symphony of the Divertimento in D, for strings (K. 136), with which Mr. Munch will open the Sunday afternoon program.

Tanglewood Tales

Lenox, July 11—Betty Lou Allen the contralto in Bach's Cantata No. 28, on this Sunday's Berkshire Festival concert by members of the Boston Symphony Orchestra Charles Munch conducting, at Tanglewood, is a Hartford girl who was on Broadway last season in "My Darlin' Aida," and who performed at the Congress for Cultural Freedom's Paris exposition a year ago in the Virgil Thomson-Gertrude Stein opera "Four Saints in Three Acts."

Sara Mae Endich, soprano soloist in this Sunday's Bach cantata, is an employee of the advertising department of the European edition of the New York Herald-Tribune. Last year, her first at Tanglewood, she was a choral leader student and sang the soprano solo in Schubert's "Mass," the occasion being her first appearance with any orchestra. This season she has switched to the opera department, and will have the role of the bride in Chabrier's one-act opera, "An Incomplete Education," which Boris Goldovsky's students will present on August 3. She is a native of Steubenville, O. She is a soloist at Central Synagog, New York, and is heard on its Sunday afternoon broadcasts "The Message of Israel."

Composer Aaron Copland, assistant director of the Berkshire Music Center and a member of its faculty since its inception in 1940, has been invited to conduct a program of his own works in Mexico City in the autumn after the Tanglewood season. It will be Mr. Copland's seventh visit to the republic in the south. The honor is a reciprocal one, extended the composer by Tanglewood's guest composer this summer, Carlos Chavez, who organized the Mexico City Symphony Orchestra and is its permanent conductor.

First of informal lectures for students at Tanglewood, on Mondays, Wednesdays and Fridays at 3:15 p. m. in the Chamber Music Hall, will be held Monday by Peter Gradenwitz, an Israeli journalist and a Tanglewood Study Group student this summer. His topic will be "Oriental Music."

Joseph de Pasquale, Boston Symphony Orchestra first violist, who performs the solo with Isaac Stern, violinist, in Mozart's "Sinfonia Concertante" at the Berkshire Festival concert of July 19, is married to Maria, a niece of the late Dr. Serge Koussevitzky, and with their two children, three-year-old Maria Alexandra and 18-month-old Elizabeth Ann, they make their home in Seranak, the Koussevitzky estate at Tanglewood. Mr. de Pasquale enjoys baseball, football and pingpong as hobbies.

Boston Symphony Orchestra Music Director Charles Munch owns the original manuscript of Darius Milhaud's "La Creation du Monde," which was composed in 1923 as a result of the French composer's initial visit to the U. S. the preceding year and his introduction to Harlem jazz. It was planned as a ballet with scenario by Blaise Cendrar, composed for a small group of instruments. The Boston Symphony has not played it before it has its Tanglewood premiere at the July 26 concert. Leonard Bernstein conducted it with the New York City Symphony in 1945.

Group Exhibit Now At Tanglewood Fete

Her. Herald July 13

Second in a series of weekly painting and sculpture exhibitions to be given during the Berkshire Festival concerts, July 11-August 16, by the Boston Symphony Orchestra at Tanglewood, Lenox, through the cooperation of the Berkshire Museum, Pittsfield, is a group showing of paintings by local artists. It will be on display for concertgoers and visitors to Tanglewood at the reception hall at the main entrance through next Saturday.

The group show has been assembled by Harry Lane, of West Stockbridge, and represents the following artists: Stanley Bate, Claverack, N. Y.; John Carroll, East Chatam, N.Y.; E. Arnold Clark, Great Barrington, Homer Gunn, West Stockbridge, June Kimball, New Ashford, and Lane.

BERKSHIRE FESTIVAL

NY T July 12

by

BOSTON SYMPHONY
ORCHESTRA

CHARLES MUNCH, Music Director
THEATRE-CONCERT HALL

TODAY at 2:30 BACH Program. Sat. Eve., Sun. Aft., July 18, 19 (MOZART Program) Sat. Eve., Sun. Aft., July 25, 26.

A few reserved seats—General Admission $2

Shed Concerts: Fri. & Sat. Eves., Sun. Afts., July 31, Aug. 1, 2; 7, 8, 9; 14, 15, 16.

Tickets at Box Office, Tanglewood, Lenox, Mass. Tel. Lenox 600.

Munch and Mozart at Berkshire Festival

July 12

The second weekend of Berkshire Festival concerts in the Theater-Concert Hall at Tanglewood, Lenox, Mass., on Saturday evening at 8:30 P. M. and Sunday afternoon, July 19, at 2:30 P. M., will be devoted to the works of Mozart. Charles Munch will lead members of the Boston Symphony Orchestra, with Isaac Stern, violinist, as soloist

Mr. Stern will be soloist in the Concerto for Violin, in G (K. 216) on Saturday evening, and will team with Joseph de Pasquale, violist of the Boston Symphony Orchestra, on Sunday afternoon in the Sinfonia Concertante, for Violin and Viola (K. 364).

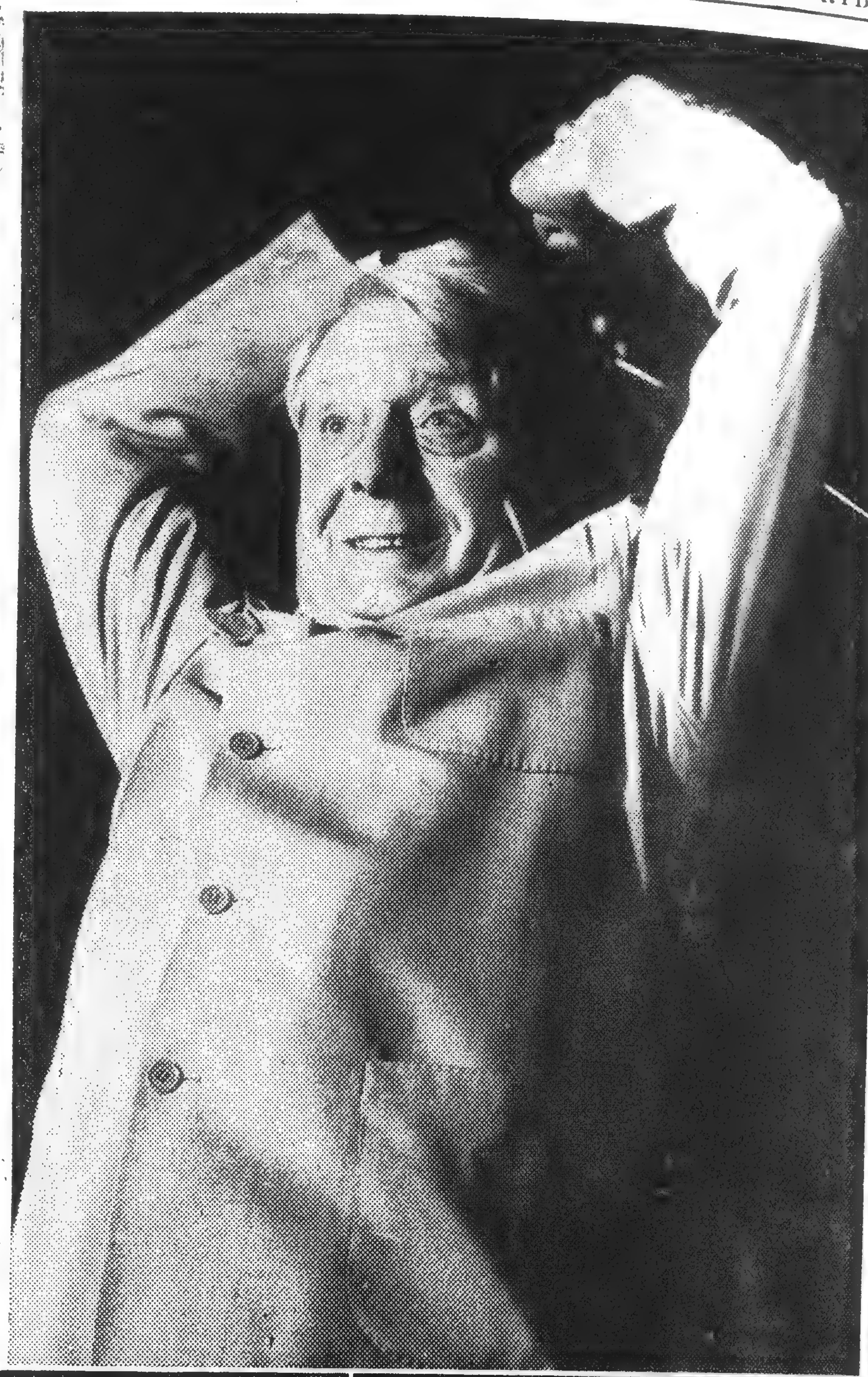
Another feature of the weekend will be the first performance anywhere by the Boston Symphony Orchestra of the Divertimento in D, for Strings (K. 136), with which Mr. Munch will open the Sunday afternoon program.

The complete programs are:

Saturday, July 18:
Mozart—Divertimento in D, for Strings (K. 136).
Mozart—Concerto for Violin, in G (K. 216).
(Soloist: Isaac Stern)
Mozart—Serenade for Thirteen Winds (K. 361).
Mozart—Symphony in D ("Prague") (K. 504).
Sunday, July 19:
Mozart—Overture to "The Marriage of Figaro."
Mozart—Sinfonia Concertante, for violin and Viola (K. 364).
(Soloists: Isaac Stern and Joseph de Pasquale)
Mozart—Eine kleine Nachtmusik (K. 525).
Mozart—Symphony in D major ("Jupiter") (K. 551).

Through the generosity of Mrs. Elizabeth Sprague Coolidge, a sonata recital will be given on Wednesday evening (July 22) by Ruth Posselt, violinist, and Gary Graffman, pianist. Miss Posselt is a member of the faculty of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in connection with the Berkshire Festival. The program will include music of Hindemith, Faure, Bach and Prokofieff.

July 12 NEW YORK HERALD TRIBU



Charles Munch rehearses the Boston Symphony Orchestra at Tanglewood in preparation for today's all-Bach concert of the Berkshire Music Festival.

Dallas, Texas
Timew Herald
7/5/53

Berkshire Festival Readying 'Richard'

New York, July 4 (UP).—The opera department of the Berkshire Music Center is readying "Richard the Lion-Hearted," by Andre Ernest Modeste Gretry, for performances in the Theatre-Concert Hall at Tanglewood, Lenox, Mass., Aug. 10 and 11.

The music center is the summer music school which is part of the annual Berkshire Festival conducted by the Boston Symphony and contributing musical organizations and musicians. The revival of a Gretry opera was calculated to give this year's festival an unusual fillip.

Boris Goldovsky, head of the opera department, also revealed that his students are preparing three one-act operas for presentation one behind another on Aug. 3. They are Gluck's "L'Yveogne Corrige"—"The Drunkard Reformed," Debussy's "L'Enfant Prodigue," and Chabrier's "Une Education Manquee."

This Clipping From
HARTFORD, CONN.
COURANT

JUL 5 - 1953

BERKSHIRE SOLOIST: Betty Allen, alto, will be soloist in the first performance by the Boston Symphony Orchestra of J. S. Bach's Cantata No. 28, at the Berkshire Festival concert Sunday, July 12, at 2:30 p.m., in the theater concert hall at Tanglewood, Lenox, Mass.

This Clipping From
ALBANY, N. Y.
KNICKERBOCKER NEWS

PIANO SOLOIST — Lukas Foss, young American composer-conductor-pianist, will give his famous piano performance in the Brandenburg Concerto No 5 in the opening concert of the Berkshire Festival at 8:30 p. m. Saturday at Tanglewood. Charles Munch will conduct members of the Boston Symphony Orchestra in an all-Bach program.

N.Y. H.T.

Berkshire
7,200 at 2

By Arthur Berger

LENOX, Mass., July 12.
Berkshire Festival seaso
under way here at Tangl
this week end with two
concerts in the theater c
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drawn from the Boston
phony, a chorus drawn
the Berkshire Music Cente
a number of fine soloists.
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in which the festival co
take place and the fine
that is offered here, publ
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and one this afternoon exc
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When one considers the
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list made up of five "Bra
burg" concertos, last nigh
tendance of 4,200 seems
remarkable. But an appre
and attentive audience it
indeed. As in previous yea
attendance for the second
cert was somewhat smalle
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while others settled at v
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where they could take i
sunshine of this fine day
under a tree, and at the
time enjoy the cheerfuln
a program appropriate fo
such an afternoon.

Cantata of Special Inte

The major work today
in fact, quite frankly writ
the spirit of rejoicing. I
the fine cantata, No. 28, "
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ende," written for the S
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church calendar. Aside fro
mastery of the music its
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Charles Munch for this
work relinquished the bat
Hugh Ross, conductor o
chorus of the Berkshire
Center. Mr. Ross gav
straightforward reading,
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soloists, for it was upon
that the major respons
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gratifying to be able to r
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It was one of the solois
the cantata, as a matter of
to whom your reporter i
debted for one of the week
most rewarding experience
refer to Sara Mae Endich
only one of the four ai
whose achievements as a
former were new to me.
Endich is a soprano with a
bright future, for she is a y
lady endowed with a voic
truly beautiful and rich tex

Meets Challenge Nobly

Miss Endich, a student a
Berkshire Music Center,
nobly a challenge that woul
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ienced singer. For it fell t
to open the program, and
so with an intricately spun-
This was, moreover, the ex
of Miss Endrich's contribu

This Clipping
NEW YORK, N. Y.
HERALD TRIBUNE

JUL 1 1 19

anglewood Starts Tonight

Special to the Herald Tribune

LENOX, Mass., July 10.—
ixteenth Berkshire Festival
Tanglewood opens at 8:15 o'clo
tomorrow night. Charles Mu
will conduct members of the Bo
on Symphony Orchestra in fiv
of Bach's Brandenburg conce
os. A second Bach progra
including a cantata and tw
uites, will be given at 2:30 p. m
Sunday.

The complete Boston Sym
phony Orchestra will give
festival concerts in Tang
wood's Music Shed on Friday
Saturday nights and Sun
afternoons from July 30 thro
Aug. 16. Lois Marshall, sopr
and William Warfield, barito
will be soloists in Brahms'
quiem under Mr. Munch Fri
night, Aug. 14.

N.Y. H.T. July 13

Berkshire Festival Opens: 7,200 at 2 Bach Concerts

By Arthur Berger

LENOX, Mass., July 12.—The Berkshire Festival season got under way here at Tanglewood this week end with two Bach concerts in the theater concert ... by a chamber orchestra drawn from the Boston Symphony, a chorus drawn from the Berkshire Music Center and a number of fine soloists. Nourished by the beautiful setting in which the festival concerts take place and the fine music that is offered here, public interest in them steadily grows, and the combined attendance for the concert of last night and one this afternoon exceeded last year's by 800.

When one considers the austerity and uniform quality of a list made up of five "Brandenburg" concertos, last night's attendance of 4,200 seems quite remarkable. But an appreciative and attentive audience it was, indeed. As in previous years, the attendance for the second concert was somewhat smaller. Of today's 3,000 listeners, some 1200 listened from within the theater while others settled at various spots on the lawns outside, where they could take in the sunshine of this fine day or sit under a tree, and at the same time enjoy the cheerfulness of a program appropriate for just such an afternoon.

Sara Mae Endich, soprano, who appeared as soloist in Bach's Cantata No. 28 with the Boston Symphony at the Berkshire Festival yesterday.

Cantata of Special Interest

The major work today was, in fact, quite frankly written in the spirit of rejoicing. It was the fine cantata, No. 28, "Gottlob, nun geht das jahre zu ende," written for the Sunday following Christmas in the church calendar. Aside from the mastery of the music itself, it offered the special interest of being the only work this week end without the stamp of thoroughgoing familiarity, since it was not from the perenial, standardized list from which all the other works were drawn. Charles Munch for this one work relinquished the baton to Hugh Ross, conductor of the chorus of the Berkshire Music Center. Mr. Ross gave a straightforward reading, obviously deferring to the vocal soloists, for it was upon them that the major responsibility devolved. All of them, it is gratifying to be able to report, rose admirably to the occasion.

It was one of the soloists in the cantata, as a matter of fact, to whom your reporter is indebted for one of the week end's most rewarding experiences. I refer to Sara Mae Endich, the only one of the four singers whose achievements as a performer were new to me. Miss Endich is a soprano with a very bright future, for she is a young lady endowed with a voice of truly beautiful and rich texture.

Meets Challenge Nobly

Miss Endich, a student at the Berkshire Music Center, met nobly a challenge that would intimidate many a more experienced singer. For it fell to her to open the program, and to do so with an intricately spun aria. This was, moreover, the extent of Miss Endrich's contribution to the afternoon. But with this one aria, and without the benefits of a warming-up period, she left an impression that was still vivid at the end when the program had run its course with Bach's suits in B minor and D major, under Mr. Munch's direction.

The other singers were Betty Allen, John McCollum and Mac Morgan, and it was Mr. McCollum's pure tenor voice that made the greatest impression. A major musical experience of the week end was the thoroughly distinguished, inspired and controlled piano-playing of Lukas Foss last night as one of the soloists in the Fifth "Brandenburg" Concerto. One must look very far indeed for execution of comparable caliber. Doriot Anthony played her flute solos with charm, and while the orchestral performance was often lacking in finish, there was much to redeem the occasion.

This Clipping From
BOSTON, MASS.
MORNING GLOBE
JUL 5 - 1953

Fassett Has Nicest Job in the World

By MARK BARRON

NEW YORK (AP)—James Fassett listens to music and gets paid for it. He has probably the nicest job in the world, seeing many foreign countries, listening to wondrous music festivals . . . but sometimes it is hard work.

For five months a year Fassett travels, visiting seven important music festivals in Europe and the Berkshire Festival at Tanglewood, Mass. His job is making tape recordings of these extraordinary musical events, which he later broadcasts on C. B. S.'s radio survey of Summer music, the "World Music Festivals."

These programs replace the Philharmonic Orchestra program over C. B. S. and WEEI every Sunday afternoon.

In a letter from Norway, Fassett reports he is going on to Holland to record operatic bits in The Hague and Amsterdam. Then he returns to Massachusetts for four broadcasts in the Berkshire Festival, three conducted by Charles Munch and one by Pierre Monteux.

"After that I will go back to Salsburg," Fassett wrote. "I will do two Sunday broadcasts of the Richard Wagner Festival in Bayreuth. We will do several scenes from the 'ring' operas with Wagner's two grandsons, Wolfgang and Wieland conducting the excerpts."

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
JUL 1 1 1953

anglewood Starts Tonight

By ... to the Herald Tribune

LENOX, Mass., July 10.—The ...enth Berkshire Festival at ...lewood opens at 8:15 o'clock ...orrow night. Charles Munch ... conduct members of the Bos... Symphony Orchestra in five ... Bach's Brandenburg concer... A second Bach program, ...ding a cantata and two ... will be given at 2:30 p. m. ...day.

... complete Boston Sym... Orchestra will give the ... concerts in Tangle... Music Shed on Friday and ... nights and Sunday ...noons from July 30 through ... 16. ... Marshall, soprano, ... William Warfield, baritone, ... soloists in Brahms' Re... under Mr. Munch Friday ... Aug. 14.

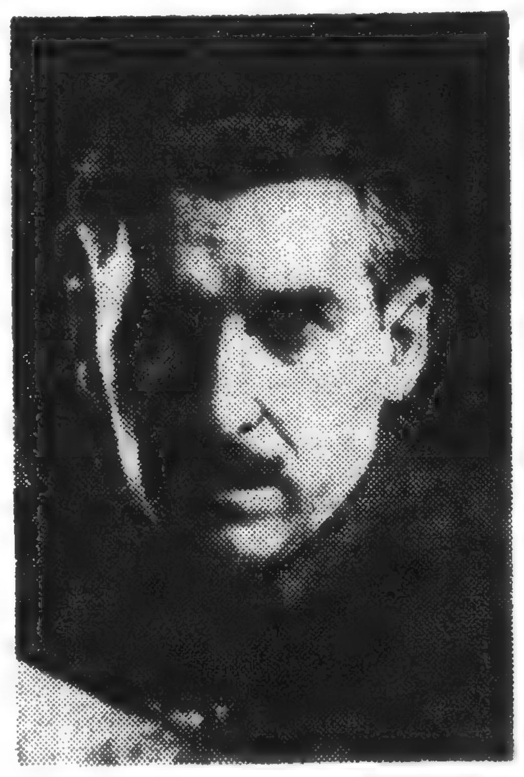
~~Union~~ July 12

SCULPTURE SEEN AT TANGLEWOOD

Eight Works by John Rood On Exhibition

Lenox, July 11—An exhibit of stone sculpture by Minneapolis artist John Rood in the gardens of the Tanglewood estate is a feature of the 1953 Berkshire Festival here. The exhibit has been arranged with the help of the Berkshire Museum, Pittsfield.

Artist-in-residence since 1945, author, lecturer in art education at the University of Minnesota, Mr. Rood has had more than 100 exhibitions in the United States, including 12 one-man shows in New York, since he turned his attention from writing and publishing to sculpture in 1936. He is currently associated with the New Gallery, New York, which will show these first examples of his new direction in sculpture in the autumn after their summer display at Tanglewood.



JOHN ROOD

Eight Works Shown

Five large works of Mr. Rood, hitherto known for his carvings in wood, principally of folk characters, are in the Tanglewood garden: "Prometheus," cast stone, modeled from cement, March, 1953; "Winged Figure," bronze, May, 1953; "Multiple Figure," Alabama limestone, April, 1953; "Homage to Igor Stravinsky," structa-chrome in wrought iron and stained glass, April, 1953.

In the reception room at Tanglewood are three smaller works: "Man Spilling Out of Himself," walnut, 1951; "Choir Singer," bleached ash, 1950; "Colored Shapes in Space," structa-chrome in wrought iron and stained glass, April, 1953.

Born in Athens, O., Feb. 22, 1902, John Rood studied painting in his youth. In the summer of 1952, while executing three stone sculptures for the terrace of a new dormitory unit at Wellesley College, he had an exhibition of 15 small sculptures, mostly in wood, at the Lenox Library.

TANGLEWOOD, LENOX: Exhibition of paintings by Berkshire artist in the reception room at the main entrance and sculpture by John Rood in the formal gardens.
BERKSHIRE PLAYHOUSE, Exhibition of

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
JUL 1 0 1953

Excursions To Tanglewood

Excursions from New York to the six Sunday afternoon Berkshire Festival concerts at Tanglewood, Lenox, Mass., beginning Sunday, have been arranged by the New Haven Railroad with an inclusive rate of $6.95 including general admission to the concert, rail and bus transportation and taxes.

Tickets, which must be bought in advance at Grand Central Terminal, will be good on the train leaving New York at 8:20 a. m. for Stockbridge and the train leaving Pittsfield at 7:30 p. m. and due in New York at 11:30 p. m. Members of the Boston Symphony Orchestra will play under the direction of Charles Munch on July 12, 19 and 26, and the full Boston Symphony will play on Aug. 2, 9 and 16.

~~Union~~ July 13

Artists at Tanglewood

Charles Munch, music director of the Boston Symphony Orchestra, is shown at a moment of relaxation with Sara Mae Endich, right, prior to the concert at Tanglewood yesterday afternoon of an all-Bach program. Miss Endich's playing of the flute aroused the audience to unusually warm appreciation.

Bach Programs Draw 7200 to Tanglewood

By WILLARD M. CLARK

Tanglewood, July 12—The music of Johann Sebastian Bach brought 7200 music lovers to Tanglewood for the two concerts devoted to the music of the master. This is a considerably larger audience than has attended the Bach performances heretofore.

There was much to admire in the performances today and as far as the audience seemed concerned it was the wizardry of Doriot Anthony's playing of the flute that provoked teh loudest and most prolonged applause. As soloist in the second suite in B Minor for strings and flute, this young woman played with admirable musicianship and dazzling virtuosity. In fact after repeated recalls, Mr. Munch permitted a second playing of the final "Badinerie." All in all

Continued On Page 8

it was a perfectly integrated performance. Rich in detail and always within its modest framework.

18th Century Pattern

The four suites or overtures which Bach wrote for the orchestral ensembles of his day show him delighting in the exploration of that medium and its many possibilities for a variety of tone color. These works follow the typical 18th Century pattern—an extended overture, combining a slow introduction and fugue, plus a series of contrasted movements in idealized dance form. Only in the third suite, also played this afternoon, does Bach depart from this plan and introduce the famous "air" familiarly known as "air for the G String."

The second suite for flute and strings is the most intimate of the four. On the other hand, the third suite is a truly grand and expansive work. Once again one could admire the justness of the tempi and dynamics. Never heavy-handed, the opening overture is a majestic work and the little dance forms, gavotte, bourree and gigue are delightfully contrasted and full of joy.

The program opened with the Cantata No. 28: "Gottlob, Nun Geht Das Jahr Zu Ende" it is a joyous paen of praise to God at the year's end. Bach wrote some 300 cantatas, sacred and secular for every conceivable occasion. With the advent of the long playing phonograph record a great quantity of this music is now available, with many of them already collector's gems.

McCollom Strikes Spark

This cantata calls for four soloists who were Sara Mae Smith, soprano; Betty Allen, contralto; John McCollom, tenor, and Mac Morgan, baritone. The work opens with a soprano solo which was nicely sung by Miss Smith. Mr. Morgan's arioso was sung with the sincerity which marks all that this baritone does, but it was Mr. McCollom who struck the spark. He sang his recitative with impeccable style and the voice is considerably better than it was a year ago. Miss Allen revealed a smooth and pleasant voice in her duet with the tenor.

There are two choruses and once again Hugh Ross has moulded these young men and women into a flexible instrument. True, the majority of them are probably students of singing and need not be taught by Rote, but Mr. Ross makes of them an instrument, responsive and highly listenable. Particularly engrossing and impressive was the singing of the final chorale.

Saturday night will usher in the first of two concerts devoted to the music of Mozart. We shall near the "Diventimento in D Major, for Strings," the "Violin Concerto in G Major" played by Issac Stern; the "Serenade for Thirteen Winds Instruments" and the "Symphony in D Major."

Dr. Munch Waits for Planes For Flute Solo Feature

Lenox, July 12—Records fell this week end as the world famous Boston Symphony Orchestra launched the Berkshire Festival with two all-Bach programs. This afternoon's attendance was 3000, an even 500 above the corresponding program a year ago. Saturday night's record opening night audience of 4200 was 400 ahead of last season's initial program attendance.

Counting the 800 at this morning's session, Lenox saw a total of 8000 music lovers converge here in a 24-hour period.

Highlighting the afternoon was the flute soloist Doriot Anthony. During Bach's Suite No. 2, in B Minor, Conductor Charles Munch patiently awaited the passing of a squadron of planes before proceeding in order that Miss Anthony's beautiful solo would not have to compete with the drone of the motors overhead.

Attending the Bach cantata was Rev. Michael Palotau, a native of Hungary who is now professor at Mt. Joseph College in Lackawanna, N. Y. Before coming to this country he studied in Budapest and Salzburg.

This Clipping From
SPRINGFIELD, MASS.
EVE. NEWS
JUL 9 - 1953

YWCA to Sponsor Trip To Tanglewood Festival

Group Will Attend Concert on Afternoon of 19th

The Young Women's Christian Association is once again sponsoring a visit to Tanglewood Music Festival in Lenox on Sunday afternoon, the 19th. A chartered bus will leave the YWCA, 26 Howard St., at 12.20 thus eliminating driving worries.

The program will be a Mozart Concert by the Boston Symphony Orchestra under the direction of Charles Munch. Guest artists for the day will be Isaac Stern and Joseph De Pasquale. The Mozart works are: Overture to "Figaro," "Sinfonia Concertante," for violin and viola, "Eine kleine Nachtmusik"; and Symphony in D major (Jupiter).

Reservations may be made at the "YW," and because of limited bus space, these should be made early.

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TANGLEWOOD FETE OPENS WITH BACH

N.Y.T. ~~July~~ 13

Two Lead-Off Concerts Attract 7,200 to Berkshire Center—Student Activity High

By ROSS PARMENTER
Special to THE NEW YORK TIMES.

LENOX, Mass., July 12—The sixteenth Berkshire Festival opened at Tanglewood this week-end. The first two concerts, which consisted of Bach programs played by a chamber orchestra in the theatre-concert hall, attracted 7,200 persons.

In opening the festival with these programs, Charles Munch followed the tradition established by his predecessor as music director, the late Serge Koussevitzky, who began the Bach programs in the summer of 1945, the year before the war-crippled festival was able to resume its regular concerts with the full Boston Symphony Orchestra.

Next week-end, Mr. Munch will follow another Koussevitzky tradition. His second pair of concerts with the reduced ensemble will be devoted to Mozart. But with the July 25-26 concerts, he will make a partial break. Only the first will be devoted to Haydn. The other will be given over to modern composers.

Selected Groups Play

Besides the Bach programs for the public, the week-end also included three concerts for friends of the Berkshire Music Center. These were given by selected groups from among the 398 students who arrived at Tanglewood a week ago to attend the six-week session of the center, a music school that is operated in conjunction with the festival each year.

The first of these concerts, on Friday night, was given by the student orchestra and was led in turn by Robert Mandell and Harold Blumenfeld, who are students, and Leonard Bernstein, who directs the orchestra department. The second, this morning, was given by students in the chamber music department. The third, tonight, featured compositions by Alvin Epstein, Tossi Ichiyanagi, Edward J. Miller, Sherron McClellan, Adrian and Barney Childs, student-composers training here under Aaron Copland and Carlos Chavez.

Further evidence of the almost incredible student activity during the first week of the session is that three of the soloists and the fifty chorus singers for Bach's Cantata No. 28 in this afternoon's program were students.

Programming Is Unusual

The theatre-concert hall seats only 1,100. This meant that a majority of the large crowds that assembled for the two Bach concerts listened from surrounding areas outside. Saturday night's attendance of 4,200 — a record for opening night — quite literally blanketed the lawn.

With the first program, which included five of the six Brandenburg concertos, the outsiders also missed out in not having been able to see the stage. For one of the interests of the unusual programming of so many works from a single group was that one could see as well as hear the way Bach varied his instrumentation for each concerto.

For four of the concertos there were fourteen violinists on the left and six violinists, four 'cellists and three double bass players on the right. The space between these twenty-seven string players was left free for the instrumentalists playing the solo parts. To see the shifts was like seeing a game of musical chairs.

The two soloists who performed with greatest distinction were Roger Voisin, who played the high trumpet part on a special silver trumpet in the second concerto, and Lukas Foss, who, in a beautifully modulated fashion, played the piano part in the fifth concerto. Doriot Anthony, the orchestra's new first flutist, also reaped laurels in the fifth concerto, and Richard Burgin, the concertmaster, was a sensitive and dependable musician in many solo passages.

Mr. Munch's readings were more notable for their rhythmic vitality than their over-all refinement, and the Boston strings did not always sound as precise and splendid as they should. Where the string ensemble playing was most careful and expressive was in the No. 3, in which six violists, four 'cellists and three double bass players were the only participants.

HIGH HONOR FOR GEORGE E. JUDD

Union ~~July~~ 12

Symphony Manager Will Receive French Award

Boston, July 11 (AP)—The French government will confer the Cross of Chevalier of the Legion of Honor on three Massachusetts men Tuesday at Bastille Day ceremonies.

The awards will be presented by M. Francois Charles-Roux, French consul in Boston, at the consulate.

Recipients will be Dr. Edward D. Churchill, chief of general surgical services, Massachusetts General Hospital; George E. Judd, manager of the Boston Symphony Orchestra, and Henry R Shepley, architect, Essex.

LY 9, 1953

Charles Munch Will Conduct Festival Concerts At Tanglewood

The second weekend of Berkshire Festival concerts in the Theater-Concert Hall at Tanglewood, Lenox, Mass., on July 18 at 8:30 p.m. and July 19 at 2:30 p.m., will be devoted to the works of Mozart. Charles Munch will lead members of the Boston Symphony Orchestra, with Isaac Stern, violinist, as soloist.

Mr. Stern will be soloist in the Concerto for Violin, in G (K. 216) on Saturday evening, and will team with Joseph de Pasquale, violist of the Boston Symphony Orchestra, on Sunday afternoon in the Sinfonia Concertante, for Violin and Viola (K. 364).

The opening Berkshire Festival concerts, Mr. Munch conducting, are this weekend (July 11-12), with Mr. Munch conducting two all-Bach programs, Lukas Foss pianist, and Doriot Anthony, flutist, are soloists. Sara Mae Endich, Betty Allen, John McCollum and Mac Morgan are soloists in the orchestra's first performance of the Bach Cantata No. 28, conducted by Hugh Ross.

The final weekend of Theater-Concert Hall performances is July 25 with an all-Haydn program; and July 26, featuring works of Richard Strauss, Ravel, Prokofieff, Milhaud, and the New England premiere of Lukas Foss' Cantata, "A Parable of Death," conducted by the composer, with Vera Zorina as narrator.

Tickets are available at the Tanglewood box office for all Festival concerts. Programs and a calendar of the more than 50 events at the Berkshire Music Center, with information on how to join the Friends' Society, will be mailed on request

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 9 - 1953

Tanglewood Sets Forum Series

LENOX—The public has been invited to a series of forums in Eedgwick Hall to be sponsored each Monday beginning next week by Tanglewood.

The forums are being organized by Aaron Copland, who will act as moderator. Instructors, heads of Departments and other officials of the Berkshire Music Center at Tanglewood will lecture each week on subjects within the category of music. A question and answer period will follow each week's lecture.

This Clipping From
BUFFALO, N. Y.
COURIER-EXPRESS
JUL 5 - 1953

Berkshire opens its music center this afternoon at Tanglewood, Lenox, Mass. This marks the 11th season for this six-week course of music studies for advanced students and professionals.

Charles Muench

Charles Muench, music director of the Boston Symphony Orchestra, which maintains this summer school, will arrive from Paris to address the opening exercises as director of the Berkshire Music Center.

Dr. Lewis Perry will preside; a brief address will be given by Henry B. Cabot, orchestra board president, and Composer Aaron Copland, assistant director of the school, will introduce the faculty. As at every opening of the school since its founding by the late Dr. Serge Koussevitzky in 1940, Hugh Ross will direct the students in "Alleluia," composed expressly for the school's opening by Randall Thompson.

Student registration has passed the 366 mark, with additional applications being processed daily until the July enrollment of 450 is reached. Students will be from some 38 states, Canada and foreign countries.

More students are going to Tanglewood this summer than ever before from Western states as a direct result of auditions the Boston Symphony Orchestra conducted during its spring coast-to-coast tour.

As to the Shed concerts by the Boston Orchestra for the Berkshire Festival, the sale of series tickets has surpassed that of previous years. To date, subscribers have purchased $59,000 worth, an inicrease of more than $1,000 over last season's advance sale.

With Muench conducting, the Berkshire Festival opens Saturday with the first of a weekend pair of Bach concerts. Only July 18 and 19, there will be a brace of Mozart concerts for whiich Isaac Stern is the soloist.

The Theater-Concert Hall preliminary concerts close July 25 and 26 with a program devoted to Haydn and one to Strauss, Ravel, Prokofieff, Milhaud and Foss. Vera Zorina will be the narrator for the Foss cantata, "A Parable of Death."

The weekend Shed concerts commence Friday, July 31, with Muench directing. Pierre Monteux will be guest conductor Aug. 2 and Leonard Bernstein guest conductor Aug. 8 and 15. Soloists will be Zino Francescatti, Lukas Foss, Jorge Bolet, Jenny Tourel, Gregor Piatigorsky, Lois Marshall and Seymour Lipkin.

For the first time in its 10 years of assistance to young American musicians, the Berkshire Music Center will experiment with new operas by American composers. The plan evolved by Boris Goldovsky, Tanglewood's opera head, is being put into effect immediately.

Commissions have been awarded Leonard Roseman of New York City and Louis Mennini of Rochester to devise and construct operas for Berkshire performance. In addition to cash awards, they have been extended the complete service of the Berkshire staff. These works are to be performed in 1954.

SPRINGFIELD, MASS.
EVE. NEWS
JUL 6 - 1953

At Tanglewood

MAC MORGAN

Mac Morgan, bass, will be soloist in the first performance by the Boston Symphony Orchestra of J. S. Bach's Cantata No. 28, at the Berkshire Festival concert on Sunday afternoon in the theater-concert hall at 2.30.

Music in Review

Bsn Post ~~July~~ 13

BY TUCKER KEISER

Reprint from late editions yesterday's Post

Berkshire Festival

TANGLEWOOD, July 11—The six-week season of the Berkshire Music Festival—now beginning its 16th season in the invigorating mountain climate of western Massachusetts—opened tonight with the performance in the Tanglewood Theatre of five Brandenburg concertos by J. S. Bach.

Working with a diminished orchestra while many of the Boston Symphony musicians are engaged at the Esplanade concerts, Charles Munch has made it a practice to commence the festival season with works by Bach, a composer for whom the conductor has profound sympathy.

So evident is it that this sort of music is the conductor's metier, that the Chamber concerts are among the most popular of the whole series. Consequently, it will be necessary to move the concerts from the intimate theatre to the more spacious shed during next year's festival.

The featured instrumentalists in these Concerti Grossi were four first-chair players of the Boston Symphony: Doriot Anthony, flute; Harold Gomberg, oboe; Roger Voisin, trumpet, and Richard Burgin, assistant conductor of the orchestra and concertmaster, as well as Lucas Foss, pianist. Mr. Foss, whose "A Parable of Death" will be performed on Sunday afternoon, July 26, has been a familiar figure at Tanglewood as a teacher of composition, piano soloist, and conductor.

Last night's concert marked the first appearance at our internationally famous Berkshire Music Center of Miss Anthony, the first woman ever to become a principal with the Boston Symphony.

Superb Horn-Playing

In the six Brandenburg concertos, Bach has handed down to posterity an encyclopedia of human experience ranging from sad adagios to exhilarating chase allegros. In Concerto Number One in F Major, which opened the program the concertina calls for two horns—and what superb horn playing this requires.

Tonight Mr. Munch added the extra burden of an excessively fast tempo in the third movement which kept the audience biting their fingernails and betting how soon the concerto would break down. Yet it must be admitted that the conductor did infuse into the reading of this concerto a woodsy autumnal feeling of the case.

Also in F major, Concerto Number Two provides in the concertina a diabolically difficult high trumpet part which can become overpowering. Since the other solo instruments are oboe, violin and flute, instruments easily dominated by a brass cousin, the conductor has to keep the trumpet in musical focus rather than let it run away with the piece.

Mr. Munch's frequently exhibited love for a keen, piercing trumpet sound led him astray in this cencerto by allowing Roger Voisin, truly one of the great trumpeters of our day, to drown out the other soloists as well as the rest of the chamber ensemble. However, in the adagio, a colloquy between violin, oboe and flute, we heard perhaps the most moving music of the concert.

The Concerto in G, Number Three, a joyful composition, with no small group opposed to a larger, was a marvellous example of a demonstration of what Schweitzer calls "terraced plains of sound." The complicated musical lines were never startling or lost in the sudden shifts from piano to forte.

After intermission, the dark-hued Concerto Number Six in B-Flat Major continued the high level of performance. Here we have the lower strings, sounding rich and clean. The final item was Concerto Number Five with flute, violin, and piano as the concertina. This is the most festive and grandly conceived of the six. Lukas Foss joined the members of the orchestra in his admired performance of the solo keyboard role.

Tomorrow afternoon is the second in the series of all-Bach programs. Cantata Number Twenty-Eight with soloists and the Berkshire Festival Chorus, Suite Number Two in B Minor with Doriot Anthony as soloists, and Suite Number Three in D Major will be performed.

THEATER CONCERT SERIES IS STARTED AT MUSIC FESTIVA

Sptfld-Rep ~~July~~ 12

All-Bach Program Is Of fered by Boston Symphony Under Munch

By WILLARD M. CLARK

Tanglewood [illegible] Boston Symphony [illegible] its [illegible] Munch, opened [illegible] voted [illegible] Strauss, Ra[illegible] and Lukas Foss [illegible] be given [illegible] Sunday [illegible]

Discriminating Audience

[illegible] most [illegible] the entire Be[illegible] season. Although [illegible] few more than [illegible] people many more may [illegible] on the

(Continued on Page 11A)

lawn during any concert. There are people who come long distances to hear the more intimate works of Bach, Mozart and Haydn, people who love the sheer magnificence of the Bach works, [illegible] their very real [illegible] in the grace and elegance of Mozart and the [illegible] utterances of Haydn. They come to these concerts not to be seen [illegible] rather to enjoy a [illegible] experience.

Dr. Munch chose [illegible] with five of the six Brandenburg" concertos [illegible] first glance one might [illegible] this was a pretty large dosage of Bach, but within these concerti [illegible] such a wealth of melodic ingenuity, craftsmanship and humor that one is always listening to something new and unexpected. [illegible] pianist Harold [illegible] revealed [illegible] as well as the grandeur of the greatest [illegible] modest framework [illegible] ten these "Brandenburgs" [illegible] embuing them with [illegible] riches. [illegible] as follows: No. 1 [illegible] F major; No. 2 [illegible] major; No. 5, D major and No. 6, B flat major.

In these concerti [illegible]

[illegible]

Memorable Listening

[illegible]

Few [illegible]

In his usual modest manner, Mr. Munch made his soloists acknowledge most of applause. The performances were a triumph for conductor, orchestra and soloists and were adjudged as such by those within the theater and those seated outside.

Tomorrow afternoon at 2:3 Hugh Ross will open another a Bach program, leading the chor through the Cantata No. 28 a Mr. Munch will conduct "Suite 2. in B minor for flute and String and "Suite No. 3 in D major."

Union July 12

Berkshire Footlights

The accomplished young Amer ican pianist-composer-conducto Lukas Foss, has taken up re dence at the Carter home at S set Farm in Lee as he prepa

LUKAS FOSS

for a busy summer season Tanglewood in Lenox. Last nig he was the soloist at the Be shire Festival concerts opened the Theater-Concert Hall unde the direction of Charles Munc Sharing the spotlight with th world famous Boston Symphon Orchestra, Mr. Foss perform the piano solo in the Bach Bra denburg Concerto No. 5 and w rewarded with a tremendous ov tion.

Two weeks from today Mr Foss' new cantata, "A Parable of Death," based on poem by Rilke, will have its Ne England premiere with th composer conducting the or chestra himself. It was com missioned last winter for Ver Zorina and the Louisvi Symphony Orchestra. More recently it was heard with Mr. Foss conducting and Mi Zorina as narrator at New York's Town Hall and at the Ojai Festival of Music California.

In the first concert series in the Shed at Tanglewood on Saturd evening, August 1, Mr. Munch wi be seen leading the entire Bost Symphony Orchestra in a p formance of Mr. Foss' "Pia Concerto No. 2" and the you composer will be featured as soloist. Meanwhile, Lucas will active on the faculty of the Be shire Music Center in two partments—the orchestral — ducting and the analysis divi of the Tanglewood Study Grou

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This Clipping From
HARTFORD, CONN.
TIMES
JUL 3 - 1953

MUSIC CALENDAR

SUNDAY

4 p. m. — Opening of Music Mountain with Bruce Simonds, pianist, and the resident Berkshire Quartet, Music Mountain, Falls Village.

4 and 9 p. m. — Jacob's Pillow Dance Festival, outside of Lee, Mass.

TUESDAY

8:15 p. m. — Yale Bowl Pops Concerts, Faye Emerson, narrator, in the American premiere of Prokofieff's "Winter Holiday," with Skitch Henderson conducting. Yale Bowl, New Haven.

WEDNESDAY

2:30 p. m. — Faculty ensemble chamber music concert, Yale Summer School of Music, Norfolk.

FRIDAY

4 and 9 p. m. — Jacob's Pillow Dance Festival, Lee, Mass.

8:30 p. m.—World premiere of Arnold Franchetti's opera, "The Lion," White Barn Theater, Westport, through Sunday.

SATURDAY

4 and 9 p. m. — Jacob's Pillow, as above.

8:30 p. m. — Opening of Theater Concert Hall concerts, Tanglewood, Lenox, Mass. Bach weekend.

Union July 12

Berkshire Footlights

LUKAS FOSS

The accomplished young American pianist-composer-conductor, Lukas Foss, has [illegible] up residence at [illegible] Cone home at Sunny [illegible] Farm in Lee as he prepares for a busy summer season at Tanglewood in Lenox. Last night he was the soloist as the Berkshire Festival concerts opened in the Theater-Concert Hall under the direction of Charles Munch. Sharing the spotlight with the world famous Boston Symphony Orchestra Mr. Foss performed the piano solo in the Bach Brandenburg Concerto No. 5 and was rewarded with a tremendous ovation.

Two weeks from today Mr. Foss new cantata "A Parable of Death," based on poems by Rilke will have its New England premiere with the composer conducting the orchestra himself. It was commissioned last winter for Vera Zorina and the Louisville Symphony Orchestra. More recently it was heard with Mr. Foss conducting and Miss Zorina as narrator at New York's Town Hall and at the Ojai Festival of Music in California.

In the first concert series in the Shed at Tanglewood on Saturday evening, August 1, Mr. Munch will be seen leading the entire Boston Symphony Orchestra in a performance of Mr. Foss' "Piano Concerto No. 2" and the young composer will be featured as the soloist. Meanwhile, Lucas will be active on the faculty of the Berkshire Music Center in two departments the orchestral — conducting and the analysis division of the Tanglewood Study Group.

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This Clipping From
PITTSBURGH, PA.
SUN-TELEGRAPH
9 - 1953

Pittsburgh-Born

Jean Handzlik Plays Mikado's Katisha

By MARION LESLIE

AS LONG as Jean Handzlik is doing something on the stage she feels "perfectly co-ordinated and happy with everything." This is true, she said, whether "the stage" be opera, concert, musical comedy, drama, radio or television.

The slender, golden haired Pitsburgh-born contralto made this declaration as she changed into the striking costume of "Katisha," the role she is playing in "The Mikado," this week's Civic Opera production at Pitt Stadium.

Jean, whose father played in the orchestra at the old Nixon Theater with Victor Saudek, well known Pittsburgh musician and conductor, is spending most of her time offstage visiting friends of her parents and relatives.

Relatives Here

She has several aunts here, she said, and added (with a soft laugh) "cousins I can reckon by the dozens," as in Gilbert and Sullivan's "H. M. S. Pinafore."

It was a "delight to me," she continued, to know many of my relatives and friends were in Monday night's audience at the Stadium.

This reminded her of another night in Pittsburgh when she came here with the Philadelphia Opera Co., in 1944 to sing "Mercedes" in Bizet's "Carmen." The girl who was to sing the title role fell ill and Jean was called upon to make her debut as "Carmen" in her native city. She appreciated her friends and family in the audience that night, too.

Likes Part

Of her performance this week in "The Mikado," Jean said:

"Katisha is wonderful to do — dramatically and musically."

She counts it "a great privilege" to appear here with the great English Gilbert and Sullivan star, Martyn Green.

Though born here, Jean moved to the West Coast with her family when she was a little girl. She made her debut in Portland, Ore., at the age of 16, singing the contralto part in Handel's "Messiah." She received her training as an actress in Portland's Civic Theater.

Jean grew up with music. Her father, Leon L. Handzlik, was cornet soloist with the bands of John Philip Sousa and Arthur Pryor, and her mother was a concert pianist and accompanist. Her parents teach music in Portland now.

Career Varied

Her own career includes light opera at the famous Paper Mill Playhouse in New Jersey; a scholarship for the Berkshire Music Center in Tanglewood, singing with the Philadelphia Opera Co., and with the Metropolitan Opera in Montreal; Broadway musical shows, appearances with leading symphony orchestras, Theater Guild of the Air, the Standard Symphony Hour and NBC Television Opera Theater.

After "The Mikado" closes Saturday, Jean will drive to Cohasset, Mass., where she will do "Call Me Madam" and other light operas with the South Shore Music Theater.

She'll join her 7-year-old son, Jan, there, too. Jan has been in several shows in Cohasset with his mother this season. He likes to be in a show his mother says, "but only when I am in it, too."

Sun-Telegraph Photos by Ed Salamony.

Pittsburgh-born Jean Handzlik arrives at Pitt Stadium (left) with the "object sublime" of playing "Katisha" in the Civic Opera's current production, "The Mikado." In the midst of covering her blond hair with "Katisha's" dark wig (right), Jean takes a look at "The Mikado," then discusses the sequins she wears on her eyelids as part of her "Katisha" makeup.

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION
JUL 6 - 1953

TANGLEWOOD MUSIC CENTER OPENS SEASON

Large Audience Applauds Dr. Munch; Ross Conducts Chorus

Lenox, July 5—Opening exercises of the Berkshire Music Centers 11th season were held in the theater concert hall at Tanglewood this afternoon. Addressing the overflow audience of students and invited guests, Dr. Lewis Perry, chairman of the Friends of the Center, noted the remarkable growth of this school of music conducted by one of the world's major symphony orchestras. He lauded the work of the late Dr. Serge Koussevitzky, whose widow was in the audience.

Cities Growth

As of last year, the schools tenth, statistics show that more than four thousand have registered here at Tanglewood. Dr. Perry also pointed with justifiable pride that it has been determined as a fact that 10 per cent of the members of this country's major orchestras have been students at the Berkshire Music Center.

Before introducing Dr. Charles Munch, conductor of the world famous Boston Symphony Orchestra, Dr. Perry referred to the popular music director as the greatest conductor in the world. Modestly, Mr. Munch waved off the tribute while the audience gave their approval of the distinction with a great ovation. Refreshed and jovial following his vacation trip abroad, Mr. Munch spoke warmly to the student body and then called upon all those present to stand in a minute of silence as a tribute to his late predecessor Dr. Koussevitzky.

Others addressing the group were Henry B. Cabot, president of the trustees of the Boston Symphony, and Aaron Copeland, assistant director of the school, who introduced the faculty.

Concluding the program was the traditional rendition of the Randall Thompson "Alleluia" by the student chorus under the direction of Hugh Ross. The performance matched the previous highlights of this traditional program and it was noted by Dr. Perry that Mr. Ross had but one opportunity for a rehersal of the chorus before this afternoon's performance.

This Clipping From
HARTFORD, CONN.
COURANT
JUL 5 - 1953

Berkshire Festival Opens Sixteenth Season July 11

The 16th Berkshire Festival since concerts were inaugurated in the hills of Western Massachusetts in 1934, the fourteenth since the Boston Symphony Orchestra participated, will commence its six week ends of 15 concerts on Saturday evening (July 11) at 8:30 p.m. in the Theater-Concert Hall at Tanglewood, Lenox, Mass. Charles Munch, music director, will conduct members of the Boston Symphony Orchestra in two programs devoted to the music of Johann Sebastian Bach.

The three week ends of Bach, Mozart, Haydn concerts, July 11-26, which precede the major Berkshire Festival, with the entire 104-piece Boston Symphony Orchestra performing in the Music Shed, July 31-August 16, have proven more popular each year, until the audience on the lawn exceeds that within the 1152-seat auditorum.

Week End Highlights

Features of the Bach concerts July 11-12 are the famous performance of young American composer - conductor - pianist Lukas Foss of the piano solo in the Brandenburg Concerto No. 5; the first appearance at Tanglewood of Miss Doriot Anthony, flutist, the first woman ever to become a Principal with Boston's famed orchestra, in the Brandenburg Concertos No. 2 and 5, and in the Suite No. 2; and the performance by the Boston Symphony Orchestra of Bach's Cantata No. 28, with chorus and soloists, to be conducted by Hugh Ross.

Mr. Munch will open the Berkshire Festival on Saturday with five of the six Brandenburg Concertos. They are: No. 1, in F; No. 2, in F with the following soloists from the orchestra: Doriot Anthony, flute; Harold Gomberg, oboe; Rober Voison, trumpet; Richard Burgin, violin; No. 3, in G (strings); No. 5, in D (Lukas Foss, piano; Miss Anthony, flute; Mr. Burgin, violin); No. 6, in B-flat (strings).

Sunday afternoon, July 11, at 2:30 p.m., the program will commence with the Bach Cantata No. 28, Hugh Ross conducting. Soloists are Sara Mae Endich, soprano; Betty Allen, alto; John McCollum tenor; Mac Morgan, bass. Miss Anthony will be soloist in the Suite No. 2, in B minor, for Flute and Strings. The program will conclude with the Suite No. 3, in D major.

Open Exercises Today

Following opening exercises of the Berkshire Music Center today at 3:30 p.m. in the Theater-Concert Hall, the first school performance will be given Friday evening (July 10) at 8:30 p.m., in the Music Shed, when for the first time the symphony orchestra of talented students will play together. The first of six weekly chamber music concerts will be given in the Chamber Music Hall Sunday morning (July 12) at 10:00 a.m. Sunday evening at 8:30 p.m., also in the Chamber Music Hall, the first composers' forum will be held, when the works of those studying with Aaron Copland, Carlos Chavez, Irving Fine and Lukas Foss will be performed by their fellow students and commented upon. Friends of the Berkshire Music Center, whose contributions help to support it, are invited to all performances at the school.

Tickets are available at the Tanglewood box office for all Festival concerts. Programs for the Festival and a calendar of the more than 50 events at the school, with information on how to join the Friends' Society, will be mailed on request.

Tanglewood's July 18-19 concerts are devoted to Mozart works, with Isaac Stern as soloist; the July 25 concert is all Haydn, including the Theresa Mass conducted by Hugh Ross; the July 26 program is devoted to works by Richard Strauss, Ravel, Prokofieff, Milhaud, and will have the New England premiere of Lukas Foss' cantata, "A Parable of Death", conducted by the composer, with Vera Zorina as narrator.

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BIRMINGHAM, ALA.
NEWS
JUN 21 1953

world of music

BY IRVING KOLODIN, music editor, The Saturday Review

By plane and by ship, Americans in increasing numbers will be moving Europeward in the next few weeks, many of them including a festival, or two or three, as an indispensable part of the itinerary. Whether it's Bayreuth or Aixen-Provence, Salzburg or Edinburgh, they're sure to hear a lot of good music. A surprising amount of it, moreover, will be provided by American performers, who are more in demand in the European strongholds than ever.

Possibly the most prominent of them is Eleanor Steber, who has just made her debute in Vienna, and will reach a new high point of her career when she sings Elsa in the festival-opening performance of "Lohengrin" at Bayreuth late in July.

Astrid Varnay, Regina Resnick, George London and Ramon Vinay (an American of the Southern, rather than the Northern variety, being a native of Chile) are other familiar persons who will be doing their best to aid Weiland Wagner in edging back the Bayreuth standard to its legendary place of leadership.

To the south, the festival at Aix will show a revival of Mozart's "Cosi fan tutte" heavily peopled with Americans — Teresa Stich-Randall, Leopold Simoneau and Nan Merriman among others.

At Glyndebourne, Mattawilda Dobbs, the brilliant Negro coloratura—as yet better known in Europe than in her native country—will be singing in Mozart's "Entfuehrung," whose conductor will be Alfred Wallenstein, director of the Los Angeles Symphony. This promises to be an eventful Summer for Wallenstein, for, in addition to making his first important venture as an opera conductor in the demanding area of Glyndebourne, he will be charged with the English premiere of Stravinsky's "The Rake's Progress" at Edinburgh in August.

Here the cast will be almost all American, for in addition to Jerome Hines as Shadow and David Lloyd as Tom Rankewell, the part of Baba will be sung by Miss Merriman.

MEANWHILE the concert artists will also be busy, with Leon Fleisher practising his pianistic art in several centers, and Isaac Stern conducting a one-man tour of the violin literature by appearing with four different orchestras at Edinburgh. Eugene Ormandy's services are much in demand, as doubtless would be those of Leonard Warren had he not decided to hold off until December, when he makes his La Scala debut in "Rigoletto."

GLENN MILLER'S enduring place in the hearts of Britishers (the late lamented band leader was serving in that country when he took off on the wartime flight from which he never returned) was memorialized during the coronation season with a program on BBC. Among those taking part was the celebrated conductor Sir Adrian Boult, who became well acquainted with the American jazz man during his wartime service.

COUNTING UP the receipts at the end of its nationwide tour last week, the Boston Symphony Orchestra announced that it had grossed $169,000, or an average of $5830 for each of the 29 concerts. Best receipts were rolled up in Los Angeles, where a concert in the vast Shrine Auditorium drew an audience of 6000 that paid more than $18,000. In all, however, the foreknowledge that the tour would incur a deficit was not belied. Expenses were reckoned at $200,000 with an expected $30,000 loss.

LAWRENCE TIBBETT has signed to do 10 performances of Porgy in the current revival now running at the Ziegfeld Theater.

CLASSICAL

"Love Duet" from "Siegfried" (Wagner). Powerful performances by Kirsten Flagstad in this and the "Immolation" from "Goetterdaemmerung" somewhat blemished by the suspicion that another voice is dubbed in to sing the top C's. Set Svanholm is her partner in the duet, with George Sebastian and Wilhelm Furtwaengler conducting. (HMV).

"Concerto Crosso" (Bloch). A sample of the work done by William Steinberg and the Pittsburgh Symphony Orchestra in the Contemporary Music Festival of last November, this on-the-spot recording testifies to the new spirit the conductor has instilled in the players. The "Symphony for Strings" of William Schuman is as well played, but with less effect. (Capitol).

Symphonies Nos. 7 and 45 (Haydn). Remarkably well-fashioned performances by Eugene Ormandy, who displays a real sense of Haydn style in the demands he imposes on his virtuoso ensemble of Philadelphia. Beautiful sound. (Columbia.)

"Old Italian Songs and Airs." Fedora Barbieri, one of the Met's most prized artists, applies her sumptuous voice and artistry to a variety of works, including Scarlatti's "Le Violette," Pergolesi's "Se tu m'ami" and "Lasciatemi Morire" of Monteverdi. Piano parts are well played by Dick Marzollo. (Vox.)

POPULAR

"Me and Juliet." The first samples from the Richard Rodgers score (sung by Isabel Bigley and others of the original cast) do not inspire opposition to the general opinion that this is well below the high level of "South Pacific." "No Other Love" is a pleasant ballad, the others less notable. (RCA Victor.)

"Liberace." No other word is necessary to describe the contents of this collection, for, if you like the performer, what he does is immaterial and if you don't, the opposite is just as true. For the curious, "Jalousie," "I Don't Care" and "September Song" are among the contents. (Columbia.)

"Fletcher Henderson Memorial." In contrast with some gestures on behalf of the late arranger-bandleader, this is an authentic memorial, made of the Henderson band's own performances of "Wrappin' It Up," "Down South Camp Meetin'," "Big John Special," etc. Among the great soloists represented from these recordings of the '30s are Coleman Hawkins, Benny Carter, "Red" Allen and Ben Webster. (Decca.)

"Lover's Rhapsody." If the goo fits, put it on, seems the challenge in these sentimental oddities assembled and conducted by TV comic Jackie Gleason. Bobby Hackett's trumpet solos are notable, if nothing else is. (Capitol.)

ALMOST EVERYWHERE one looks the contention that this is the age of specialization needs no bolstering evidence; but the odd fact, in music, seems to be that versatility is a kind of specialty, especially when it comes to the triple talents of composer-arranger-conductor. And the tradition goes on with the steady ascent of the young man known as Camarata.

A resident of Verona, N. J., Camarata's specialization in versatility began with early youth as a student of the violin. Towards adolescence he shifted to the trumpet, at which he became proficient enough to earn a place in Jimmy Dorsey's orchestra in the mid-30s. It was under these auspices that he began work as an arranger, meanwhile solidifying his technique by theoretical studies at the Juilliard School.

Ten top records

(Selected from a poll of listening audiences)

POPULAR

"SONG FROM MOULIN ROUGE," Percy Faith (Columbia).

"I'M WALKING BEHIND YOU," Eddie Fisher (RCA Victor).

"APRIL IN PORTUGAL," Les Baxter (Capitol).

"I BELIEVE," Frankie Laine (Columbia).

"WONDERFUL TOWN," Rosalind Russell, etc. (Decca).

CLASSICAL

CONCERTO NO. 5 (Beethoven), W. Gieseking (Columbia).

"DAPHNIS ET CHLOE," E. Ansermet conducting (London).

SYMPHONY NO. 9 (Beethoven), A. Toscanini conducting (RCA Victor).

"SCHLUSNUS SINGS LIEDER," H. Schlusnus, baritone (Decca).

TRIO IN E FLAT (Schubert), Badura-Skoda, etc. (Westminster).

MIAMI, FLA.
HERALD
JUN 28 1953

Violinist Ruth Posselt Plays in 'Pops' Tonight

Ruth Posselt, violinist who will appear as soloist with University of Miami's Summer Symphony at the second "pops" concert at 8 tonight, is one of UM's "returnee" artists—which label is being applied these days to more and more of the artists who play with either our summer or winter ensemble.

RUTH POSSELT . . . returning after eleven years

[17']

Some, like Jorge Bolet who played last Sunday, return after only a month or two, but Miss Posselt has put an interval of 11 years between her last and current appearances. She has not been here since March, 1942.

The talented violinist, now in her thirties, was still in her "prodigy" days when she played Samuel Barber's violin concerto with John Bitter and the UM Symphony in Miami Senior High School.

Bitter will again be at the helm when she appears tonight with the summer ensemble in Miami Beach auditorium.

Instead of one large work Miss Posselt has elected to play a group of four briefer pieces on this occasion.

She has listed an Andante by Lalo, "Tango Espagnol" by Enrique Fernandez-Arbos, Weinlawski's "Romance," and "Danser Tzigane" by Tirador Nachez.

Before the first intermission Bitter will present Grieg's Peer Gynt Suite No. 1, Strauss's Rosenkavalier Waltzes, the overture "Der Freischutz" by von Weber, and the March from Prokofiev's "Love of Three Oranges." These are all familiar and well-loved works of the orchestral repertoire.

Following Miss Posselt's appearance, the orchestra will wind up with "Show Boat" Melodies and Enesco's Roumanian Rhapsody No. 1.

Miss Posselt, who is married to Richard Burgin, concertmaster of the Boston Symphony, is a popular recitalist throughout the country, and has made innumerable appearances not only with the Boston under Koussevitzky and Munch, but with the New York Philharmonic-Symphony and Chicago, Detroit, Washington, Cincinnati, Cleveland and St. Louis symphonies.

She started her career by playing "Tipperary" at the age of 3 on a miniature violin. At 6 she gave a recital in Jordan Hall, Boston, and shortly afterwards became the pupil of Emanuel Ondricek.

At 9 she made her Carnegie Hall debut. At 14 she was soloist with the New York Philharmonic under Walter Damrosch and with the Boston People's Symphony. She was winner of the Schubert Memorial Prize over 165 other violinists about that time, and in 1929 won the National Federation of Music Clubs' principal prize.

She has toured Europe extensively, beginning at the age of 21 when she was the first American artist permitted to make a concert tour of Soviet Russia.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 9 - 1953

Tel. 83

Tanglewood Student Staying With Sister

GREAT BARRINGTON — Louis C. Garenani of North Adams, a graduate last month of the New England Conservatory of Music in Boston, is spending the summer here at the home of his sister, Mrs. Melvin J. McNeil of East Street, while studying on a scholarship at the Berkshire Music Center, Tanglewood.

The son of Mrs. Rose Garenani and the late Anthony Garenani of North Adams, he has accepted a position this fall as supervisor of instrumental music at Brewster Academy, Wolfeboro, N.H. He has a degree of bachelor of music in music education, has sung with the New England Conservatory chorus in the Boston area and has appeared with the Boston Symphony Orchestra.

At the conservatory he did extra-curricular work with Frank Gaviani, noted accordionist and director of the Gaviani School of Accordion in Boston, studying personally with Mr. Gaviani. He was consistently on the dean's list at the conservatory, and served as social chairman and student council representative of Phi Mu Alpha Sinfonia, national professional music fraternity.

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BERKSHIRE EAGLE
JUN 1 - 1953

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BIRMINGHAM, ALA.
NEWS

JUN 21 1953

world of music

BY IRVING KOLODIN, music editor, The Saturday Review

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Possibly the most prominent of them is Eleanor Steber, who has just made her debute in Vienna, and will reach a new high point of her career when she sings Elsa in the festival-opening performance of "Lohengrin" at Bayreuth late in July.

Astrid Varnay, Regina Resnick, George London and Ramon Vinay (an American of the Southern, rather than the Northern variety, being a native of Chile) are other familiar persons who will be doing their best to aid Weiland Wagner in edging back the Bayreuth standard to its legendary place of leadership.

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Here the cast will be almost all American, for in addition to Jerome Hines as Shadow and David Lloyd as Tom Rankewell, the part of Baba will be sung by Miss Merriman.

MEANWHILE the concert artists will also be busy, with Leon Fleisher practising his pianistic art in several centers, and Isaac Stern conducting a one-man tour of the violin literature by appearing with four different orchestras at Edinburgh. Eugene Ormandy's services are much in demand, as doubtless would be those of Leonard Warren had he not decided to hold off until December, when he makes his La Scala debut in "Rigoletto."

GLENN MILLER'S enduring place in the hearts of Britishers (the late lamented band leader was serving in that country when he took off on the wartime flight from which he never returned) was memorialized during the coronation season with a program on BBC. Among those taking part was the celebrated conductor Sir Adrian Boult, who became well acquainted with the American jazz man during his wartime service.

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ALMOST EVERYWHERE one looks the contention that this is the age of specialization needs no bolstering evidence; but the odd fact, in music seems to be that versatility is a kind of specialty, especially when it comes to the triple talents of composer-arranger-conductor. And the tradition goes on with the steady ascent of the young man known as Camarata.

A resident of Verona, N. J., Camarata's specialization in versatility began with early youth as a student of the violin. Towards adolescence he shifted to the trumpet, at which he became proficient enough to earn a place in Jimmy Dorsey's orchestra in the mid-'30s. It was under these auspices that he began work as an arranger, meanwhile solidifying his technique by theoretical studies at the Juilliard School.

Ten top records

(Selected from a poll of listening audiences)

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TRIO IN E FLAT (Schubert), Badura-Skoda, etc. (Westminster).

MIAMI, FLA.
HERALD

JUN 28 1953

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PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUL 9 - 1953

Lel. 83

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Tel. 83

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Miss Edith F. Brookner, daughter of Mr. and Mrs. Harry Brookner of 207 Dawes Avenue, was married yesterday afternoon at the home of her parents to Bertram L. Rodman, son of Mr. and Mrs. Louis Rodman of Cambridge.

Rabbi Jacob Freedman of Knesses Israel Synagogue performed the 10 o'clock ceremony against a background of white flowers. The couple were unattended.

Given in marriage by her father, the bride wore a navy Shantung dress with white lace bodice, and a short illusion veil. She carried a bouquet of white orchids.

This Clipping From
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BERKSHIRE EAGLE
JUN 12

Music Center Office Opens At Tanglewood

Offices of the Berkshire Music Center and its Friends Society opened this week at Tanglewood. The advance staff from Symphony Hall, Boston, is reinforced by three Berkshire residents who have served in previous summers. More staff members will arrive next week, and the complete force for school and Festival activities will be in residence June 29.

Thomas D. Perry Jr., executive secretary of the school; Miss Jean Fraser, his secretary; Miss Edith Bossler, registrar; and Miss Heidi Bakker of Great Barrington, her assistant, are at work in the school office at the main house. Leonad Burkat, school librarian and secretary to Charles Munch, the director, also has returned.

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BIRMINGHAM, ALA.
NEWS

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world of music

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BERKSHIRE EAGLE

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DOWN ON THE FARM

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN

JUN 28 1953

ACTIVITY GROWS AT TANGLEWOOD AS OPENING NEARS

Boston Symphony Personnel Moving Into Lenox For Summer

Lenox, June 27 In preparation for the opening on Sunday, July 5, of the 11th season of the Berkshire Music Center, the six-week summer school of music maintained by the Boston Symphony Orchestra in connection with the Berkshire Festival concerts which commence Saturday, July 11, a large part of the personnel of the orchestra has moved from its Symphony Hall, Boston, headquarters, to its summer home at Tanglewood in Lenox, where it is being augmented by local and district officers.

Seats on Sale

Alan Smith, treasurer, and Josephine Testa, of Pittsfield, his assistant, have opened the boxoffice at Tanglewood, where seats may now be purchased for individual concerts of the Berkshire Festival. Six concerts are given in the Theater-Concert Hall by members of the Boston Symphony Orchestra, Charles Munch conducting, on Saturday evenings and Sunday afternoons, July 11-12, 18-19, 25-26; and nine programs are held in the festival shed by the complete Boston Symphony Orchestra on Friday and Saturday evenings and Sunday afternoons July 31-August 1-2; August 7-8-9 Aug. 14-15-16.

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NEW BEDFORD, MASS.
STANDARD-TIMES
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EVA GABOR
"Sailor's Delight"
Cape Playhouse, Dennis

French Opera To Be Staged

To Be Major Work Of Berkshire Group

Special to The Standard-Times

LENOX, June 27 — "Richard Coeur-de-Lion," an opera written shortly before the French Revolution, will be the major production of the opera department at the Berkshire Music Center.

Boris Goldovsky, well-known in New Bedford, announced the opera—a three-act affair written by Andre-Ernest-Modeste Gretry—will be given in English. The translation was made by Mr. Goldovsky and Sarah Caldwell. Two performances of the opera—which had its world premiere in Paris in 1784 and its U. S. premiere in Boston in 1797—will be given Aug. 10 and 11.

In the cast will be students of the Berkshire Music Center—the Summer music school run as an adjunct to the Berkshire Festival by the Boston Symphony Orchestra. Scenery will employ projected views using a special slide mechanism.

In addition to the French opera dealing with Britain's hero king, three rarely-heard one-act operas will also be staged by the students: Gluck's "L'Yvrogne" ("The Drunkard Reformed"); Debussy's "L'Enfant Prodigue" ("The Prodigal Son"), and Chabrier's "Une Education Manquee" ("An Incomplete Education").

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TRIO IN E FLAT (Schubert), Badura-Skoda, etc. (Westminster).

PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 9 - 1953

Tel. 83

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He was a member of the Melodic Line, the school newspaper, and was literary editor of the Neume,

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MIAMI, FLA.
HERALD
JUN 28 1953

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RUTH POSSELT
... returning after eleven years

[17]

Some, like Jorge Bolet who played last Sunday, return after only a month or two, but Miss Posselt has put an interval of 11 years between her last and current appearances. She has not been here since March, 1942.

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She has listed an Andante by Lalo, "Tango Espagnol" by Enrique Fernandez-Arbos, Weiniawski's "Romance," and "Danser Tzigane" by Tirador Nachez.

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ASHEVILLE, N. C.
CITIZEN
JUN 28 1953

World Of Music

Vienna Chorus Plans Tour Of Four Months

NEW YORK, June 27 (UP)—The opera department of the Berkshire Music Center is readying "Richard tht Lion-hearted," by Andre Ernest Modeste Gretry, for performances in the Theatre-Concert Hall at Tanglewood, Lenox, Mass., Aug. 10 and 11.

The music center is the summer music school which is part of the annual Berkshire Festival conducted by the Boston Symphony and contributing musical organizations and musicians. The revival of a Gretry opera was calculated to give this year's festival an unusual fillip.

Gretry was the most prolific opera composer of his day, which was just before the French revolution. Richard had its premiere in Paris in 1784, its first American performance in Boston in 1797, and hasn't been performed much since.

Boris Goldovsky, head of the opera department, also revealed that his students are preparing three one-act operas for presentation one behind another on Aug. 3. They are Gluck's "L'Yveogne Corrige"—"The Drunkard Reformed," Debussy's "L'Enfant Prodigue," and Chabrier's "Une Education Manquee.'

* * *

The annual **Peninsula Music** Festival at Ephraim, Wisc., will be opened on Aug. 6 with Thor Johnson conducting a 35-piece symphony orchestra. He'll conduct eight concerts in all, running through Aug. 16. In addition to the orchestra, the festival will hear the Moravian String Quintet, the American Woodwind Quintet, and eight soloists—Leonard Ross, 'cello; Lois Marshall and Ruth Gevalt, sopranos: Frank Sudler, baritone; Frank Glazer, piano; David Glazer, clarinet; Anna Bukay, harp; and Raymond Gniewek, violin.

* * *

The Vienna Academy Chorus will begin a four month tour of the U. S. Sept. 21.

Milton Katims, is on a six-week tour of Israel, conducting the Israel Philharmonic Orchestra.

Erich Leinsdorf, conductor, has been elected president of the International Music Institute.

Licia Albanese, soprano, will take part in her 11th season at the San Francisco Opera in the fall, in advance of the Metropolitan Opera season in New York. She plans to sign Margherita in Bioto's "Mefistofele" for the first time in her career.

Boris Goldovsky's New England Opera Theatre gave an open air-for-free performance of Rossini's "The Barber of Seville" on the Boston Common. Singers and orchestra performed "back-to-back" on the specially constructed stage. The performance opened the theater's annual drive for funds to support its next season.

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of more than $1,000 from last season's advance sale. The subscription sale, officially over June 1, was extended 10 days this year for the convenience of Berkshire County residents.

Tickets on Sale

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With Charles Munch, music director, conducting members of the Boston Symphony Orchestra, the Berkshire Festival opens, July 11.

BIRMINGHAM, ALA.
NEWS

JUN 21 1953

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BY IRVING KOLODIN, music editor, The Saturday Review

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JUL 9 - 1953

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This Clipping From
NEW BEDFORD, MASS.
STANDARD-TIMES

JUN 28 1953

New Operas Commissioned

Two Composers Given Grants at Tanglewood

Special to The Standard-Times

LENOX, June 27—For the first time in its 10 years of practical assistance to young American musicians, the Berkshire Music Center at Tanglewood will experiment with commissioning new operas by American composers this Summer.

The plan, evolved by Boris Goldovsky, head of Tanglewood's opera department, and with the assistance of the Koussevitzky Music Foundation, is being put into effect immediately, at the start of the Berkshire Music Center's season next Sunday. Mr. Goldovsky hopes it will bear fruit by the Summer of 1954, when the completed works will be performed during the Berkshire Festival concerts by student casts, mounted and staged by student technicians, with a student orchestra performing.

From recommendations made by American composers Aaron Copland, Howard Hanson and Leonard Bernstein, Mr. Goldovsky announces that commissions have been awarded to Leonard Rosenman of New York and to Louis Mennini of Rochester, N. Y. Each composer will receive a cash award of $750 from the Koussevitzy Music Foundation grant of $1,500 towards the project.

To Work at Center

Mr. Rosenman and Mr. Mennini will be guests of the Berkshire Music Center through this season, and will commence work upon their operas, with the advice and guidance of the opera department's faculty and staff at their disposal during creation. Full agreement will first be reached on the subject matter, scenario, libretto, the orchestral means, all scenic and technical detail.

By the end of the Summer it is hoped the framework of the operas will be substantially set, giving the composers almost a full year to complete their works for performance next season.

From the beginning of the Berkshire Music Center the opera has been an important function of the school whose founder, the late Dr. Serge Koussevitzky, was much interested in musical theater. Mr. Goldovsky has been head of the opera department since 1946.

Meanwhile, the sale of series tickets for the shed concerts by the Boston Symphony Orchestra at Tanglewood has surpassed that of the Summer of 1952, manager George E. Judd announces.

Subscribers for the 1953 Berkshire Festival purchased $59,000 in tickets for Series A, July 31 and Aug. 1 and 2; for Series B, Aug. 7-8 and 9, and for Series C, Aug. 14, 15 and 16, an increase of more than $1,000 from last season's advance sale. The subscription sale, officially over June 1, was extended 10 days this year for the convenience of Berkshire County residents.

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UTICA
PRES

JUN 27

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CHANDLER
POUND PACKAGE
The Best Part Of The Meal
JFC
SPECIAL
COFFEE
PERCOLATOR
OPEN
ALL DAY
July 4th & 5th
LUNCHEON MEATS
WATERMELONS

UTICA, N. Y.
PRESS
JUN 27 1953

This Week In Music

by

William R. Eckhof

Recommending the Boston Symphony Orchestra is like advocating religion, motherhood, or [illegible]

The famed orchestra, now in its [illegible] season, is that good. For residents of this area however, Boston is just a little too far to hear it often.

Not so Pittsfield, however, where the Boston orchestra holds its Summer series of concerts at the now-famous "Tanglewood."

Today's column unashamedly aims at persuading readers to visit Tanglewood this Summer. If it's a free advertisement for the Boston orchestra, it's also a plug for all that is good in music.

This year's Tanglewood season starts July 11. The first series of concerts is indoors in the Theater-Concert Hall. They are held Saturday evenings and Sunday afternoons on three weekends, and generally feature works of chamber proportion.

Charles Munch is conductor for the entire indoor series. The first seven programs include music of Bach, Mozart, Haydn; the final program includes more modern chamber music works of Richard Strauss, Maurice Ravel, Sergi Prokofieff, Darius Milhaud, and Lukas Foss.

Beginning the weekend of July 31, and continuing through three weekends is the famous outdoor series held in the huge 'shed,' an excellent covered outdoor concert hall. This series with full orchestra, includes concerts on Friday and Saturday nights and Sunday afternoons.

Their programs include a good representation of standard symphony works as well as a number of lesser-known selections. Conductors for this series include Munch, Pierre Monteux, and Leonard Bernstein.

Tanglewood has a number of other attractions, but for residents of this area interested mainly in music programs, these two series, and particularly the shed concerts, have the most to offer. A program list is included below.

The trip to Tanglewood is not so difficult as one might imagine. Tanglewood is located about 125 miles east of Utica. Probably the best way to get there is over Route 20, which passes close to the grounds. Route 20 at this time of year offers an interesting and pleasant drive, and the only city driving is through Albany.

Just before you get to Pittsfield on Route 20, there are signs directing you over a bypass of Pittsfield directly to the Tanglewood grounds. Adequate parking facilities are available, but you should expect some traffic congestion after the concert. It just takes a little patience.

What to wear? Apparel ranges from exceedingly formal Winter dress to blue-jeans and checkered shirts. People with conventional taste will simply wear comfortable Summer dress-up clothes.

As for seats, you get what you pay for at Tanglewood. Anyone traveling 125 miles to hear a concert should be willing to pay $3.50 for an acceptable seat where he can see as well as hear the orchestra in the latter series. Top-price box seats cost $6.50. Other prices are $5.50, $4, $3, and $2.50. General admission to the grounds with a fair view of the orchestra from outside the shed costs $2, and tickets are on sale only the day of the concert.

Here is a list of programs for the indoor chamber series:

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HAMPSHIRE GAZETTE
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UTICA, N. Y.
PRESS

JUN 27 1953

This Week In Music

by

William R. Eckhof

Recommending the Boston Symphony Orchestra is like advocating religion, motherhood, or voting.

The famed orchestra, now in its 72nd season, is that good. For residents of this area, however, Boston is just a little too far to hear it often.

Not so Pittsfield, however, where the Boston orchestra holds its Summer series of concerts at the now-famous "Tanglewood."

Today's column unashamedly aims at persuading readers to visit Tanglewood this Summer. If it's a free advertisement for the Boston orchestra, it's also a plug for all that is good in music.

This year's Tanglewood season starts July 11. The first series of concerts is indoors in the Theater-Concert Hall. They are held Saturday evenings and Sunday afternoons on three weekends, and generally feature works of chamber proportion.

Charles Munch is conductor for the entire indoor series. The first seven programs include music of Bach, Mozart, Haydn; the final program includes more modern chamber music works of Richard Strauss, Maurice Ravel, Sergi Prokofieff, Darius Milhaud, and Lukas Foss.

Beginning the weekend of July 31, and continuing through three weekends is the famous outdoor series held in the huge 'shed,' an excellent covered outdoor concert hall. This series with full orchestra, includes concerts on Friday and Saturday nights and Sunday afternoons.

Their programs include a good representation of standard symphony works as well as a number of lesser-known selections. Conductors for this series include Munch, Pierre Monteux, and Leonard Bernstein.

Tanglewood has a number of other attractions, but for residents of this area interested mainly in music programs, these two series, and particularly the shed concerts, have the most to offer. A program list is included below.

The trip to Tanglewood is not as difficult as one might imagine. Tanglewood is located about 125 miles east of Utica. Probably the best way to get there is over Route 20, which passes close to the grounds. Route 20 at this time of year offers an interesting and pleasant drive, and the only city driving is through Albany.

Just before you get to Pittsfield on Route 20, there are signs directing you over a bypass of Pittsfield directly to the Tanglewood grounds. Adequate parking facilities are available, but you should expect some traffic congestion after the concert. It just takes a little patience.

What to wear? Apparel ranges from exceedingly formal Winter dress to blue-jeans and checkered shirts. People with conventional taste will simply wear comfortable Summer dress-up clothes.

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PROVIDENCE, R. I.
JOURNAL
JUN 28 1953

Advance Berkshire Festival Concert Time

A CHANGE in the time of the Sunday afternoon concerts will be an innovation in the 16th Berkshire Festival which opens Saturday, July 11, in Tanglewood, Lenox, Mass. The Festival will continue through Aug. 16, during which period the Boston Symphony Orchestra will present 15 concerts arranged in weekend groups. Charles Munch, Pierre Monteux and Leonard Bernstein will conduct.

The Berkshire Music Center, the school of music maintained by the orchestra in connection with the Festival, starts a six-week session Monday, July 6. New opera productions will be a feature of its courses.

Since the Sunday afternoon festival concerts are included in the summer series of international festival broadcasts by Columbia and broadcasting time is 2:30 o'clock, the Tanglewood programs have been advanced to that time from the 3 o'clock hour of the past. The broadcast part will end at 4 o'clock and after an intermission the Tanglewood audience will hear the rest of the concert.

Another innovation this year will be consecutive performances in the Shed on Friday and Saturday nights and Sunday afternoons. The chamber concert series will take place as usual on Saturday nights and Sunday afternoons in the Theater-Concert Hall.

Chamber Series Starts July 11

Charles Munch will conduct three pairs of concerts in the theater, the first of which, Saturday and Sunday, July 11 and 12, will be devoted to Bach. Saturday night's program will consist of the "Brandenburg" Concertos, Nos. 1, 2, 3, 5 (Lukas Foss, soloist) and 6; Sunday afternoon—Cantata No. 28, conducted by Hugh Ross; Suite No. 2 in B minor for Flute and Strings, Doriot Anthony, soloist; Suite No. 3 in D major.

The next pair, July 18 and 19, will be all-Mozart, as follows: Saturday night—Divertimento in D for Strings, Concerto for Violin in G. major, Isaac Stern, soloist; Serenade for Thirteen Winds, Symphony in D major ("Prague"); Sunday afternoon—Overture to "The Marriage of Figaro," Sinfonia Concertante for Violin and Viola, Isaac Stern and Joseph de Pasquale, soloists; "Eine Kleine Nachtmusik," Symphony in C major ("Jupiter").

Haydn will take over at the concert Saturday night, July 25, with "Theresa" Mass, conducted by Hugh Ross; Symphony in C. minor, No. 95, and Symphony in G ("Military"), No. 100. The final concert of the series the following afternoon will consist of Divertimento (after Couperin), Op. 86, Strauss; "Le Tombeau de Couperin," Suite, Ravel; "Classical" Symphony, Op. 25, Prokofieff; "La Creation du Monde," Milhaud; "A Parable of Death," Foss, Vera Zorina, narrator, conducted by the composer.

Three Series in Shed

The Shed concerts will be given in three series, A, July 31-Aug. 2; B, Aug. 7-9; C, Aug. 14-16. Munch will conduct the first two concerts in Series A, Monteux, the third. The programs: Friday night—Overture to "Lenore," No. 3, Beethoven; Violin Concerto in E minor, Mendelssohn, Zino Francescatti, soloist; "Appalachian Spring," Copland; "Bolero," Ravel.

Saturday night—Overture to "Manfred," Schumann; Piano Concerto No. 2, with Foss, the composer, as soloist; Symphony No. 4 ("Italian"), Mendelssohn; Symphonic Metamorphosis of Themes by Weber, Hindemith.

Sunday afternoon—Serenade for Strings, Tschaikowski; Symphony No. 5 in E minor, Tschaikowski; Piano Concerto No. 1 in B-flat minor, Tschaikowski, Jorge Bolet, soloist.

Charles Munch will open Series B on Aug. 7, conducting a program consisting of Berlioz's Dramatic Symphony, "Romeo and Juliet," with chorus and soloists, Jennie Tourel among them.

The Saturday night concert will be a memorial to Koussevitsky conducted by Leonard Bernstein. The program will be Prelude to "Khovanstchina," Moussorgsky; Symphony No. 2, Haydn; Symphony No. 2 ("Resurrection"), Mahler, with chorus and soloists including Jennie Tourel.

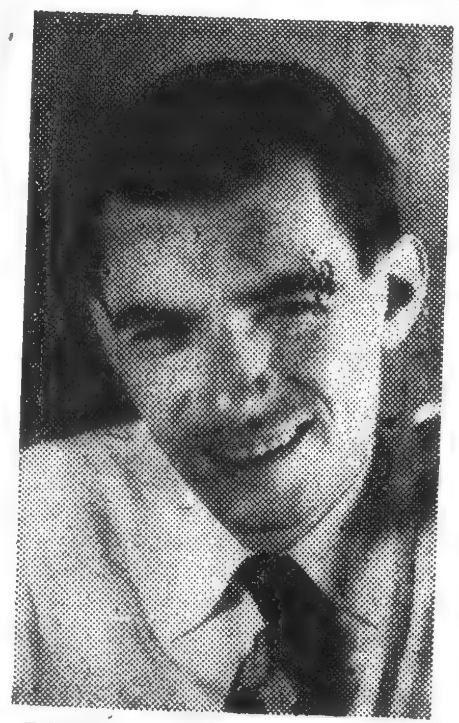
Sunday afternoon Munch will conduct Symphony No. 5 in B flat, Schubert; Adagio for Strings, Barber; "Don Quixote," Strauss; Concerto for Cello, No. 1, Gregor Piatigorsky, soloist; Overture to "Tannhauser," Wagner.

The final series will have for its Friday night, Aug. 14, program Brahm's "Requiem," Lois Marshall, soloist, Munch conducting. Saturday night Leonard Bernstein will conduct Symphony No. 4 in A minor, Sibelius; "Sinfonia India," Chavez; Symphony No. 2 in D major, Brahms.

Closing the series Sunday afternoon will be the following program conducted by Munch: Symphony in B minor ("Unfinished"), Schubert; "Bourree Fantasque," Chabrier; Prelude and Love-Death, from "Tristan and Isolde," Wagner; Excerpts from Act II, "Die Meistersinger von Nurnberg," Wagner; Piano Concerto for the Left Hand, Ravel, Seymour Lipkin, soloist; "La Valse," Ravel.

Gretry's "Richard Coeur de Lion," written by the composer shortly before the French Revolution, will be the major production of the Music Center's opera department. It will be performed the nights of Aug. 10 and 11 in the Theater-Concert Hall. It will be sung by student casts in an English translation by Boris Goldovsky and Sarah Caldwell. Goldovsky will conduct a student orchestra. The opera's premiere was in Paris in 1784. The American premiere was in Boston in 1797.

This Clipping From
BOSTON, MASS.
MORNING GLOBE
JUN 28 1953


LEONARD ROSENMAN

LOUIS MENNINI

2 Ex-Servicemen Commissioned to Compose Operas at Tanglewood

LENOX, June 27—For the first time in its 10 years of assistance to young American musicians, the Berkshire Music Center at Tanglewood will experiment with commissioning new operas by American composers.

The plan, evolved by Boris Goldovsky, head of Tanglewood's opera department, and with the assistance of the Koussevitzky Music Foundation, is being put into effect at the start of the Berkshire Music Center's 11th six-week Summer session July 5. Goldovsky hopes it will bear fruit by the Summer of 1954, when the completed works will be presented during the Berkshire Festival concerts by student casts, technicians and orchestra.

From recommendations made by American composers Aaron Copland, Howard Hanson and Leonard Bernstein, commissions have been awarded to Leonard Rosenman, New York city, and to Louis Mennini, Rochester. Each composer will receive a cash award of $750 from the Koussevitzky Music Foundation grant of $1500 towards the project.

Rosenman and Mennini will be guests of the Berkshire Music Center this season, and will begin work upon their operas, with the advice and guidance of the opera department's faculty and staff.

Rosenman, a native of Brooklyn, began study of piano and analysis with Julius Herford in New York. During three years in the Air Transport Command in the Pacific, he did his first composing, music for special services radio shows. Upon his release from service, he studied with the late Arnold Schoenberg in Los Angeles, then with the University of California in Berkeley with composer Roger Sessions. During his five years on the West Coast he composed for radio programs. He spent last Summer on a Crofts scholarship at Tanglewood. He is married to the former Adele Bracker and they have two daughters, Daniele and Gabrielle.

Mennini, 32, was born in Erie, Penn., and studied music at Oberlin College, Ohio. After three years' service in the Air Force in England, he enrolled in 1945 in the Eastman School of Music, University of Rochester, and studied composition under Howard Hanson and Bernard Rogers. He was graduated in 1947. Following a season teaching at the University of Texas, he returned to Rochester and has taught at Eastman since 1949. He won the National Institute of Arts and Letters Award, 1949.

SYRACUSE, N. Y.
HERALD-AMERICAN
JUL 5 - 1953

Berkshire Music Center Opens in 'Tanglewood'

IN THE Theater-Concert Hall in "Tanglewood," Lenox, Mass., this afternoon, the opening exercises of the 11th annual six-weeks session of Berkshire Music Center will be conducted. Dr. Lewis Perry, chairman of Friends of the Berkshire Music Center; Henry B. Cabot, president, Board of Trustees, Boston Symphony Orchestra; Charles Munch, Music Center director and Boston Symphony conductor, and Aaron Copland, Berkshire Music Center assistant director, will extend greetings to students and guests. Hugh Ross will conduct the Student Chorus in "Alleluia" by Randall Thompson. Tea will be served in Tanglewood garden. Music Center concerts, with few exceptions, are in the Theater Concert Hall, Charles Munch directing.

THE SIX weekends of 15 concerts in Tanglewood will include three weekends of Bach, Mozart and Haydn programs preceding the major Berkshire Festival July 31-Aug. 16. Festival concerts by the 104-piece Boston Symphony, are given in The Shed. Conductor Munch will be on the podium for certain of these Festival concerts. Other conductors: Pierre Monteux and Leonard Bernstein.

* * *

NEW HAVEN, CONN.
REGISTER
JUL 19 1953

MUSIC

records, has been a steady concert platform favorite ever since.

3. The piano concerto No. 1 was written in 1874, and received its premiere in Boston where the Boston Symphony played it on October 25, 1875, with Hans von Buelow as soloist. It was an instantaneous success and it is probably no idle boast that the concerto is one of the most brilliant pieces of piano-orchestra music written in the last century.

SCHENECTADY, N. Y.
GAZETTE
JUL 1 - 1953

Registration Mounting at Music Center

Student registration at the Berkshire Music center, the six-week summer school of music maintained by the Boston Symphony orchestra at Tanglewood, has passed the 366 mark with additional applications being processed daily. The full enrollment of 400 to 450 is expected for the opening of the Center's 11th season on Sunday afternoon.

* * *

CHARLES MUNCH, music director of the Boston Symphony orchestra, is director of the center with Aaron Copland as assistant director.

Foreign students registered include nine from Canada, one from Holland; one from South Korea; two from Mexico, one each from Sweden and France, two from Israel and one from Japan. Students have registered from 38 states and 92 students have been enrolled in the Tanglewood study group.

This Clipping From
ROCHESTER, N. Y.
TIMES-UNION
JUN 27 1953

Louis Mennini Wins Commission for Opera

Louis Mennini, instructor at Eastman School of Music, is one of the first two composers chosen to receive commissions for new operas from the Berkshire Music Center, Tanglewood, near Lenox, Mass.

LOUIS MENNINI

Selection of Mennini and Leonard Rosenman of New York City under the new plan was announced today by Boris Goldovsky, head of the Berkshire opera department. The center is maintained by the Boston Symphony Orchestra.

Each composer has been awarded a $750 grant from the Koussevitzky Foundation and a Summer in residence at the music center. Each will compose a one-act opera suitable for student production at the school's Summer session in 1954.

Recommendations from composers Howard Hanson, director of Eastman School; Aaron Copland and Leonard Bernstein were the basis for the selection of Mennini and Rosenman.

* * *

MENNINI, 32, who lives at 50 Merriman St., holds Bachelor and Master of Music degrees from Eastman School, where he studied composition under Hanson and Bernard Rogers.

He taught for one season at the University of Texas before joining the Eastman faculty in 1949. That same year he won the National Institute of Arts and Letters award. His compositions include several orchestral works, chamber music and a one-act opera, "The Well."

NEW YORK, N. Y.
TIMES
JUL 15 1953

MUSIC NOTES

Events tonight: Stadium Symphony Orchestra, Alexander Smallens conducting, Ossy Renardy, violinist, Lewisohn Stadium, 8:30 o'clock; Guggenheim Memorial Concert, Goldman Band, Central Park, 8:30; "Don Pedro," Lemonade Opera, 141 West Thirteenth Street, 8:30; "Volpone," Punch Opera, Cherry Lane Theatre, 8:30; "La Traviata," La Puma Workshop, 270 West Eighty-ninth Street, 7:45.

The Dessoff Choirs Summer Sing at 8 o'clock at 130 West Fifty-sixth Street will be a reading of two Haydn works, the Te Deum and "St. Nicholas" Mass in G. Paul Calloway, choirmaster of the Washington Cathedral, will conduct.

Lois Marshall, soprano, and William Warfield, baritone, have been chosen by Charles Munch as soloists for the performance of Brahms' Requiem that the Boston Symphony Orchestra, under Mr. Munch's direction, will present at Tanglewood on Friday, Aug. 14

PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 3 - 1953

Tanglewood

Forty members of the staff of the Berkshire Music Center and Berkshire Festival at Tanglewood this morning were present at the annual breakfast at Wheatleigh. Dr. and Mrs. Lewis Perry were guests of honor at the event, which each year precedes the opening of the school.

News of Music Wash Sunday Star June 21

Festivals on the Air

Berkshire Programs Are Among Those On CBS Summer Broadcast Schedule

By Alice Eversman

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This Clipping From
SPRINGFIELD, MASS.
MORNING UNION
JUN 26 1953

HARTFORD, CONN.
COURANT
JUN 21 1953

Berkshire Hills Afford Unspoiled Natural Beauty

Endless unspoiled natural beauty forms an ever-changing backdrop for the many recreation facilities afforded in the Berkshire Hills of Massachusetts. Fine hotels, inns, camps, ranches, guest homes and tourist courts meeting every requirement complement outdoor activities.

One may be active or lazy, as whim dictates. Throughout the region there is swimming, sailing, fishing, riding, golfing, tennis, hiking, picnicking in the beautiful state forests, and many other participative sports, as well as those of the spectator variety.

Outstanding among the cultural advantages is the Berkshire Symphonic Festival under the direction of Charles Munch, July 5 through August 10. Mr. Munch and guest conductors will present a series of concerts of the great masters each week end. Throughout each week there are the activities of the Music Center with many lesser instrumental, choral and operatic performances presented daily.

Terpsichorean enthusiasts may attend the famous Ted Shawn's School of the Dance at Jacob's Pillow, Becket. Interpretive dance programs are presented afternoons and evenings, each Friday and Saturday from the first of July through Labor Day.

Stockbridge Playhouse, directed by William Miles, starts its season in mid-June, with productions extending to the first of September. The drama school operates concurrently. Well-known stage and screen stars appear regularly.

The nature lover will find plenty of interest. There is Pleasant Valley Bird and Wildflower Sanctuary, Lenox, one of the finest anywhere. Bartholomew's Cobble, Ashley Falls, is of unusual geologic formation and contains a great variety of wild flowers, shrubs and trees.

Mt. Greylock, North Adams, is the highest peak in the state and can be climbed via hiking trail or automobile road. The 16 state forests and reservations offer endless opportunity for recreation. Berkshire Garden Center, Stockbridge, opens with a May Day festival, and continues through the season, closing with its widely known October Harvest Festival.

Devotees of the Waltonian art will find plenty to occupy their time at the many lakes, ponds rivers and brooks. Trout fishing extends through July 31. All other fishing may be enjoyed throughout the season, including black bass, which becomes legal July 1.

In Sheffield there is a big trout hatchery where the visitor may catch his own dinner for a nominal fee.

There is scenic splendor as well as many recreation facilities in the 16 state forests and reservations. Camping sites are located on some, picnic areas at all, miles of riding and hiking trails -- swimming and fishing where there are good waters. Some of the natural beauties include: Tannery Falls, Savoy Mt. State Forest; Tipping Rock, Sandisfield State Forest, New Marlborough; Schermerhorn Gorge Cascades, October Mt. State Forest; Bash Bish Falls, Mt. Washington.

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All remaining tickets for the Tanglewood season are now on sale at the box office (telephone Lenox 600), which is open Monday through Saturday from 10 a. m. to 5 p. m. Commencing July 5, when the 11th season of the Berkshire Music Center starts, the box office will also be open on Sundays. Mail orders for single concerts are also received; checks and money orders are payable to the Boston Symphony Orchestra, Inc., and should be accompanied by a stamped-self-addressed envelope for return of tickets.

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With the full 104-piece Boston Symphony Orchestra performing, under Mr. Munch's direction, the week-end shed concerts start on Friday, July 31, with Pierre Monteux as guest conductor Aug. 2 afternoon, Leonard Bernstein guest conductor Aug. 8 and Aug. 15. Soloists include Zino Francescatti, Lukas Foss, Jorge Bolet, Jennie Tourel, Gregor Piatigorsky, Lois Marshall, Seymour Lipkin. Prices are: Box seats, $6.50; front sections, center, $5.50; front sections, sides, $4; rear sections, $3.50, $3 and $2.50.

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
JUL 5 -

This Clipping From
PHILADELPHIA, PA.
INQUIRER
JUL 6 - 1953

~~Lakeville Journal~~ 7/2

BOSTON TRIO TO GIVE CONCERT AT NORFOLK SCHOOL

The Norfolk Music School of Yale University will present the third concert of its 1953 summer series at Battell House in Norfolk on Wednesday, July 8, at 3:30 o'clock. It will be given by three members of the Boston Symphony Orchestra, Gottfried Wilfinger, violin, George Humphrey, viola, and Karl Zeise, violoncello, assisted by pianist Bruce Simonds, Director of the School.

Mr. Humphrey and Mr. Zeise are well known to Norfolk audiences, having played here before in appearances of the Tanglewood String Quartet, and Mr. Zeise taught Violoncello at the School for seasons. Mr. Wilfinger is new to the Norfolk Concerts.

The program will consist of Gabriel Fauré's Piano Quartet in C minor, a string trio by Dittersdorf, and the Brahms Piano Quartet in A major.

WORCESTER, MASS.
TELEGRAM
JUL 5 - 1953

Tanglewood Concerts Begin Next Weekend

NEXT WEEKEND one of the most important Summer musical events in the world begins out in Lenox in the Western part of the state. This is the Berkshire Music Festival at Tanglewood between Stockbridge and Lenox in the Berkshire hills. Festival concerts are played by the Boston Symphony Orchestra, and the music director is Charles Munch, conductor of the Boston Symphony.

The Festival will open its 11th season next Saturday night, July 11. For the last three weekends of July the programs will be a concert Saturday night and one on Sunday afternoon in the concert hall. Programs will be devoted particularly to the work of Bach this coming weekend, Mozart on July 18-19; and Haydn, Richard Strauss, Milhaud and Lukas Foss on July 25-26.

The next series of concerts will be held in the Music Shed. Each series will have a concert on Friday night, Saturday night, and Sunday afternoon. The three series will be given on the weekends beginning July 31, Aug. 7 and Aug. 14. Guest composers will include Pierre Monteux on Aug. 1 and Leonard Bernstein on Aug. 9 and 15. Soloists during the performances will include Zino Francescatti in Mendelssohn's violin concerto on July 31; Lukas Foss in his own piano concerto on Aug. 2; Gregor Piatigorsky in Saint-Saens' cello concerto on Aug. 7; and Seymour Lipkin in Ravel's piano concerto for the left hand on Aug. 14.

In conjunction with the various concert series are the activities of the Berkshire Music Center, offering instruction in numerous phases of orchestral conducting, choral music, composition, opera, and instrumental music.

Tanglewood is a beautiful setting for the Berkshire Festival. It is an estate of 210 acres given in 1936 to the Boston Symphony Orchestra. Located on the estate are the main house where administrative work is carried on, the Music Shed seating 6000, the Theater-Concert Hall, rehearsal stage, formal gardens, and the Hawthorne Cottage, a replica of the house in which Nathaniel Hawthorne lived at Tanglewood.

Tanglewood

Tonight Eagle July 15

8.30—Chamber music concert by Baroque Trio, gift of Mrs. Elizabeth Sprague Coolidge. Theatre-concert hall. Open to Friends of Mrs. Coolidge and the Berkshire Music Center.

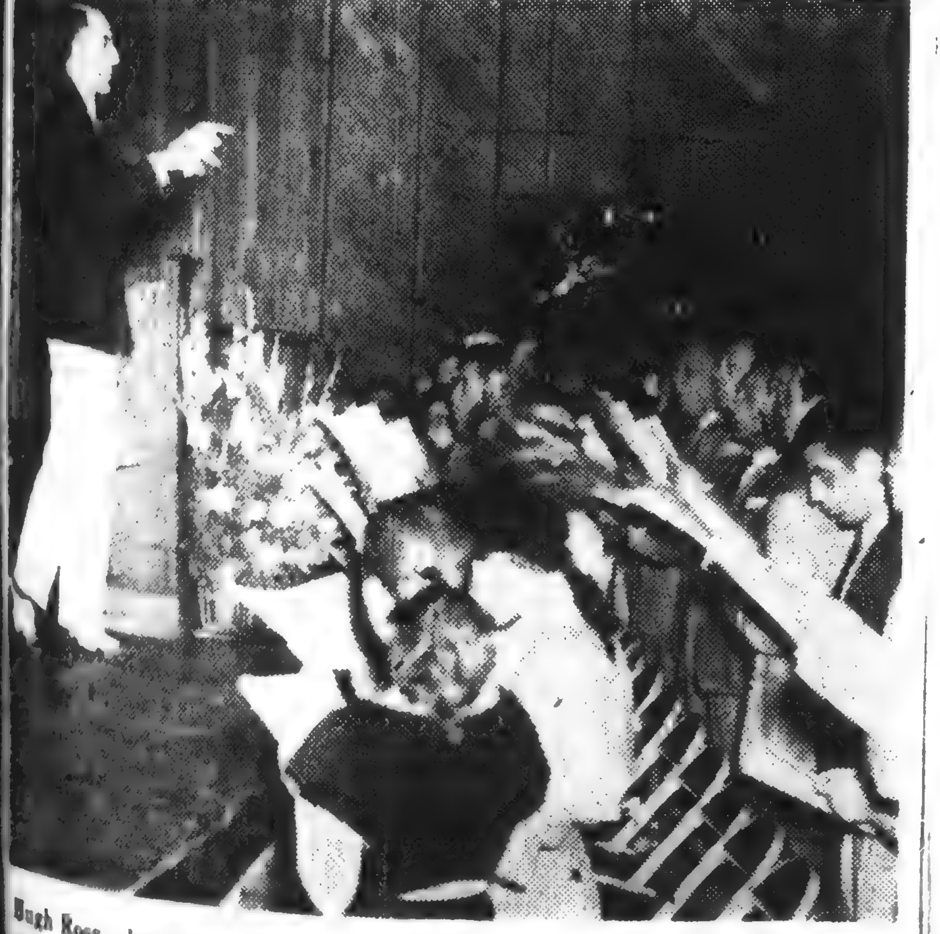
German, Italian Baroque Music Saturday Afternoon at 4

An unscheduled event, open to Friends of the Berkshire Music Center, will be a program of German and Italian Baroque music Saturday afternoon at 4 by the Tanglewood Study Group. The concert will be conducted in the Barn by Ingolf Dahl, member of the faculty of the University of Southern California, who heads the department, and his assistant, Miss Florence A. Dunn of Williamstown.

The program will include "Providebam Dominum" by Orlando di Lasso; "In Ecclesiis," by Giovanni Gabrieli; "In Dulci Jubilo," by Dietrich Buxtehude; "Canzon Cornette," by Samuel Scheidt; "Oh Musica," by Paul Peuerl, and "Symphonia Sacra," by Henrich Schultz.

One of the performing students is Mrs. Marilyn Drake, who teaches in Bennington (Vt.) public schools and plays with the Berkshire Choral Society and other groups in local concerts.

Leads Festival Chorus



Hugh Ross, choral conductor, who will be seen leading the Festival Chorus of the Berkshire Music Center at Tanglewood in the "Alleluia" by Randall Thompson during opening exercises of the school this afternoon.

Screening TV

Ben Grauer Can't Heed Advice to 'Keep Quiet'

By LEO MISHKIN

He has also reported on the coronation, the National Open Golf Tournament, the Berkshire Music Festival, the National Geographic archeological expedition to Panama, the inauguration of President Eisenhower and an NBC documentary series about Russia titled "Malice in Wonderland."

HARTFORD, CONN.
TIMES
JUL 2 - 1953

Charles Munch Returns Today from Europe

Lenox, Mass.—(UP)—Conductor Charles Munch of the Boston Symphony Orchestra concludes a month's vacation in Paris, today when he flies here to assume his Summer duties as conductor of the 1935 Berkshire Music Festival.

Munch will address opening exercises of the Summer School of Music at Tanglewood Sunday and open the preliminary concerts of the Festival by conducting Symphony members in two all-Bach programs July 11 and 12.

[174]

News of Music Wash. Sunday Star June 21

Festivals on the Air

Berkshire Programs Are Among Those On CBS Summer Broadcast Schedule

By Alice Eversman

The important European music festivals that draw crowds of American tourists each year, will be heard, in part at least, over the Columbia Broadcasting System this summer. Now, for the first time in many seasons, an American event will be included in CBS's program of international festivals. Four of the Berkshire Festival programs will be sent out over a coast-to-coast network.

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COURANT
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MORNING UNION
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REPUBLICAN
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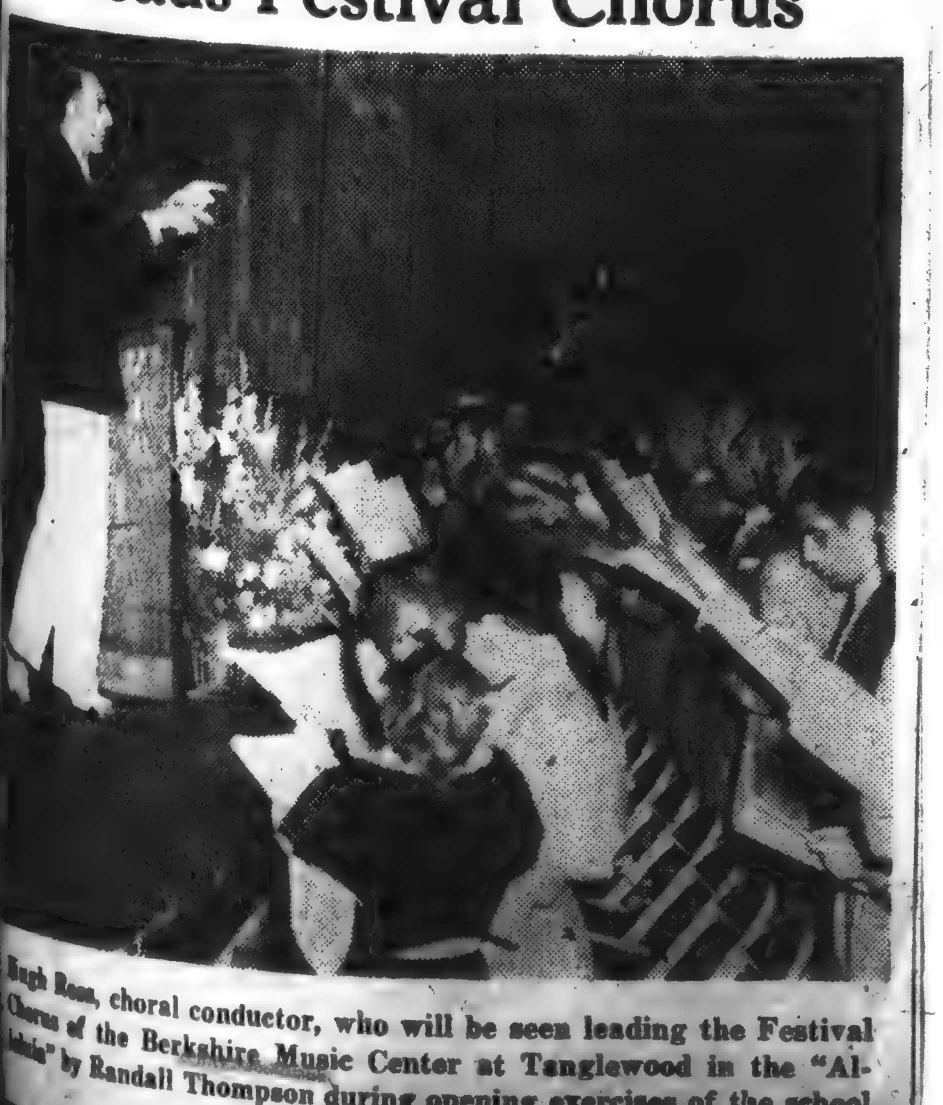

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German, Italian Baroque Music Saturday Afternoon at 4

An unscheduled event, open to Friends of the Berkshire Music Center, will be a program of German and Italian Baroque music Saturday afternoon at 4 by the Tanglewood Study Group. The concert will be conducted in the Barn by Ingolf Dahl, member of the faculty of the University of Southern California, who heads the department, and his assistant, Miss Florence A. Dunn of Williamstown.

The program will include "Providebam Dominum" by Orlando di Lasso; "In Ecclesiis," by Giovanni Gabrieli; "In Dulci Jubilo," by Dietrich Buxtehude; "Canzon Cornette," by Samuel Scheidt; "Oh Musica," by Paul Peuerl, and "Symphonia Sacra," by Henrich Schultz.

One of the performing students is Mrs. Marilyn Drake, who teaches in Bennington (Vt.) public schools and plays with the Berkshire Choral Society and other groups in local concerts.

Screening TV

Ben Grauer Can't Heed Advice to 'Keep Quiet'

By LEO MISHKIN

He has also reported on the coronation, the National Open Golf Tournament, the Berkshire Music Festival, the National Geographic archeological expedition to Panama, the inauguration of President Eisenhower and an NBC documentary series about Russia titled "Malice in Wonderland."

HARTFORD, CONN.
TIMES
JUL 2 - 1953

Charles Munch Returns Today from Europe

Lenox, Mass.—(UP)—Conductor Charles Munch of the Boston Symphony Orchestra concludes a month's vacation in Paris, today when he flies here to assume his Summer duties as conductor of the 1935 Berkshire Music Festival.

Munch will address opening exercises of the Summer School of Music at Tanglewood Sunday and open the preliminary concerts of the Festival by conducting Symphony members in two all-Bach programs July 11 and 12.

[174]

Holiday June 1953

The pastoral Berkshires
and a school for musical geniuses
combine to make a

TANGLEWOOD TALE

by JAMES CERRUTI

FOR six weeks every summer, the capital of American Music moves out of whatever great city you may think it's located in and settles in a couple of small towns in the Berkshire Hills of Massachusetts. Lenox and Stockbridge (combined population, 6000) share this honor because a place called Tanglewood straddles their border.

Music has probably been given no finer setting since Greek choruses intoned among the hills of Hellas. Tanglewood's week-end summer concerts by the Boston Symphony Orchestra are the music world's closest collaboration with nature. Listeners, sprawled on blankets on the vast lawn outside the orchestra Shed, have an experience which woos the ear while delighting the eye with a vista of incomparable beauty.

Tanglewood is held in a verdant cup of the Berkshires. Above and all around are the steeply arched wooded hills; below, glimpsed through clumps of lofty evergreens, elms and oaks, is the shimmering blue of Stockbridge Bowl, or Lake Mahkeenac as the old-timers prefer to call it. The mountain air is cool and clean, and as you lie on the velvety grass, listening to Beethoven or Bartók, you breathe the fragrance of pines that soar like a long high note above you. Add all this to the charms of great music and you realize why music lovers—and just plain lovers—have for the past nineteen summers been making week-end pilgrimages to the Berkshire Festival.

There is something else that makes Tanglewood indisputably the pastoral music capital of the United States. It has the only school in America that can justly be called a school for geniuses. It is this country's only school maintained by a major symphony orchestra and taught by its members. It is a place where musicians go for a vacation, and for six weeks work harder than ever before in their lives. Yet it gives no examinations, no grades, no college credits, no formal music "lessons." In fact it shouldn't even be called a school—which is why its founder, the late Serge Koussevitzky, named it The Berkshire Music Center. To him its essence was not formal study but "a summer of living and working in music."

Continued on Page 76

here is the cream of hundreds of applications and auditions and every member is on a full ($150) tuition scholarship. Their scholarships—and, indeed, the whole venture of the school—are financed by the Boston Orchestra, a fund donated by RCA, and contributions by anybody who wants to be a Friend of the Berkshire Music Center.

The orchestra is having a slightly frenetic time this particular day because in the absence of Leonard Bernstein, head of the conducting section, Bob Mandell, student conductor of Gershwin's *Concerto in F*, has jumped at his chance to throw in some unorthodox pizzicatos.

Bob Mandell is twenty-three, stocky, curly-haired, volatile. In 1952 he shared with the two other "active" conductors, Lorin Maazel and Elyakum Shapira, what is probably the Center's most sought-after privilege: a summer of individual conducting

MUSIC could have no finer setting anywhere than Tanglewood; nor could this string quartet find surroundings more likely to make practice a pleasure. Stately trees, clean mountain air, verdant lawns and Lake Mahkeenac in the distance seem ready to inspire some new Pastoral Symphony.

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Like the conducting course, the composition department is dedicated to the nurturing not merely of talent but of genius. Its head, Aaron Copland, is probably America's foremost living composer. Tanglewood guest composers have included such giants as Hindemith, Honegger and Milhaud. This year the guest will be Carlos Chavez. Last year and the year before, it was Luigi Dallapiccola of Italy, noted for his two tragic operas, *The Prisoner* and *Night Flight*. The third composer last year was Tanglewood alumnus Lukas Foss, whose piano concerto was voted the $1000 award by the members of the Boston Orchestra as their favorite new work of 1951.

Students of composition—each teacher has about half a dozen—have the benefit not only of their teachers but of each other. In their weekly Composers Forum they subject their work to that special merciless scrutiny which only one artist can inflict on another. There's only one small trouble—practically none of them can compose while at Tanglewood. Too noisy. Even teacher Copland suffers: "You can't hear your own music unless you stop listening to others'," he says.

I went to both a Foss and a Dallapiccola composition class. Typical of the informality at Tanglewood, the Foss class was held in the clubhouse, a ramshackle building on Lake Mahkeenac. The class centered around a battered grand that all winter long had stood knee-deep in water. It was tinkly and out of tune and yet to hear Foss play the *Gloria* of Beethoven's *Missa Solemnis* was a moving experience. It affected the students hypnotically; timidly, one by one, they began to hum until finally they were thundering in chorus. It wasn't merely that Foss was a great pianist (he used to be pianist with the Boston Symphony); it seemed rather that the music was not so much coming out of the piano as out of *him*.

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Dallapiccola, who teaches at the Conservatory of Music in Florence, is a hatchet-faced little man of forty-nine with genial buck teeth and great vivacity. His class was remarkable enough, conducted in French and simultaneously translated into English by Lorin Maazel's wife, Mimi. But the high light came after class when a student asked for some parting advice. "You must, my dear stoo-*dent*, you must never be tired," said Dallapiccola, reverting to his halting, emphatic English. "As Ravel has said: You must wor-r-rk *every* day. God *rested* one day—that is why everything is wrong here." He beamed, then held up a hand abruptly. "I am not in accord with Ravel—God maka no mistake. *But* . . . this is very good story for students . . . for teachers also."

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Goldovsky wants to Americanize opera. That means not only performing works by Americans but doing foreign works in English, using American singers and developing an American style of singing. Italians may be best suited to Verdi, Germans to Wagner—but, at Tanglewood, Americans, in true American vein, must be best suited to *everything*.

The twenty or so active singers who perform in complete operas, and the thirty associate singers who stage duets, trios and such in "workshops," are chosen from some 500 auditions which Goldovsky gives in the spring. All actives get tuition scholarships, and their experience may vary from having sung at the Met, like Irene Jordan, to having been on the professional stage only once in her life, like Shirley Winston.

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Since the death of Koussevitzky in the spring of 1951, the man who comes closest to being Mr. Tanglewood is thirty-four-year-old Leonard Bernstein. He has succeeded to Koussevitzky's favorite job, head of the orchestral conducting course. Charles Munch, successor to Koussevitzky as conductor of the Boston Symphony, has also followed Koussevitzky as director of the Center, but Munch is a shy scholar and his presence is not felt in the same way Koussevitzky's was, or as Bernstein's is today. When Bernstein is "on campus" there's an extra crackle in the air. He rushes about trailing students like a red-hot comet. Of course, he is flamboyant. He is a genius, he knows it, and he wants the world to know it.

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day he's trying to get the orchestra in a mood. 'It's a beautiful moonlit night,' he tells them. 'The fields are clad in snow, your breath rises to heaven, you are alone with infinity . . .' 'Eh?' says a violin in the back row to the fellow next to him. 'What's he say?'" Bob Mandell, becoming the neighboring violinist, hunches his shoulders and spreads his palms: "'He says, play soft.'"

Of his own conducting, Bob observes: "I tend to look hysterical. Lenny told me I raise my arms too high, so I practice with them tied to my sides with a belt. Then I'm coming too far down with the stick. I cured that in front of a high table—every time I came down too far I skinned my knuckles."

After Bob had rehearsed the Gershwin Concerto, Lorin Maazel ran the orchestra through Tchaikovsky's *Romeo and Juliet*. He is the *Wunderkind* of Tanglewood. Once a music magazine tested his ear and claimed it was the greatest in America. At twenty-three he has been guest-conducting major orchestras for fifteen years, and when Pierre Monteux saw him at Tanglewood, he asked him, "How you are a student? I have considered you a professor of conducting since the age of twelve." He conducts from memory, without a score, and has done so since he was a tot. It's odds-on that he will be one of the great American conductors of the '60's.

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TANGLEWOOD TALE

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Theatre-Concert Hall with student-designed costumes and scenery. *Titus* even used a projector that simulated the burning of Rome. Minor operas, on the other hand, are often given outdoors in the formal gardens with Elizabethan simplicity, while staging of single scenes is done on the outdoor Rehearsal Stage, with most of the audience sitting on the grass. "Basic costume" is likely to be the rule—a sash and a wooden dagger for the hero, and Bernstein's cape borrowed for the villain.

Of all the operas given at Tanglewood last year, Bernstein's jazzy, haunting *Trouble in Tahiti*, about the breakup of a suburban marriage, was probably the most polished theatrically. It and its vivacious red-haired star, Beverly Wolff, were obviously headed for Broadway or TV, not because they weren't up to opera but because they had succeeded in making opera popular. Before Bev left Tanglewood she was signed up by an Atlanta night club.

Besides opera, the Center has a department of choral music headed by Hugh Ross, director of New York's Schola Cantorum. This consists of a group studying choral conducting, a Small Choir of experienced voices (which had Miss Rhode Island of 1952 among its members), and the Festival Chorus, with the Small Choir as its core plus almost everybody else at Tanglewood.

All these departments—instrumental, composition, opera and choral—are as hard to get into as a bank vault. But if you can read music and want to come to Tanglewood for a musical vacation of two weeks, four weeks or six weeks, the Tanglewood Study Group is wide open ($150 tuition plus $175 room and board for six weeks, including breakfast and dinner). So far the group has been made up mainly of teachers of music, but it also included, last year, a woman airplane pilot, a real-estate man, one of the top mathematicians of the U.S., and a public accountant.

Ingolf Dahl, who *is* the department, emphasizes that it is not a course in "appreciation" but a participation in music. Everyone *must* sing in the Festival Chorus, which means that people who have never sung publicly in their lives end up singing in big Shed concerts with the Boston Orchestra.

Amelia Earhart LUGGAGE

...IF YOU HAVE AN INSTI

AMELIA

HOLIDA

On a sunny Sunday afternoon a Shed concert is a convivial affair. The Shed seats 6000 (at up to $6.50 per folding camp chair), but since it is open on three sides, at least that many more hear the concert from the surrounding lawn for a $2 entry fee. Blankets go down, in the shade of the fine old trees if possible, but everywhere so close together it seems impossible to walk between them. Out come beach chairs, lunches, vacuum jugs, beach hats, an occasional parasol over a bald pate, Sunday papers and card decks. Dungarees and shorts are everywhere and even an unauthorized bathing suit or two. The shorts and bathing suits are "against regulations," and during the working week any girl trying to enter the grounds in shorts is furnished a wrap-around skirt from a supply for such emergencies. But the week-end influx of bare legs is too great a strain on the system.

A nighttime Festival concert has the same relaxed air—only to the music and the informal feminine dress add stars and a not-too-bright moon, and you have a geometric increase in romance.

After the concert, it's about a forty-minute project getting your car out of the lot and back to your hotel. You won't, however, have a hotel to go back to if you wait till Saturday to look. By Thursday afternoon the Lenox Information Center has nothing open but rooms in private homes; by Saturday morning it usually has nothing.

Places to stay range from spare bedrooms to former private palaces like ninety-room Elm Court or thirty-six-room Blantyre, which owe their new lease on life solely to Tanglewood.

Baroque Elm Court, where Doctor Munch stays, is probably the most prestigious address. I arrived there with a motorcycle escort simply because I asked State Trooper Ed Dunn the way. "I'll take you over," he said. "Like to see what the place looks like myself." But, in spite of local awe, Elm Court is a bargain. A single (bathless) room can be had for as little as $5, a multicourse dinner, which may feature steak or half-inch-thick roast beef, for $3.50; and anyone can come in on no-cover, no-minimum Saturday nights, order a bottle of pop and dance till midnight.

This year's Berkshire Festival will be the sixteenth since it all started in '34. A conductor gets credit for the idea, but not the one whose name is now linked with Tanglewood. It was Henry Hadley, rather than Serge Koussevitzky, who first dreamed of concerts under the stars amid the Berkshire Hills. His orchestra was sixty-five members of the New York Philharmonic, and the first Festival, an open-air one of three concerts, was given on the Dan Hanna Farm in Stockbridge to a total attendance of 5000. (1952's total attendance, incidentally, was 85,000.) Hadley repeated in 1935. Then in 1936, Koussevitzky came with the Boston Orchestra. Toward the end of 1936, Tanglewood was given to the Boston Orchestra by Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan, and the 1937 Festival was held there.

The Shed was up in time for the '38 Festival, and it housed the orchestra till 1942 when the war forced the Festival's discontinuance. Afraid the idea might lapse, Koussevitzky kept it alive during the four war years by conducting chamber concerts in the Theatre-Concert Hall, and these became a regular part of the Festival when it was revived in 1946.

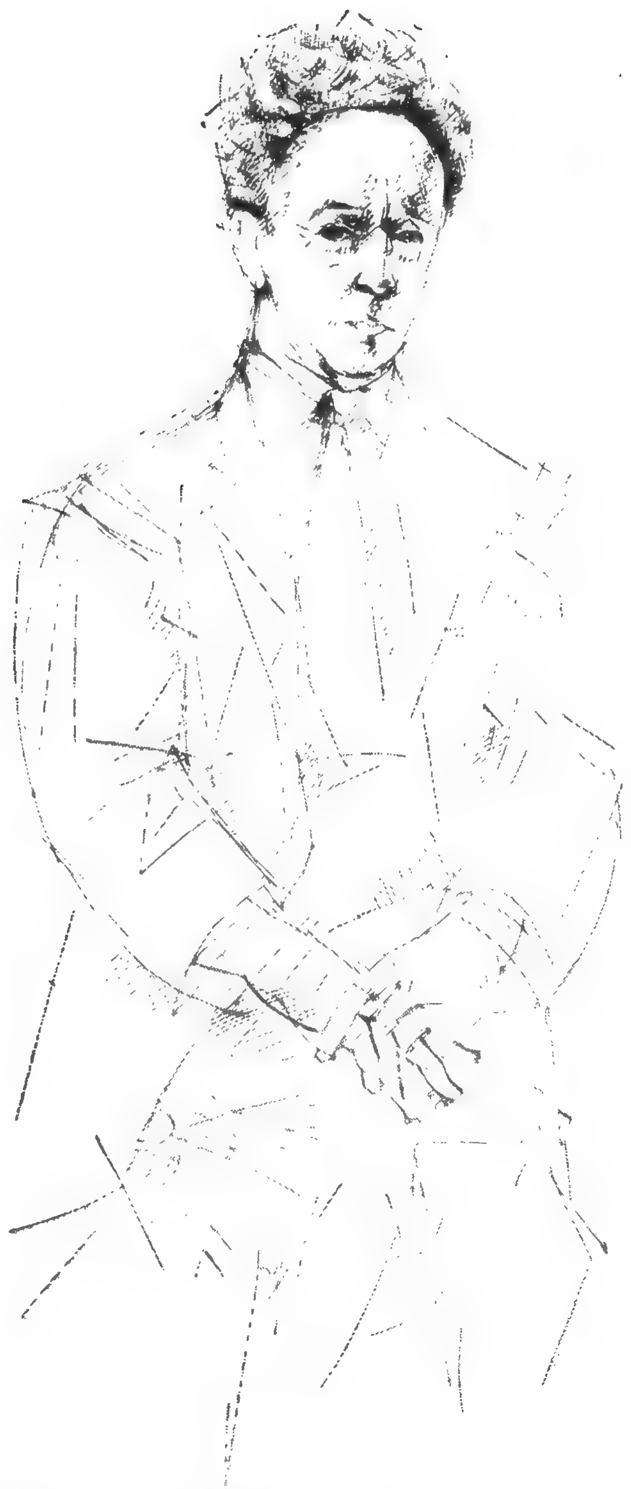
To Koussevitzky, however, the great thing at Tanglewood was the Berkshire Music Center. When he founded the Center in 1940 he realized a dream he had nourished for a quarter of a century. As a young man in Moscow he had gone even as far as the architectural plans for such a center there. World War I had wrecked that dream; Koussevitzky was determined that World War II should not wreck the Berkshire Music Center, the fulfillment of that dream. When, in 1942, after only two seasons, the Center could find no supporters because of the war, Koussevitzky founded The Koussevitzky Music Foundation in memory of his late wife, and this Foundation supported the Center's 1942 season. It still contributes to the scholarship fund. The war, however, could not be bucked indefinitely, and the next year it forced suspension of the Center till 1946. But from then till his death in 1951, it was Koussevitzky's first love.

I went to Koussevitzky's house, *Seranak*, on the apex of a hill above Tanglewood, and on a day made dramatic by lowering thunderheads I looked down on leaden Stockbridge Bowl and Tanglewood's acres. Koussevitzky's widow, a niece of his first wife, stood with me and told me of her husband's wish to rest in these Berkshire Hills. He is buried in Lenox in the Church on the Hill graveyard. "Strangely enough, there was only one plot left in this cemetery he liked so much," Mrs. Koussevitzky told me. "You must go see it, though it may be hard to find. He has only a small white stone" [illegible] Tanglewood. THE END

Town & Country July 1953

TALES OF TANGLEWOOD

BY IONE ROBINSON



For six weeks I had been sitting on the stage making drawings, during the rehearsals of the Boston Symphony Orchestra. The last days my nerves had been almost exhausted from listening to rehearsals of Berlioz' "Requiem," and as I drove up a rain-drenched mountain into the Koussevitzky estate, it seemed to me that the very trees resounded with this primeval music—the "colossal nightingale, a lark as big as an eagle, of sky-storming impossibilities," as Heine described it. I thought of Berlioz, the tormented son of a country doctor, who dreamed of creating orchestras with two hundred and forty-two strings, thirty grand pianos, thirty harps, legions of wind instruments, tempests of rolling drums and clashing cymbals, hundreds of percussion players, and thousands of voices—the genius of Romanticism . . . of Serge Koussevitzky, the almost legendary Russian who could drive musicians into sharing his violent eloquence, and who dreamed of a Utopia for musicians . . . Henry Lee Higginson, dreaming of music when he was a student at Harvard . . . Hawthorne, who had the power to make little children dream as he walked with them through the Tanglewood hills, telling them stories of Greek mythology.

During the days I drew the members of the orchestra, I tried not to see the faces of the musicians. I wanted to catch their abstract physical movements that seemed to me to be dedicated to their instruments. But there were many days when the music they were playing overpowered me, and I could only listen. I left Tanglewood fascinated with the incredible creative vitality of the place. Often as I crossed over the green lawns I heard voices from many lands and I would come across young men and women of different races playing their instruments under the shade of a tree or studying their scores unconscious of anyone passing by. Perhaps it was this combination of casual freedom and stern discipline that impressed me most at Tanglewood.

The personality of the present Boston Symphony conductor, Charles Munch, had a curious effect on his musicians. This tall Frenchman would appear early in the morning, gentle and smiling, unlike the late Serge Koussevitzky who was said to have driven the orchestra's nerves to the breaking point. Munch would merely smile when some bar of music displeased him, then—almost literally—"pull" out of his men what he wanted. The day I drew his portrait he talked a great deal about painting and about pictures he had bought, some Dutch and Flemish primitives. Picasso, he said, he could not understand, and left him unmoved; yet he felt the Spaniard's genius in the portrayal of our time. I asked Munch if young musicians were faced with the same problem of finding new forms, as young (*Continued on page* 100)

DRAWING BY IONE ROBINSON

Hansen —

world today. I am too simple to understand that, too. When I retire from the Boston Symphony, I want only to carve in wood, use my hands. I didn't like to play in Festival Hall in London—I was too alone, too far from everyone. The Paris Opera was the same; I felt lost there. I could not hear myself play, and I did not enjoy what I was playing because I could not hear myself. What is the use of a musician playing if he can't hear what he is playing?"

Samuel Mayes, the first cellist,

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[178.]

at Park Avenue and Fiftieth Street is a favorite luncheon spot for Mrs. Thomas W. Phipps, an attractive member of Manhattan society, whose talented young husband is one of TV's leading playwrights. Her full-length coat of luxurious Canadian wild mink falls slim and straight from a narrow shawl collar, and is a custom design by Madame Claras. The sleeves, worked horizontally, are deeply cuffed all the way to the elbow. Blue velvet crown by Beatrice Martin. Harry Rosenfeld tailored black alligator bag. Suede gloves by Kislav

PHOTOGRAPHS BY JAMES ABBE JR.

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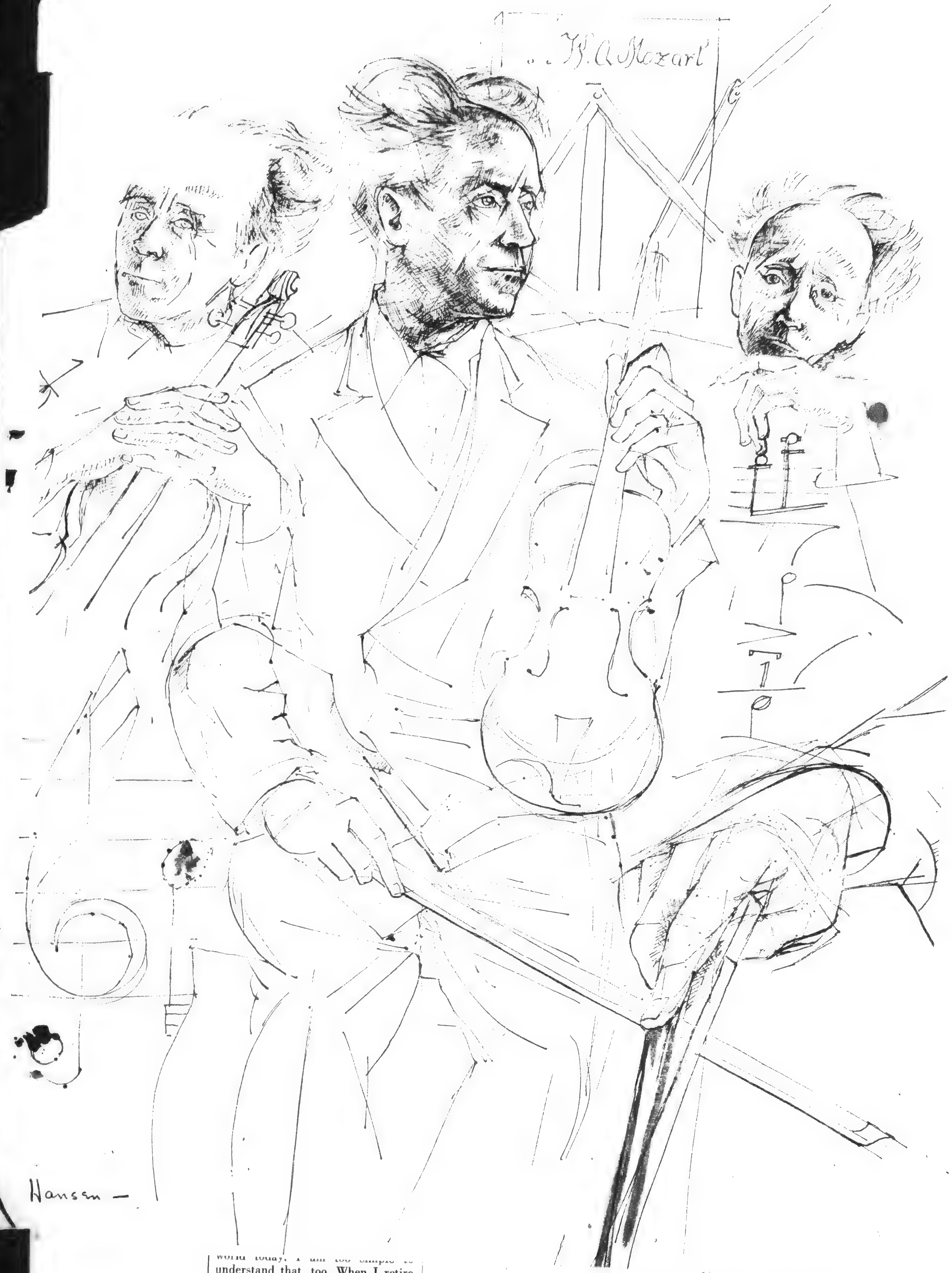

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TALES OF TANGLEWOOD

CONTINUED FROM PAGE 66

painters are, after they have assimilated the heritage of the past. He said that tensions and conflicts existed in young musicians just as they did in other artists—they were all part of their time, and inevitably felt their time's stresses.

How graciously he handed over his baton to Pierre Monteux, onetime conductor of the Boston Symphony. There was a moment of silence in the orchestra; then, as they saw their former leader on the podium, a burst of applause filled the air. Monteux began to lead them through Stravinsky's "Rite of Spring," his quiet but sure conducting electrifying musicians and audience alike against the violence of this controversial opus.

I was reminded of Munch's remarks about young musicians the morning I saw Lucas Foss rehearsing Mozart's Concerto in C for Pianoforte and Orchestra. His massive, sculptural head made him appear like a young Beethoven, an impression borne out by the intensity and concentration with which he performed. When it was over Foss's father and mother ran across the stage, eager to hear the recording of their son's playing. There was something poignant in the way the young musician's mother stood with the earphones placed over her straw hat, her heavy woolen stockings so very German in their practicalness, so uncomfortable for a hot August day.

Foss, who plays Mozart like an angel, believes that love should motivate a work of music. "If our world becomes too hard-driven by mechanical inventions," he said, "there might not be any more urge to create." Driven from country to country, this young German, now an American citizen, confessed to me that he can play better in this country because he feels a sense of security that is lacking in Europe.

"Most young musicians feel their roots are lost today," he said. "Man has no home any more. In a sense, the very word 'community,' in its true meaning, has changed. Nationalism can never produce great art, for it is empty and superficial."

Raymond Allard, a Frenchman, the first bassoon player in the orchestra, looked at me with surprise when I asked him what he thought about the impact of our time on music, and how he found European audiences in relation to American.

"I am a simple man," he said, "I never pay any attention to audiences; I just play, because I love to play this piece of wood. And, as for our world today, I am too simple to understand that, too. When I retire from the Boston Symphony, I want only to carve in wood, use my hands. I didn't like to play in Festival Hall in London—I was too alone, too far from everyone. The Paris Opera was the same; I felt lost there. I could not hear myself play, and I did not enjoy what I was playing because I could not hear myself. What is the use of a musician playing if he can't hear what he is playing?"

Samuel Mayes, the first cellist, who despite his youth has been with the Boston Symphony for many years, feels that so much has been done in the past in music that the bridge is almost too great for present-day composers to walk across. "Few have anything to say when they cross the bridge," he told me. "They have no originality. But I believe in the unknown people, more than the composers who think they have arrived. Among the people are the real composers yet to be found."

Mayes, whose grandfather is a pure-blooded Cherokee Indian chief, had never been in Europe before the triumphal tour of the Boston Symphony last spring. He did not like Europe and was glad to come home.

Georges Laurent, formerly the first flutist, a Frenchman who is now an American citizen, was pleased with the success of the tour in Europe, especially in France. But he said he would never want to live in Europe, especially France. "Life is too hard. It is the everlasting grind to make enough to live, and because of this one has little time to practice."

While I sketched his portrait he told me he believed the mixture of races in the United States was important to music. When I asked him if he wasn't exhausted playing and teaching most of the summer at Tanglewood he laughed and said, "The enthusiasm of the students keeps me so full of optimism, how could I be tired?"

A few minutes later I had to agree with him, for the composer Aaron Copeland entered the room where I was drawing in back of the stage. He had with him a group of his students and even though I felt deafened by the terrific din Copeland and his students began to make on the tympans, and the shrill clashing sounds that echoed from the cymbals, and even though I did not understand aesthetically what they were trying to do, I certainly was impressed by their violent energy.

The following day when I drew Copeland, Leonard Bernstein was rehearsing his friend's Symphony No. 3. The day before, Copeland had changed many parts of the score, nevertheless he could not find one fault in Bernstein's interpretation of his music, and as this brilliant young protégé of Koussevitzky led the student orchestra of Tanglewood through the fast-moving bars, I felt the vitality and space in the music that means the U.S.A. to me. But Russian-born Jacob Raichman, the first trombone player of the Boston Symphony, looked completely forlorn as bar after bar of Copeland music resounded throughout the steel and wood "Shed" of Tanglewood. He looked pleased, however, the day Artur Rubinstein played the piano solo from Brahms's Concerto No. 2 in B Flat Major with great eloquence. As this great virtuoso played, Raichman said, "The tragedy with our century is, a real melody like this one has not yet been composed. I believe it is because man has detached himself too much from nature. The very strength of the ancient Greeks lay in their ability to escape from reality, to search for beauty. Today too many artists try to shock our world with ugliness."

On the other hand, Hugh Ross, choral conductor on the faculty of the Berkshire Music Center, thinks sources of inspiration are so original and different in this turbulent half of the twentieth century, that there are bound to be masterpieces comparable to the melodies of the past.

These various impressions and conversations, framed in musical sounds, were going through my mind when I entered the house of Mme. Serge Koussevitzky, and I was glad when I found myself alone in the great drawing room, where I could put my thoughts in order before she arrived. Even though the room was filled with early American-Victorian furniture, it had the atmosphere of a Russian drawing room of the 1900's. It was like a room Chekhov might have described.

When Mme. Koussevitzky entered the room she excused herself for being late; then in her slow, soft, controlled voice she began to speak about her late husband—his dream, the creation of a musical center and how he had wanted to do this in Russia. She told me about his summer voyages up the Volga—two thousand miles up the Volga—his orchestra floating from village to village, and how the metal workers of what is now Stalingrad were so overcome by his music that on his second voyage they greeted his ship with their own orchestra. And she told me how in some of the tiny hamlets the peasants had never seen a harp, and wanted the harps set right at the edge of the stage.

"He had hoped," she went on, "that some day there might be a lasting friendship between Russia and the United States, a human *rapprochement* brought about through the music of the two countries. Even if this has not happened yet," she said calmly, "the Boston Symphony is one of the great orchestras in the world today. Koussevitzky did make Mr. Higginson's dream come true, of a great orchestra in Boston, and the very fact that Tanglewood exists and it is possible for musicians from many lands to come here and study shows Koussevitzky's dream has come true. Here in the United States, artists are getting their chance to balance their lives spiritually in this epoch of material force which is so overpowering in other lands."

JET VS. PROP

Town & Country

HENRI J. LESIEUR

Not since Charles Lindbergh's solo flight across the Atlantic has anything captured the human imagination so completely as the concept of jet air transportation. The frail "Spirit of St. Louis" arrived at Le Bourget Field twenty-three years after the Wright brothers' first successful flight at Kitty Hawk, and now, twenty-five years later, de Havilland Comets are flying eight miles above the earth's surface on regular passenger-carrying runs and are commercially serving Europe, Africa, and Asia at speeds that approach eight miles a minute.

Sir Miles Thomas recently entitled an

Sir Miles Thomas in his article presented the British point of view—an understandably pro-jet view, inasmuch as the Comet represents Britain's most recent contribution to the science of aeronautics, and B.O.A.C. has nothing but jetcraft on order for the future. Another view, which is subscribed to in many aviation circles, is best exemplified by America's own airlines, none of which is today operating a jetliner, and by the American plane manufacturers, none of whom has a commercial jet in production or will until 1956.

As one of the pioneers of French aviation and as a representative of Air

ress there is a place for pistons and a place for jets.

Every large-scale airline has five basic needs, depending on the length of flight. First there is the short hop, involving distances less than fifty miles. In all probability the helicopter will soon find its proper place in this type of transportation. For short-range distances extending to seven hundred miles, which preclude high-altitude navigation, there is need of speed, comfort, and flexibility. It is our opinion that these requirements are best met by the turbo-propeller principle (jet-driven propellers) and accordingly we are now flying Vickers

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MUSICAL AMERICA

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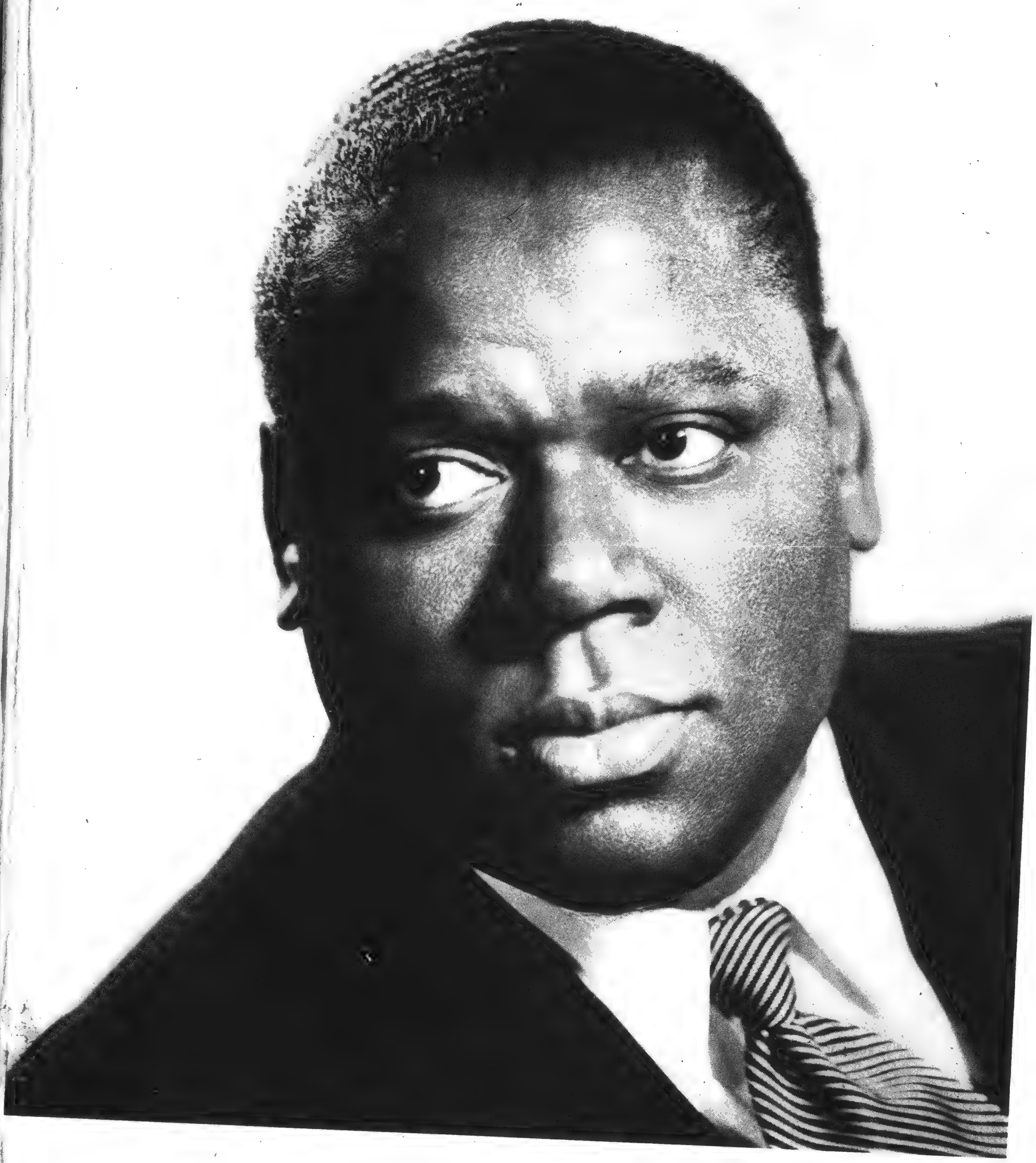


WILLIAM WARFI

On The Front Cover:

WILLIAM WARFIELD was born in West Helena, Ark., but his family moved to Rochester, N. Y., when he was three years old. Since his father was a Baptist minister, the boy first sang publicly as a church choir member. While in high school, he won an MENC vocal contest, from which he received a scholarship to the school of his choice. He elected to go to the Eastman School of Music and had almost completed his undergraduate work when he was called into military service. After the war, the baritone returned to Eastman for a time, studied in New York, and toured for a year in Call Me Mister. Since his Town Hall debut, in March, 1950, Mr. Warfield has sung recitals and appeared with orchestras throughout this country, in Europe, and in Australia. He has also played the part of Joe in the motion picture Show Boat, sung Porgy both here and abroad in the current revival of Porgy and Bess, and made recordings. This summer his activities include appearances at Lewisohn Stadium and at Tanglewood, and next season he will sing with the Philadelphia Orchestra, the National Symphony, and the Toronto Symphony, among others. His next film appearance for MGM will be in a musical version of Huckleberry Finn, with Danny Kaye and Gene Kelly. (Photograph by Louis Melançon, New York).

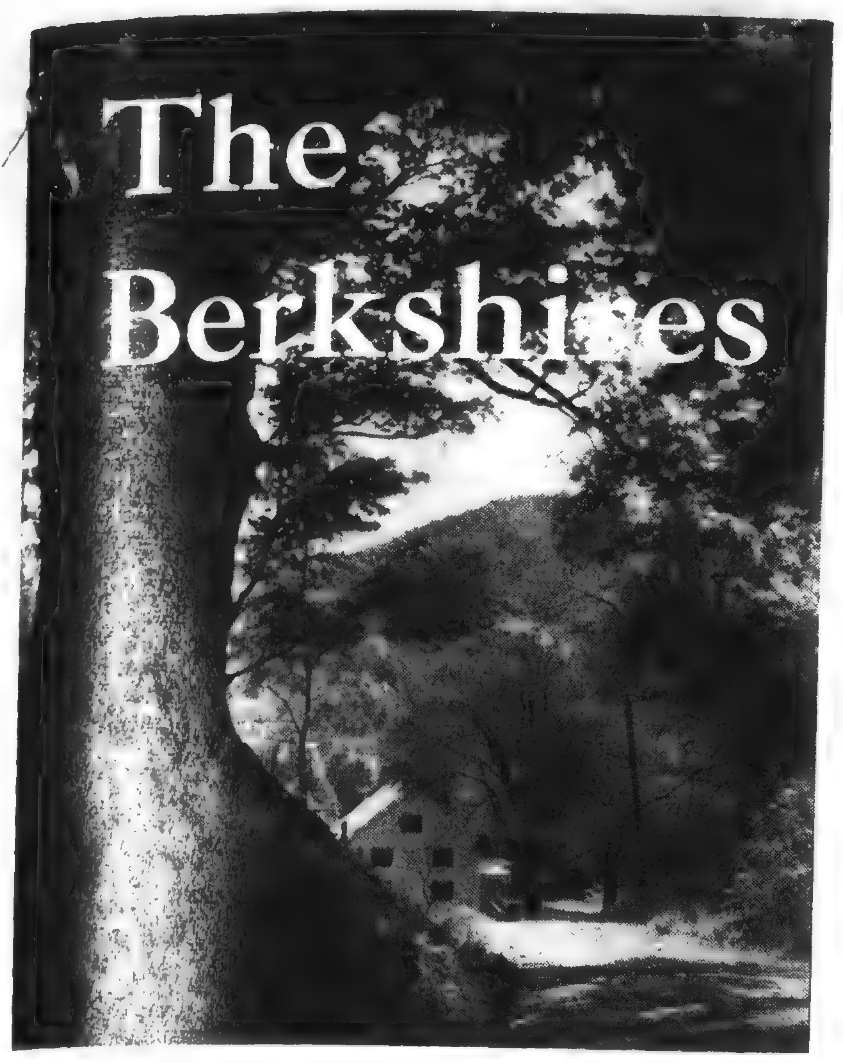
Tanglewood Students To Give Grétry Work

LENOX, MASS.—An opera by Grétry, Richard Coeur-de-Lion (Richard the Lion-Hearted) has been announced by Boris Goldovsky as the major production of the opera department of the Berkshire Music Center, in Tanglewood, this summer. The opera will be given in English, in a translation of the J. M. Sedaine libretto by Mr. Goldovsky and Sarah Caldwell. The two performances scheduled for Aug. 10 and 11 will be given by a student cast and orchestra under Mr. Goldovsky's direction in the Theatre-Concert Hall. Leo Van Witsen will design the costumes, and John Blankenchip the scenery.

In addition to the Grétry opera, the department will also prepare a bill of three rarely heard one-act operas, to be performed on Aug. 3. Gluck's L'Ivrogne Corrigé (The Drunken Reformed) will be given in the English translation by Giovanni Cardelli published by G. Schirmer, Inc. So far as is known, the production of this work at Tanglewood will be the first in America. Debussy's L'Enfant Prodigue and Chabrier's Une Education Manquée (An Incomplete Education), which will be sung in the English translation of Henry Resse, will complete the program.

Cue July 11

The Berkshires



sports, scenery and culture, too

CUE AUTO EXCURSION

The gently rolling Berkshires, in western Connecticut and Massachusetts, are the most educated hills in America.

These knowledgeable knolls are an ideal playground for New Yorkers. Here, the cosmopolitan vacationist can swim and fish, play golf and tennis, explore little-travelled, elm-shaded country lanes. But here, also, you will find an aggregation of top-drawer talent Sol Hurok might envy—Alicia Markova, Gregor Piatigorsky, Charles Munch, among others. For the Berkshire hills are as alive with music, art, dance and theatre as they are with every variety of summer sport.

During a recent return visit, we discovered that a number of superior cultural events in the area have become hidden under the barrage of publicity about that Salzburg of America, Tanglewood and its music festival. For example, just 30 miles from Tanglewood, near Falls Village, Connecticut, is Music Mountain. The chamber music concerts here, on a grassy hilltop surrounded by 115 acres of forest, have retained something of the intimate character reminiscent of the early days of Tanglewood. Here, season after season, Mozart, Beethoven, Shubert, and Brahms, played by the Berkshire Quartet, have reverberated in a long, clapboard shed whose soft wood panelling has the resonance of a fine stringed instrument. Tab for the Sunday afternoon concerts is $2 per person. If you prefer, you can sit out on the lawn and listen to the music, in the Tanglewood manner.

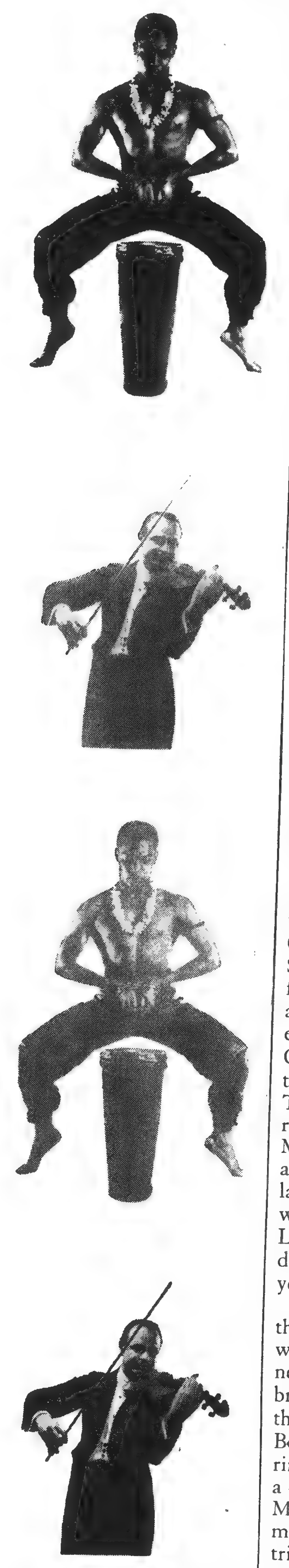
A half-hour walk from Tanglewood is Music Inn, where, from August 16th to 31st, the tone poems and concerti get blue and gutty. For here is held each season a Roundtable of Jazz, with the good professors and the performers both dedicated to the belief that jazz is a significant contribution to American culture. Last year, Leonard Bernstein, who has long labored to break down the phoney barriers between long- and short-hair music, commuted daily between his Tanglewood performances and the Jazz Roundtable.

The season at Ted Shawn's Jacob's Pillow center of the dance is already under way, and, as usual, the performers in the well-designed modern barn constitute a directory of America's leading performers. Jacob's Pillow, near Lee, is a short drive from Lenox. Incidentally, the National Ballet of Canada, making its first American appearance, will perform at Jacob's Pillow August 4th through the 8th.

The white frame Berkshire Playhouse in Stockbridge is one of the most handsome summer theatres in the East. This season, its guest stars will include Leo G. Carroll, Fay Bainter, Romney Brent, and a new play, "The Three Toed Pony," will be staged along with such staples as "Affairs of State" and "Mister Roberts."

Another important point: don't bother to bring along any books to read. The Lenox Library, housed in a beautifully proportioned Federal structure, is one of the best this reporter has ever encountered outside a large city. Its series of rooms are furnished like a private home. Its collection of art books is amazingly good. And you can borrow record albums from the library as well as summer reading.

All is not culture in the Berkshire hills. Take fishing. Lake, brown, rainbow, and brook trout thrive in New England, as well as, we discovered, catfish. While much land is posted, State forest and park lands are always open, and local inquiry will reveal other available spots. A resident or nonresident license is required, and can be obtained at any town clerk's office. At the Berkshire Trout Farm in Sheffield, you can fish for $1 an hour in a 15-acre lake stocked with 25,000 trout. No license is required here. Golf clubs are as numerous in the Berkshires as traffic lights in Manhattan. (*Continued on page* 33)



DANCER Jean Leon Destiné and Zino Francescatti will perform in the Berkshires

THE BERKSHIRES

(*Continued from page* 12)

Most of the clubs are open to the public on payment of green fees. If your idea of physical culture is imitating the gentle Audubon, visit the Pleasant Valley Bird Sanctuary at Lenox, a wild life refuge with eight miles of nature trails.

How to get to the Berkshires? We followed the American Automobile Association recommendations this year, and found them better than routes we had tried in the past. Take the Taconic State Parkway to the Millbrook turnoff, then follow Route 44 to Canaan, Connecticut. Route 7 in Canaan will take you into Stockbridge, Lenox or wherever your particular inn may be.

There is an inn or hotel around every bend and we can only mention a few here. Since the Berkshires, at the turn of the century, vied with Newport as a social center and were, more or less, the private hills of moguls and millionaires, many of today's inns were once estates. Most fabulous is Elm Court, at Lenox, a monument of what happened when a Vanderbilt (Emily) married a Sloane (of W. and J.). For $30 a day, American plan, two people can hire Emily's old room, a small arena with its own terrace.

For the young and frenetic, Eastover in Lenox is more appropriate. Once a banker's estate, it is now an athletic factory equipped with swimming pool, golf range, tennis court, ball diamond, basketball court, archery range.

For the New Yorker who fancies himself a sophisticate, the Music Inn (where the Jazz Roundtables are held) is ideal. Operated by two bright New Yorkers, Stephanie and Philip Barber, the Inn, facing Stockbridge Bowl (translate *lake*) and near Tanglewood, was part of the estate of the Countess de Heredia. The Countess' Mansion is the property of the Boston Symphony, and now houses Tanglewood students. But the barns, carriage house, and ice house constitute the Music Inn. The rambling buildings are a copy of a French Provincial farm village, and a more delightful place to loaf we have not discovered. Pianist Keith Lawrence, who plays and sings French ditties in the evening, makes you feel you're back home at the Blue Angel.

You'll find Berkshire food better fare than in most vacation areas. We often wind up having a sort of progressive dinner: martinis at the Lion's Den in Stockbridge (the colorful downstairs bar at the Red Lion Inn), brook trout at the Berkshire Inn in neighboring Great Barrington, and for that late evening snack, a drive down to Ashley Falls and the Red Mill Bakery. Friendly Mrs. Dunham makes all her own breads, pies, and pastries. A bag of her cherry tarts went well with a Beethoven overture we heard from the lawn at Tanglewood.

—Emory Lewis

MUSIC

BERKSHIRE FESTIVAL—Sat, July 11-Sun, Aug 16—Boston Symphony Orch. At Tanglewood, Lenox, Mass. Sat, Sun concerts in Theatre-Concert Hall, thru July 26. Concerts in the Shed begin July 31. Ticket info from Boston Symphony Orch., Inc., Tanglewood, Lenox, Mass. Lenox 600. Info on accommodations in the Berkshires from Berkshire Hills Conference, Pittsfield, Mass. General adm to grounds $2 on sale day of each concert. **Sat, July 11**—8:30. Charles Munch, cond. Bach Brandenburg Concertos. . . . **Sun, July 12**—Charles Munch, cond. Doriot Anthony, soloist. Bach, Cantata No. 28 with chorus and soloists (conducted by Hugh Ross); Suite No. 2 in B minor for Flute & Strings; Suite No. 3 in D. . . . **Sat, July 18**—Charles Munch, cond. Isaac Stern, violinist. Mozart, Divertimento in D for Strings (K.136); Concerto for Violin in G (K. 216); Serenade for Thirteen Winds (K. 361); Symphony in D ("Prague") (K. 551). . . . **Sun, July 19**—Charles Munch, cond. Isaac Stern, violinist, Joseph de Pasquale, violist. Mozart: Overture to "Figaro"; Sinfonia Concertante for Violin & Viola (K. 364); Eine kleine Nachmusik (K. 525); Symphony in D ("Jupiter") (K. 551).

[illegible] CONCERTS—Thru

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MUSICAL COURIER
NEW YORK, N. Y.

JUL - 1953

MUSICAL JOTTINGS

The Concertgebouw Orchestra of Amsterdam will make a tour of the U. S., extending over seven or eight weeks, presenting 40 concerts in Eastern and Midwestern cities, under **Eduard van Beinum** and **Rafael Kubelik**, probably beginning in October next; the trip will be [illegible] by the Dutch Government.

When the Vienna State Opera recently [illegible] Paris, the members placed a tab[illegible] the house where **Mozart's** mo[illegible]ed and gave a memorial performance of choral music at her grave. . . . [illegible]try's opera Richard Coeur-de-Lion [illegible] be presented on Aug. 10 and 11 [illegible] Berkshire Music Center; on Aug. [illegible] the group will give three one-act [illegible] **Gluck's** L'Ivrogne Corrigé, **Debussy's** L'Enfant Prodigue (in its orig[illegible] operatic version) and **Chabrier's** Une [illegible]ation Manquée. . . . **George Morgulis**, viola player in the N. Y. Philharmonic-Symphony, has resigned to become general manager of the San Antonio Symphony. . . .

This Clipping From
MUSICAL COURIER
NEW YORK, N. Y.

JUL - 1953

Cincinnati Host To Boston Forces

By Louis John Johnen

CINCINNATI.—Pending the opening of the Cincinnati Summer Opera (June 19, Fausto Cleva conducting Aida with a cast including Herva Nelli and Kurt Baum) there is usually a hiatus after the close of the Symphony season, save in Festival season.

This year, however, brought a change in the pattern. A week after Dr. Thor Johnson, director of the Cincinnati Symphony, had departed for Ann Arbor, where he addressed the Honors Convocation of the University of Michigan School of Music, on "eliminating the twaddle from the close of concert programs and encouraging more alert audience participation," the Boston Symphony under Charles Munch ~~invaded Music~~ Hall, after 5 years' absence.

The Bostonians again proved their claim to being one of the world's great orchestras. In sheer beauty of tone and technical brilliance, ranging from the faintest pianissimi to grandiose sonorities, whose volume never assaulted the ear with the slightest edge of roughness, the orchestra excited admiration. It was in the French portion of the program that Munch displayed his greatest skill and devotion. The Honegger Symphony No. 2 was a revelation of string sheen and trumpet virtuosity; Ravel's La Valse was a dazzling tour de force. To this listener, the Brahms Fourth Symphony was not quite up to the faultless execution of its forerunners on the program.

[180]

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
JUL 5 - 1953

Tanglewood Opens Today, First Concert Saturday

Greetings by Munch and Others to Students and Guests This Afternoon at Lenox, Program by Student Orchestra Friday Night

Lenox, July 4—The 16th Berkshire Festival since concerts were inaugurated in the hills of Western Massachusetts in 1934, the 14th since the Boston Symphony Orchestra participated, will commence its six week ends of 15 concerts on Saturday evening at 8.30 p. m. in the Theater-Concert Hall at Tanglewood. Charles Munch, music director, will conduct members of the Boston Sympony Orchestra in two programs devoted to the music of Johann Sebastian Bach.

The three week ends of Bach, Mozart, Hadyn concerts, July 11-26, which precede the major Berkshire Festival, with the entire 104-piece Boston Symphony Orchestra performing in the Music Shed, July 31-Aug. 16, have proven more popular each year, until the audience on the lawn exceeds that within the 1152-seat auditorium.

Foss as Soloist

Features of the Bach concerts July 11-12 will include the performance of young American composer-conductor-pianist Lukas Foss of the piano solo in the Brandenburg Concerto No. 5; the first appearance at Tanglewood of Miss Doriot Anthony, flutist, the first woman ever to become a principal with Boston's famed orchestra, in the Brandenburg Concertos No. 2 and 5, and in the Suite No. 2; and the performance by the Boston Symphony Orchestra of Bach's Cantata No. 28, with chorus and soloists, to be conducted by Hugh Ross.

Mr. Munch will open the Berkshire Festival on Saturday with five of the six Brandenburg Concertos. They are: No. 1, in F; No. 2, in F with the following coloists from the orchestra: Doriot Anthony, flute; Harold Gomberg, oboe; Roger Voisin, trumpet; Richard Burgin, violin; No. 3, in G (strings); No. 5, in D (Lukas Foss, piano; Miss Anthony, flute; Mr. Burgin, violin); No. 6, in B-flat (strings).

Sunday afternoon, July 11, at 2.30 p. m., the program will commence with the Bach Cantata No. 28, Hugh Ross conducting.

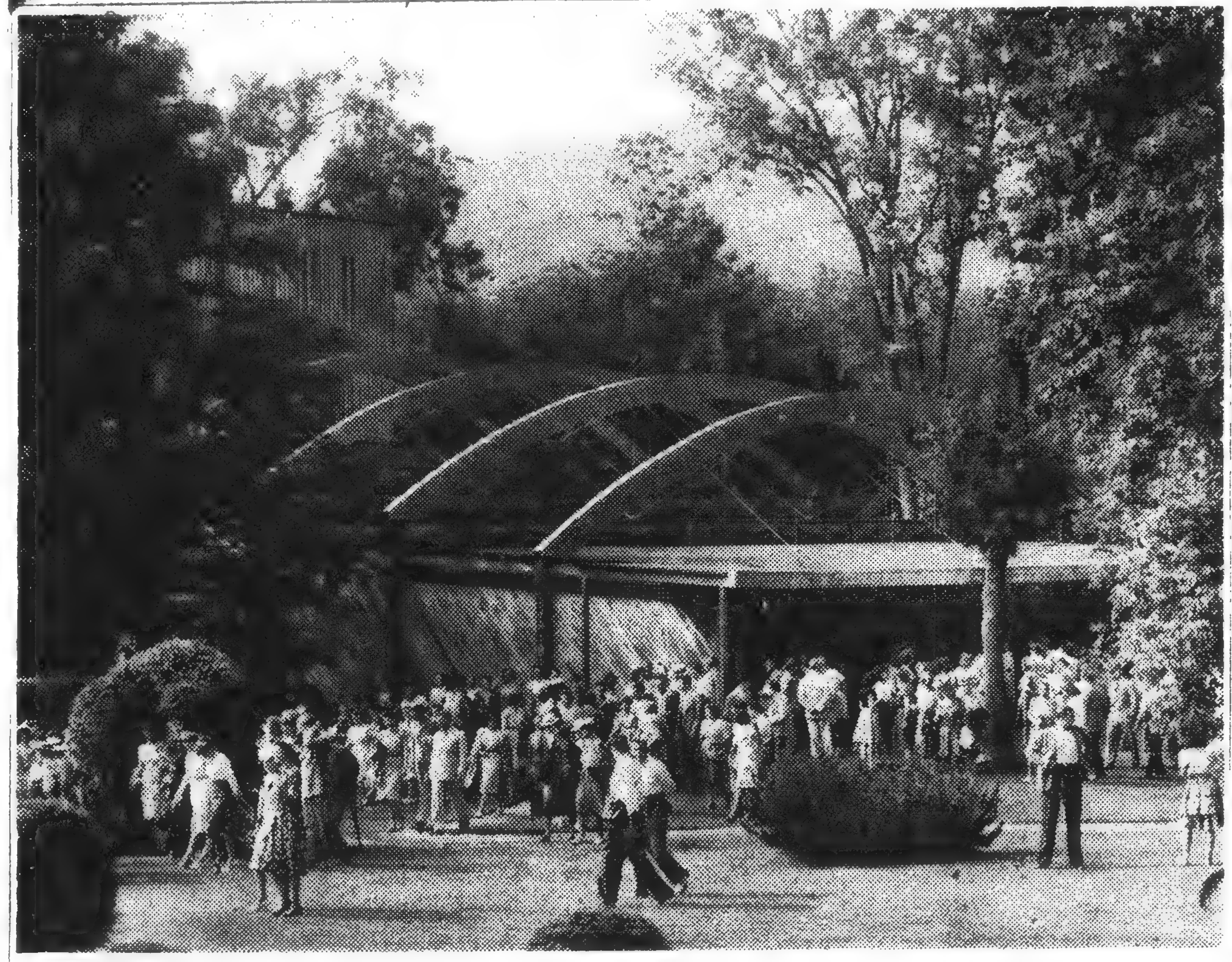
This afternoon at 3.30 p. m. in Theater-Concert Hall opening exercises will be held. Greetings to students and guests will be extended by Charles Munch; Dr. Lewis Perry, chairman of the Friends of the Berkshire Music Center; Herny B. Cabot, president, board of trustees Boston Symphony Orchestra; Aaron Copland, assistant director, Berkshire Music Center. Hugh Ross will conduct the student chorus in "Alleluia" by Randall Thompson, and tea will be served in Tanglewood garden.

Following opening exercises of the Berkshire Music Center tomorrow at 3.30 p. m. in the Theater-Concert Hall, the first school performance will be given Friday evening at 8.30 p. m., in the Music Shed, when for the first time the symphony orchestra of talented students will play together.

The first of six weekly chamber music concerts will be given in the Chamber Music Hall Sunday morning, July 12, at 10 a. m. Sunday, evening at 8.30 p. m., also in the Chamber Music Hall, the first composers' forum will be held, when the works of those studying with Aaron Copland, Carlos Chavez, Irving Fine and Lukas Foss will be performed by their fellow students and commented upon. Friends of the Berkshire Music Center, whose contributions help to support it, are invited to all performances at the school.

Tickets are available at the Tanglewood box office for all festival concerts. Programs for the festival and a calendar of the more than 50 events at the school, with information on how to join the Friends' Society, will be mailed on request.

CSM 7/11/



H. S. Babbitt, Jr.

The Theater-Concert Hall at Tanglewood, in the Berkshires of Massachusetts, where members of the Boston Symphony Orchestra, conducted by Charles Munch, open the Berkshire Music Festival tonight. This series of week-end concerts continues through July 26.

This Clipping From
BOSTON, MASS.
MORNING GLOBE
JUL 5 - 1953

Berkshire Festival Begins July 11

The 1953 Berkshire Festival will begin its six weekends of 15 concerts on Saturday evening at 8:30 p. m. in the Theatre-Concert Hall at Tanglewood, Lenox, Mass. Charles Munch, music director, will conduct members of the Boston Symphony Orchestra in two programs devoted to the music of Johann Sebastian Bach.

The three weekends of Bach, Mozart, Haydn concerts, July 11-26, which precede the major Berkshire Festival, will have as features performance of the young American composer-conductor-pianist Lukas Foss of the piano solo in the Brandenburg Concerto No. 5; the first appearance at Tanglewood of Doriot Anthony, flutist, the first woman ever to become a principal with Boston's famed orchestra, in the Brandenburg Concertos Nos. 2 and 5, and in the Suite No. 2, and Bach's Cantata No. 28, with chorus and soloists, to be conducted by Hugh Ross.

Mr. Munch will open the Berkshire Festival next Saturday with five of the six Brandenburg Concertos. They are: Nos. 1, in F; 2, in F; 3, in G (strings); 5, in D, and 6, in B-flat (strings).

Bach Cantata

Sunday afternoon, July 11, at 2:30 p. m., the program will start with the Bach Cantata No. 28, Hugh Ross conducting. Soloists will be Sara Mae Endich, soprano; Betty Allen, alto; John McCollum, tenor; Mac Morgan, bass. Miss Anthony will be soloist in the Suite No. 2, in B minor, and the program will conclude with the Suite No. 3, in D major.

The Berkshire Music Center, the Summer school of music maintained by the Boston Symphony Orchestra in connection with the Berkshire Festival, will open its 11th season, a six-week course of music studies for advanced students and professionals, at Tanglewood, this afternoon.

Charles Munch, music director of the Boston Symphony Orchestra, and director of the Berkshire Music Center, will arrive from Paris to address students and guests at opening exercises, at 3:30 p. m. in the Theatre-Concert Hall.

Dr. Lewis Perry, chairman of the Friends of the Berkshire Music Center, whose contributions help to support the school, and an orchestra trustee, will preside. There will be a brief address by Henry B. Cabot, orchestra board president. Composer, Aaron Copland, who is assistant director of the school, will introduce the faculty.

As at every opening of the school since its founding by the late Dr. Serge Koussevitzky in 1940, Hugh Ross, director of its choral department, will lead the students in "Alleluia," composed for the school's opening in 1940 by Randall Thompson. Tea will be served in the Tanglewood garden following the exercises.

Student Orchestra

The first school performance will be given Friday evening at 8:30, in the Music Shed, when for the first time the symphony orchestra of students will play together.

The first of six weekly chamber music concerts will be given in the Chamber Music Hall Sunday morning, July 12, at 10. Sunday evening at 8:30, also in the Chamber Music Hall, will bring the first composers' forum, when works of those studying with Aaron Copland, Carlos Chavez, Irving Fine and Lukas Foss will be performed by their fellow students and commented upon. Friends of the Berkshire Music Center, whose contributions help to support it, are invited to all performances at the school.

Tanglewood's July 18-19 concerts will be devoted to Mozart, with Isaac Stern as soloist; the July 25 concert will be all Haydn, including the "Theresa" Mass conducted by Hugh Ross; the July 26 program is to be devoted to works by Richard Strauss, Ravel, Prokofieff, Milhaud, and will include the New England premiere of Lukas Foss' cantata, "A Parable of Death," conducted by the composer, with Vera Zorina as narrator.

Isaac Stern will be the soloist in Mozart's Concerto for Violin in G (K.216) on Saturday evening, July 18, in the Theater-Concert Hall at Tanglewood.

This Clipping From
VARIETY
NEW YORK, N. Y.
JUL 8 - 1953

Broadway

Charles Munch, music director of the Boston Symphony Orchestra, flew in from Paris Friday (3), to conduct the 1953 Berkshire Festival in Lenox, Mass.

BOSTON, MASS.
HERALD
JUL 4

Munch Arrives to Direct Tanglewood

This Clipping
SPRINGFIELD, MA
REPUBLICAN
JUL 5 -

Ready at Tanglewo

The Berkshire Music F
hich has achieved pre-em
mong American summer
ixtures, opens today, with
ariety of activities continu
l the middle of August.
he concerts in the Theate
ert Hall, beginning Sa
ight, and the major series
ig Music Shed, starting
1st, there are the usual
roups in orchestral and
ork, as well as in com
onducting, opera and ch
music.

While thousands will agai
he privilege of attending th
lic performances in person,
ess others will be able to
he concord of sweet sounds
adio, since portions of fou
ay afternoon programs are
roadcast. Both audiences
ote that all the Sunday pr
re to start at 2.30, to fit in
etwork schedules; the bro
ill last an hour and a hal
viding rather more than half
or those unable to attend.
wood thus becomes part
BS summer international
long with Florence, Sa
Bayreuth and Edinburgh.

Another innovation at
wood this year is the chang
Thursday to Friday night
hree weeks of Shed co
hose of Saturday night an
ay afternoon being presen
sual. Last year, for th
ime, the traditional Bach-
oncerts in the Theater-
Hall were broadened to inclu
orks of several other com
nd this practice is being
ed. Several new soloists
tructors have been engage
ear, and the number of s
t the Berkshire Music Cent
et a record.

As to the Shed programs
s an admirable mixture of
rd and modern, foreign and
can compositions. Aaron
and, Paul Hindemith, Dari
aud and Samuel Barber,
s Carlos Chavez of Mexico,
ent New World talent, wh
oung Bostonian Lukas Fo
erform his own Piano C
o. 2; another native Bay
Leonard Bernstein, will cond
Boston Symphony on two Sa
ights.

Otherwise the orchestra
irected by its regular
harles Munch, save for a
fternoon all-Tchaikowsky p
ith Pierre Monteux on th
m. Of the standard symp

NORTHAMPTON, MAS
HAMPSHIRE GAZETT
JUL 10 1953

estival Opens Saturday Night At Tanglewo

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concert in the Tanglew
eatre-Concert hall will be h
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rles Munch will cond
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Orchestra in an all-Bach p
m consisting of five of the
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No. 2, in F (with flute, obo
mpet and violin); No. 3, in
ings); No. 5, in D (wi
o. flute and violin) and N
B-flat (strings). Lukas Fo
be heard in his memorab
o solo in No. 5. Members
orchestra taking soloist rol
Doriot Anthony, flute; Haro
berg, oboe; Roger Voisi
pet; concertmaster Richar
in, violin.

second Bach concert,
Sunday afternoon, will ope
the orchestra's first pe
nce of the Cantata No. 28
the Festival chorus, and
Mae Endich, soprano; Bet-
en, alto; John McCollum,
Mac Morgan, bass. Mis
y will be soloist in the
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with the Suite No. 3, in D

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
JUL 5 - 1953

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esm 7/11

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MORNING GLOBE
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This Clipping From
VARIETY
NEW YORK, N. Y.
JUL 8 - 1953

Broadway

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BOSTON, MASS.
HERALD
JUL 4 - 1953

Munch Arrives to Direct Tanglewood

Charles Munch, music director of the Boston Symphony, has arrived in Tanglewood to assume his summer duties as conductor of the 1953 Berkshire Festival at Lenox after a month's vacation in his native Paris. He will address the opening exercises of the Berkshire Music Center on Sunday afternoon and conduct members of the Boston Symphony in the initial two all-Bach programs in the Theater-Concert Hall Saturday evening, July 11, and Sunday afternoon, July 12.

[181]

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN

JUL 5 - 1953

Ready at Tanglewood

The Berkshire Music Festival which has achieved pre-eminence among American summer musical [illegible] opens today with a [illegible] [illegible] [illegible] Theater-Concert [illegible] [illegible] and [illegible] opera and [illegible]

[illegible] international series [illegible] in Florence, Salzburg, Bayreuth and Edinburgh.

[illegible] innovation at Tanglewood this year is the change from Thursday to Friday night for the three weeks of Shed concerts, those of Saturday night and Sunday afternoon being presented as [illegible]. Last year for the first time the traditional Bach-Mozart concerts in the Theater-Concert [illegible] were broadened to include the works of several other composers, and this practice is being continued. Several new soloists and instructors have been engaged this year and the number of students at the Berkshire Music Center has [illegible] record.

As to the Shed programs there is an admirable mixture of standard and modern foreign and American compositions. Aaron Copland, Paul Hindemith, Darius Milhaud and Samuel Barber, as well as Carlos Chavez of Mexico, represent New World talent, while the [illegible] Bostonian Lukas Foss will [illegible] his own Piano Concerto [illegible] another native Bay Stater, [illegible] Bernstein, will conduct the [illegible] Symphony on two Saturday [illegible]

[illegible] use the orchestra will be [illegible] by its regular leader, [illegible] Munch, save for a Sunday [illegible] all-Tchaikowsky program [illegible] Pierre Monteux on the podium. Of the standard symphonies one by Tchaikowsky, one by Brahams, one by Mendelssohn and two by Schubert will be performed; this may be the first time that none by Beethoven will be heard during a Tanglewood season, the master being represented only by his "Lenore" Overture, No. 3.

A great deal of clerical work is required to make ready for the six-week season at Lenox, not to mention the intensive preparation of the musicians themselves. Other similar festivals may flourish in other parts of the country, but none has quite the combination of scope and quality, setting and background, of this one so close to home. Tanglewood is generally conceded to be the summer capital of music on this side of the Atlantic.

NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE

JUL 10 1953

Festival Opens Saturday Night At Tanglewood

[illegible] first 1953 Berkshire Festival [illegible] the Tanglewood [illegible] hall will be held [illegible] at 8:30 when [illegible] will conduct [illegible] the Boston Symphony [illegible] all-Bach program [illegible] of five of the six [illegible] Concertos No. 1, [illegible] with flute, oboe, [illegible] No. 3 in G [illegible] D (with [illegible] and No. [illegible] Lukas Foss [illegible] his memorable [illegible] Members of [illegible] soloist roles [illegible] Harold [illegible] Roger Voisin, [illegible] concertmaster Richard [illegible] at [illegible] will open [illegible] per- [illegible] No. 28, [illegible] and [illegible] Bet- [illegible] McCollum, [illegible] Morgan, bass [illegible] the [illegible] program [illegible] in D

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certo for Violin
the Theater-

OSTON, MASS.
HERALD
L 4 - 1953

h Arrives to Tanglewood

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HARTFORD, CONN.
TIMES

JUL 17 1953

Mozart Music For Tanglewood

Mozart music will be presented by the Boston Symphony Orchestra under the direction of Charles Munch Saturday and Sunday at Tanglewood outside of Lenox, Mass.

Soloists for the two concerts, one Saturday at 8:30 p. m. and the other Sunday at 2:30 p. m., will be Issac Stern, American violinist, and Joseph DePasquale, the Boston Symphony's first violist. These two artists will play the Sinfonia Concertante in E Flat for Violin and Viola, on Sunday, and Mr. Stern will be soloist Saturday in the Concerto for Violin and Orchestra in G.

Other works include: Saturday, the Divertimento in D for Strings, the Serenade for 13 Wind Instruments and the "Prague" Symphony in D.

Sunday: The Overture to the "Marriage of Figaro," the Eine Kleine Nachtmusik Serenade and Symphony No. 41 in D Major, the "Jupiter."

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION

JUL 9 - 1953

Program for Tanglewood Concert Series Announced

Concerts and other events of interest to the public which will take place at the Berkshire Music Center, Tanglewood, Lenox, Friday, July 10 through Sunday, July 19, inclusive, are as follows:

Friday, July 10—*8.30 p. m.—Music Shed
Orchestra concert by students of Department I
Saturday, July 11—8.30 p. m.—Theater-Concert Hall
Berkshire Festival Concert — Charles Munch, conductor
Bach .... Brandenburg Concertos
No. 1 in F
No. 2, in F (with flute, oboe, trumpet and violin) (Doriot Anthony, flute; Harold Gomberg, oboe; Roger Voisin, trumpet; Richard Burgin, violin)
No. 3 in G (strings)
No. 5, in D (with piano, flute and violin) (Lukas Foss, piano; Doriot Anthony, flute; Richard Burgin violin)
No. 6, in B-flat (strings)
Sunday, July 12—*10.00 a. m.—Chamber Music Hall
Chamber Music concert by students of Department I
2.30 p. m.—Berkshire Festival Concert—Charles Munch, conductor
Bach ...... Cantata No. 28, with Chorus and Soloists
(Conducted by Hugh Ross)
(Sara Mae Endich, soprano; Betty Allen, alto; John McCollum, tenor; Mac Morgan, bass)
Bach ...... Suite No. 2, in B minor, for Flute and Strings
(Soloist: Doriot Anthony, flute)
Bach .... Suite No. 3, in D major
8.30 p. m.—Chamber Music Hall
Composers' Forum, by students of Department III
Wednesday, July 15—*8.30 p. m.—Theater-Concert Hall
Baroque Trio, gift of Mrs. Elizabeth Sprague Coolidge
Fernando Valenti, Harpsichord; Julius Baker Flute; Daniel Saidenberg, Cello
Trio Sonata .... Georg Telemann
Four Sonatas (Harpsichord Solo) .... Domenico Scarlatti
Sonata for Cello and Continuo (From "Der Getreue Musikmeister") .... Georg Telemann
Trio Sonata in G major .... Antonio Lotti
Sonata a Trois in B minor..J. B. Loeillet
Sonata No. 5 for Flute and Harpsichord .... Georg Handel
Pieces de Clavecin en Concert, No. 3 .... J. P. Rameau
Friday, July 17—*8.30 p. m.—Music Shed
Orchestra Concert by students of Department I
Saturday, July 18—8.30 p. m.—Theater-Concert Hall
Berkshire Festival Concert — Charles Munch, conductor
Mozart .... Divertimento in D, for Strings (K. 136)
Mozart..Concerto for Violin, in G (K. 216)
(Soloist: Isaac Stern)
Mozart .... Serenade for Thirteen Winds (K. 361)
Mozart .... Symphony in D ("Prague") (K. 504)
Sunday, July 19—*10.00 a. m.—Chamber Music Hall
Chamber Music concert by students of Department I
2.30 p. m.—Theater-Concert Hall
Berkshire Festival Concert — Charles Munch, conductor
Mozart .... Overture to "The Marriage of Figaro"
Mozart .... Sinfonia Concertante, for Violin and Viola (K. 364)
(Soloists: Isaac Stern and Joseph De Pasquale)
Mozart .. Eine kleine Nachtmusik (K. 525)
Mozart .... Symphony in D major ("Jupiter") (K. 551)
*8.30 p. m.—Chamber Music Hall
Composers' Forum, by students of Department III

*Concerts open to members of the Friends of the Berkshire Music Center, whose contributions help support the school.

This Clipping From
FORT WORTH, TEX.
MORNING STAR-TELEGRAM

JUL 5. 1953

'Nicest Job' Very Strenuous Keeps Music Recorder in Trot

NEW YORK, July 4 (AP). — James Fassett listens to music and gets paid for it. He probably has the nicest job in the world, seeing many foreign countries, listening to wondrous music festivals . . . but sometimes it is hard work.

For five months a year Fassett travels, visiting seven important music festivals in Europe and the Berkshire festival at Tanglewood, Mass. His job is making tape recordings of these extraordinary musical events, which he later broadcasts on CBS's radio survey of summer music, the "World Music Festivals."

These programs replace the Philharmonic Orchestra Program over CBS every Sunday afternoon (2:30-4 p. m. KRLD-CBS).

In a letter from Norway, Fassett reports he is going on to Holland to record operatic bits in The Hague and Amsterdam. Then he will return to Massachusetts for four broadcasts in the Berkshire festival, three conducted by Charles Munch and one by Pierre Monteux.

"After that I will go back to Salsburg," Fassett wrote. "I will do two Sunday broadcasts of the Richard Wagner festival in Bayreuth. We will do several scenes from the 'ring' operas with Wagner's two grandsons, Wolfgang and Wieland conducting the excerpts."

After that, Fassett will fly to Edinburg to broadcast the Glyndebourne opera, the Highland games, the military tattoo and highlights of the International Festival of Music and Drama in Scotland.

"My work is not always easy," Fassett wrote. "In Rome I wanted to record the sound of the famous fountain of Trevi. I didn't want the sounds of taxis, bicycles and people, but only the falling water. We set up our recording equipment three hours before dawn, but it required more than an hour before we could make onlookers be quiet enough so we would get only the sounds of the fountain."

This Clipping From
NEW YORKER
NEW YORK, N. Y.

JUL 18 1953

IN THE COUNTRY

Berkshire Festival—Charles Münch conducting the Boston Symphony—Saturday, July 18, at 8:30: An all-Mozart program, with Isaac Stern, violin. . . . ¶ Sunday, July 19, at 2:30: An all-Mozart program, with Isaac Stern, violin, and Joseph de Pasquale, viola. . . . ¶ Saturday, July 25, at 8:30: An all-Haydn program; no soloists. . . . ¶ Sunday, July 26, at 2:30: With Vera Zorina narrating a cantata by Lukas Foss. (Theatre-Concert Hall, Tanglewood, Lenox, Mass. The Festival will continue through Sunday, Aug. 16.)

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN

JUL 5 - 1953

Berkshire Music Center's Opening Exercises Today

Charles Munch Expected From Paris to Greet Students and Guests at Tanglewood Program

(Special to The Republican)

Berkshire Hills, July 4 — Charles Munch, director of Berkshire Music Center, Lenox, and conductor of the Boston Symphony Orchestra, succeeding the late Dr. Serge Koussevitzky, is expected to arrive today by plane from France, in time to greet students and guests at the opening exercises of the school's 11th annual session, which begins Sunday afternoon at 3.30 in Tanglewood Theater. Presiding at the exercises will be Dr. Lewis Perry, chairman of the Society of Friends of Berkshire Music Center, whose contributions help support the school. Henry B. Cabot of Boston, president of Boston Symphony Orchestra, and Aaron Copeland, assistant director, will be speakers.

A tradition established at the opening of the center in 1940 will be carried on Sunday afternoon when Hugh Ross will conduct the student chorus in the singing of "Alleluia," which was written for the occasion by Randall Thompson. Following exercises, tea will be served in the Tanglewood garden.

Festival Boxholders

Of the 79 boxholders for concerts at Tanglewood, 24 of these are summer or permanent residents of the Berkshires. County subscribers are Dr. and Mrs. James Phinney Baxter, 3d, of Williamstown, Mr. and Mrs. George Sokolsky of Otis, Mr. and Mrs. William Felton Barrett, Mr. and Mrs. Robert K. Wheeler, and Mr. and Mrs. Thomas H. Blodgett of Great Barrington, Mr. and Mrs. Ellwood R. Burdsall of Egremont, Richard L. Strobridge of South Egremont, Mr. and Mrs. Martin L. Straus 2d., of New York and Great Barrington.

Also, Mr. and Mrs. Bruce Crane and Mr. and Mrs. Winthrop M. Crane, Jr., of Dalton; Mr. and Mrs. William A. Whittlesey, and Mr. and Mrs. Alan J. Blau and Mr. and Mrs. H.M. Jalonack of Pittsfield; Mr. and Mrs. Bruce W. Sanborn of Lenox; Miss Mable Choate, Mrs. Charles C. Griswold, Mr. and Mrs. Walter Hoving, Mrs. Walter Janney, Mr. and Mrs. David B. Karrick, Mr. and Mrs. Rodney Proctor, Mrs. George Otis Rockwood and Donald Ryan, all of Stockbridge; Dr. Walter Van Vorst of Housatonic, and Robert Anderson of Great Barrington.

Others from surrounding Berkshire area include Mr. and Mrs. John Williams of Old Chatham, N. Y., Miss Edith Scoville, William W. Gibson, Mr. and Mrs. Arnold Whitridge and Mrs. Donald J. Warner of Salisbury, Conn., Mrs. Harold Hatch and Mrs. Edwin C. Jameson of Sharon, Conn., Henry S. Redmond of Norfolk, Conn., and Gordon Mendelssohn of Millbrook, N. Y.

Other boxholders are Mr. and Mrs. Lowell Thomas of Pawlings, N. Y., Frederick W. Beinecke of New York and Great Barrington, Merrill H. Whitney of New York, Mrs. A. T. Fuller of Boston and Little Boar's Head, N. H., and Mrs. F. B. Crowninshield of Marblehead.

Bernstein To Conduct

Leonard Bernstein, composer and conductor, will again act as instructor and will conduct the concert in the music shed at Tanglewood Saturday, Aug. 8. This will be the 11th year Mr. Bernstein has been associated with the music school, in addition to appearing as conductor at the regular concerts and as a general consulatant in in music affairs. He has been so much a familiar figure at the music school and annual festival that he had been called by his associates and friends "Mr. Tanglewood." Me and Mrs. Bernstein are occupying a house this season in Hillsdale, N. Y., about 20 miles from Tanglewood.

Fireworks Display at Club

Members of Wyantenuck Country Club will stage their annual fireworks display on the club grounds tonight. Ever since the ban went into effect against the use of fireworks, the display at the country club has attracted hundreds of people. The pyrotechnics take place alongside the 18th fairway in front of the clubhouse.

Club members enjoyed a social evening prior to the fireworks, when a buffet supper was held.

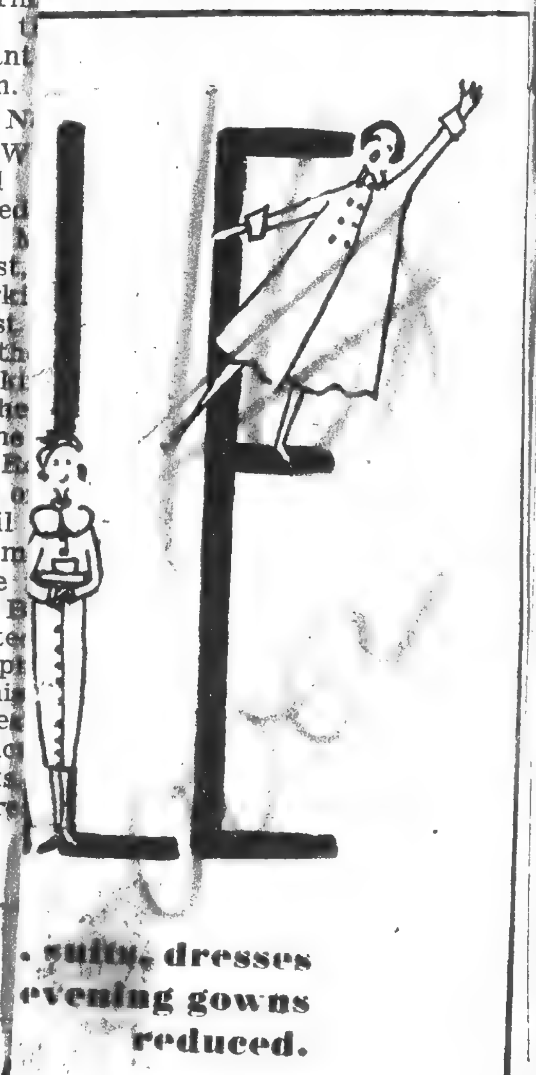
Barn Restaurant Opens

The Barn Restaurant at Pleasant Valley Sanctuary, Lenox, opened for the season Wednesday, and it will be managed again by Mrs. Marion H. Spence of Hanover.

Robert Crane, head of the sanctuary, announced that luncheon will be served daily from 12 noon to 1.30 p. m., and dinners from 5.30 to 7.30 excepting Mondays. On Wednesday nights, special buffet suppers will be served. Assisting Mrs. Spence in the opperation of the restaurant will be her daughter, Mrs. Carolyn Hamm of Portland, Ore.

The santuary is one of the leading points of interest in the Berkshires. It is a favorite for sightseers and nature lovers. The walks among the well-blended woods, the brooks, and the large variety of birds and other denizens of the fields, make the place a virtual paradise of the summer season. It is a favorite visiting place for

(Continued on Page 2C)


suits, dresses
evening gowns
reduced.

M

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Isaac Stern, violin, will be soloist with Charles Munch and the Boston Symphony Orchestra. Mr. Stern will play the Concerto in G (K. 216) Saturday, and the Sinfonia Concertante, with Joseph de Pasquale, viola, Sunday.

Another feature will be the first performance anywhere of the Divertimento in D for Strings (K. 136) with which Mr. Munch will open the Sunday program.

Complete programs for the two concerts:

Saturday evening — Divertimento in D For Strings; Concerto in G, Mr. Stern, soloist; Serenade For Thirteen Winds (K. 361); "Prague" Symphony.

Sunday afternoon — Overture, "Marriage of Figaro"; Sinfonia Concertante, Mr. Stern, Mr. De Pasquale, soloists; "Eine Kleine Nachtmusik"; "Jupiter" Symphony.

KNOXVILLE, TENN.
JOURNAL

JUL 19 1953

Music For

By SIGMUND SPAETH

* * *

Music Festivals are scheduled for the near future all over America and Europe, with the Berkshire, Chicagoland, Bayreuth and Salzbury outstanding as usual. Direct broadcasts from abroad as well as at home are being brought to American listeners by James Tassett over the Columbia Network. Such a coverage of summer music has never before been achieved by radio.

* * *

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
JUL 5 - 1953

Ready at Tanglewood

The Berkshire Music Festival, [illegible] has achieved pre-eminence [illegible] American summer musical [illegible] opens today, with a [illegible] continuing [illegible] of August. Besides [illegible] in the Theater-Con[illegible] [illegible] series in the [illegible] starting on the [illegible] the usual student [illegible] and [illegible] opera and [illegible]

[illegible]

[illegible] international series [illegible] with Florence, Salzburg [illegible] and Edinburgh.

Another innovation at Tanglewood this year is the change from Sunday to Friday night for the [illegible] weeks of Shed concerts, [illegible] of Saturday night and Sunday afternoon being presented as [illegible] last year. For the first [illegible] the traditional Bach-Mozart [illegible] in the Theater-Concert [illegible] were broadened to include the [illegible] of several other composers, [illegible] practice is being continued. Several new soloists and [illegible] have been engaged this [illegible] and the number of students [illegible] Berkshire Music Center has [illegible] record.

In the Shed programs there [illegible] admirable mixture of standard and modern foreign and American compositions. Aaron Copland, Paul Hindemith, Darius Milhaud and Samuel Barber, as well as Carlos Chavez of Mexico, represent New World talent, while the [illegible] Bostonian Lukas Foss will [illegible] his own Piano Concerto [illegible] another native Bay Stater, [illegible] Bernstein, will conduct the [illegible] Symphony on two Saturday [illegible]

Likewise the orchestra will be [illegible] by its regular leader, [illegible] Munch, save for a Sunday [illegible] all-Tchaikowsky program [illegible] Pierre Monteux on the podium. Of the standard symphonies, one by Tchaikowsky, one by Brahams, one by Mendelssohn and two by Schubert will be performed; this may be the first time that none by Beethoven will be heard during a Tanglewood season, the master being represented only by his "Lenore" Overture, No. 3.

A great deal of clerical work is required to make ready for the six-week season at Lenox, not to mention the intensive preparation of the musicians themselves. Other similar festivals may flourish in other parts of the country, but none has quite the combination of scope and quality, setting and background, of this one so close to home. Tanglewood is generally conceded to be the summer capital of music on this side of the Atlantic.

HARTFORD, CONN.
TIMES
JUL 17 1953

Mozart Music For Tanglewood

Mozart music will be presented by the Boston Symphony Orchestra under the direction of Charles Munch Saturday and Sunday at Tanglewood outside of Lenox, Mass.

Soloists for the two concerts, one Saturday at 8:30 p. m. and the other Sunday at 2:30 p. m., will be Issac Stern, American violinist, and Joseph DePasquale, the Boston Symphony's first violist. These two artists will play the Sinfonia Concertante in E Flat for Violin and Viola, on Sunday, and Mr. Stern will be soloist Saturday in the Concerto for Violin and Orchestra in G.

Other works include: Saturday, the Divertimento in D for Strings, the Serenade for 13 Wind Instruments and the "Prague" Symphony in D.

Sunday: The Overture to the "Marriage of Figaro," the Eine Kleine Nachtmusik Serenade and Symphony No. 41 in D Major, the "Jupiter."

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION
JUL 9 - 1953

Program for Tanglewood Concert Series Announced

Concerts and other events of interest to the public which will take place at the Berkshire Music Center, Tanglewood, Lenox, Friday, July 10 through Sunday, July 19, inclusive, are as follows:

Friday, July 10—*8.30 p. m.—Music Shed
Orchestra concert by students of Department I
Saturday, July 11—8.30 p. m.—Theater-Concert Hall
Berkshire Festival Concert — Charles Munch, conductor
Bach .... Brandenburg Concertos
No. 1 in F
No. 2, in F (with flute, oboe, trumpet and violin) (Doriot Anthony, flute; Harold Gomberg, oboe; Roger Voisin, trumpet; Richard Burgin, violin)
No. 3 in G (strings)
No. 5, in D (with piano, flute and violin) (Lukas Foss, piano; Doriot Anthony, flute; Richard Burgin violin)
No. 6, in B-flat (strings)
Sunday, July 12—*10.00 a. m.—Chamber Music Hall
Chamber Music concert by students of Department I
2.30 p. m.—Berkshire Festival Concert—Charles Munch, conductor
Bach ...... Cantata No. 28, with Chorus and Soloists
(Conducted by Hugh Ross)
(Sara Mae Endich, soprano; Betty Allen, alto; John McCollum, tenor; Mac Morgan, bass)
Bach ...... Suite No. 2, in B minor, for Flute and Strings
(Soloist: Doriot Anthony, flute)
Bach .... Suite No. 3, in D major
8.30 p. m.—Chamber Music Hall
Composers' Forum, by students of Department III
Wednesday, July 15—*8.30 p. m.—Theater-Concert Hall
Baroque Trio, gift of Mrs. Elizabeth Sprague Coolidge
Fernando Valenti, Harpsichord; Julius Baker Flute; Daniel Saidenberg, Cello
Trio Sonata .... Georg Telemann
Four Sonatas (Harpsichord Solo) .... Domenico Scarlatti
Sonata for Cello and Continuo
(From "Der Getreue Musikmeister") .... Georg Telemann
Trio Sonata in G major .... Antonio Lotti
Sonata a Trois in B minor..J. B. Loeillet
Sonata No. 5 for Flute and Harpsichord .... Georg Handel
Pieces de Clavecin en Concert, No. 3 .... J. P. Rameau
Friday, July 17—*8.30 p. m.—Music Shed
Orchestra Concert by students of Department I
Saturday July 18—8.30 p. m.—Theater-Concert Hall
Berkshire Festival Concert — Charles Munch, conductor
Mozart .... Divertimento in D, for Strings (K. 136)
Mozart..Concerto for Violin, in G (K. 216)
(Soloist: Isaac Stern)
Mozart .... Serenade for Thirteen Winds (K. 361)
Mozart .... Symphony in D ("Prague") (K. 504)
Sunday, July 19—*10.00 a. m.—Chamber Music Hall
Chamber Music concert by students of Department I
2.30 p. m.—Theater-Concert Hall
Berkshire Festival Concert — Charles Munch, conductor
Mozart .... Overture to "The Marriage of Figaro"
Mozart .... Sinfonia Concertante, for Violin and Viola (K. 364)
(Soloists: Isaac Stern and Joseph De Pasquale)
Mozart .. Eine kleine Nachtmusik (K. 525)
Mozart .... Symphony in D major ("Jupiter") (K. 551)
*8.30 p. m.—Chamber Music Hall
Composers' Forum, by students of Department III

*Concerts open to members of the Friends of the Berkshire Music Center, whose contributions help support the school.

This Clipping From
FORT WORTH, TEX.
MORNING STAR-TELEGRAM
JUL 5. 1953

'Nicest Job' Very Strenuous Keeps Music Recorder in Trot

NEW YORK, July 4 (AP). — James Fassett listens to music and gets paid for it. He probably has the nicest job in the world, seeing many foreign countries, listening to wondrous music festivals . . . but sometimes it is hard work.

For five months a year Fassett travels, visiting seven important music festivals in Europe and the Berkshire festival at Tanglewood, Mass. His job is making tape recordings of these extraordinary musical events, which he later broadcasts on CBS's radio survey of summer music, the "World Music Festivals."

These programs replace the Philharmonic Orchestra Program over CBS every Sunday afternoon (2:30-4 p. m. KRLD-CBS).

In a letter from Norway, Fassett reports he is going on to Holland to record operatic bits in The Hague and Amsterdam. Then he will return to Massachusetts for four broadcasts in the Berkshire festival, three conducted by Charles Munch and one by Pierre Monteux.

"After that I will go back to Salsburg," Fassett wrote. "I will do two Sunday broadcasts of the Richard Wagner festival in Bayreuth. We will do several scenes from the 'ring' operas with Wagner's two grandsons, Wolfgang and Wieland conducting the excerpts."

After that, Fassett will fly to Edinburg to broadcast the Glyndebourne opera, the Highland games, the military tattoo and highlights of the International Festival of Music and Drama in Scotland.

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This Clipping From
NEW YORKER
NEW YORK, N. Y.
JUL 18 1953

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NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE
JUL 10 1953

Festival Opens Saturday Night At Tanglewood

[illegible] first 1953 Berkshire Festival [illegible] the Tanglewood [illegible]cert hall will be held [illegible] at 8:30 when [illegible] will conduct [illegible] Boston Symphony [illegible] all-Bach program [illegible] of five of the six [illegible] Concertos, No. 1, [illegible] F (with flute, oboe, [illegible] violin); No. 3, in G [illegible] D (with [illegible] and No. [illegible] Lukas Foss [illegible] his memorable [illegible] Members of [illegible] solo roles [illegible] Harold [illegible] Roger Voisin, [illegible] Richard [illegible]

[illegible] at, [illegible] will open [illegible] per- [illegible] No. 28, [illegible] and [illegible] Bet- [illegible] John McCollum, [illegible] Morgan, bass, [illegible] Suite No. [illegible] in D

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certo for Violin
n the Theater-

OSTON, MASS.
HERALD
L 4 - 1953

h Arrives to Tanglewood

es Munch, music directo Boston Symphony, ha in Tanglewood to a summer duties as co of the 1953 Berkshi at Lenox after vacation in his nativ He will address th exercises of the Ber Music Center on Sund n and conduct membe Boston Symphony in th two all-Bach program Theater-Concert Ha y evening, July 11, a afternoon, July 12.

This Clipping From
NEW YORK, N. Y.
TIMES
JUL 3 - 1953

CITY CENTER GETS GRANT OF $200,000

Rockefeller Foundation Gives 3-Year Aid for New Opera and Ballet Productions

The City Center of Music and Drama has received a grant of $200,000 from the Rockefeller Foundation to be applied toward expenses of creating new productions in opera and ballet, it was announced yesterday by Newbold Morris, chairman of the board of directors.

The fund is to be used in the three years ending July 1, 1956. In the 1953-54 season, $100,000 will be spent; in 1954-55, $60,000, and in 1955-56, $40,000. Lincoln Kerstein, managing director of the City Center, will supervise the expenditure.

The City Center is accepting the $200,000 with the understanding that it represents a single appropriation and without expectation of renewal. It is further understood that the grant will be used for commissioning and designing new productions rather than for the costs of performance and execution of designs.

Added to Gifts of Public

Notice that the grant had been approved was sent to Mr. Morris by the Rockefeller Foundation in a letter dated May 14, about a month after the opening of the City Center's public appeal for funds.

"I was reluctant to announce this extremely generous and public-spirited assistance, coming from the world-famous Rockefeller Foundation, until all obligations of the City Center had been liquidated and we could announce with confidence that we would complete our first ten years of existence as a going concern," Mr. Morris said. "I can now announce a total amount of $132,052 collected since the drive commenced in mid-April."

This $132,052 was contributed by the public, exclusive of the grant from the Rockefeller Foundation.

Need for Working Capital

"While the Rockefeller grant will make possible the orderly scheduling of new creative effort," Mr. Morris said, "production costs must, as heretofore, be paid out of working capital. Therefore we must redouble our efforts to collect another $75,000 to replenish our working capital."

The $200,000 for the City Center is the second large grant made by the Rockefeller Foundation on behalf of music in recent months. In April the foundation, which had not made a musical appropriation since its 1939 grant of $60,000 to the Berkshire Music Center, allocated ~~$400,000~~ to the Louisville Symphony Orchestra.

This sum will be spent by the orchestra over a four-year period to increase its season to forty-six weeks, with new compositions to be presented every week.

HARTFORD, CONN.
COURANT
JUL 12 1953

Mozart Works To Be Featured At Tanglewood

Works by Mozart will feature the second weekend of Berkshire Festival concerts in the theater at Tanglewood, Lenox, Mass., on Saturday evening, July 18, at 8:30 o'clock, and Sunday afternoon, July 19, at 2:30.

Isaac Stern, violin, will be soloist with Charles Munch and the Boston Symphony Orchestra. Mr. Stern will play the Concerto in G (K. 216) Saturday, and the Sinfonia Concertante, with Joseph de Pasquale, viola, Sunday.

Another feature will be the first performance anywhere of the Divertimento in D for Strings (K. 136) with which Mr. Munch will open the Sunday program.

Complete programs for the two concerts:

Saturday evening — Divertimento in D For Strings; Concerto in G, Mr. Stern, soloist; Serenade For Thirteen Winds (K. 361); "Prague" Symphony.

Sunday afternoon — Overture, "Marriage of Figaro"; Sinfonia Concertante, Mr. Stern, Mr. De Pasquale, soloists; "Eine Kleine Nachtmusik"; "Jupiter" Symphony.

BERKSHIRE MUSIC

(Continued From Page 1C)

any who come to attend Tangle ood music festival.

Lenox Club Luncheon

Lenox Club held its regular ourth of July luncheon today, hich has been a cusom of the ub for the past 60 years. Miss onstance Parish of New York has rived at the club for her annual ay. Mrs. Pierre Jay of New York d Green Lane Cottage, Mt. Kisco, . Y., who is at present visiting on e Continent, expects to be at the ub later in the season for an in finite stay. She has been a visi r in Lenox regularly for more at 65 years.

Briefs

The Church-On-the-Hill, Lenox, is w being used for Sunday servic and special music will be heard ch Sunday morning presented by usicians who are identified with nglewood festival, and other ests. Dr. Harry Trust, the pastor, s been in Beech Hill, Me., for a cation at his cottage and is ex cted home this week. His sister, iss Alice Trust; who is with him, ill return and reside at the Lenox rsonage.

Wendell Corey, well-known screen d television actor of Hollywood, l., who was seen this week in the deo show produced by Robert ontgomery, announced that he d his family are leaving from ew York, where the play was pro iced, for Washington, in the Berk ires, to sepnd some time at the rey homestead.

Dr. Harvey Spencer has returned om Chicago, Ill., to his home in ockbridge, where he presided at e 15th annual congress of the uild of Carillonneurs of North merica, held at the University of icago. He was re-elected presi nt of the group.

The music room at Lenox library now open to the public daily om 2 to 5 p. m. It has proven a eat accommodation to music vers in this area.

Mrs. Shaun Kelly of [illegible] e Farm, Richmond, has been ending this week with her son-in w and daughter, Mr. and Mrs. dwin H. B. Pratt of Marion.

Stockbridge Golf Club is the ene of the third annual hole-in e tournament currently being ld. It began yesterday and will me to a close Sunday. The event open to men, women, and junior lfers, and they do not necessarily ve to belong to a club to partici ate in the event.

About 100 representatives from e United States and Canada of the oston, Dickinson Co., makers of edical and surgical instruments, ave concluded a full week's con ention at Berkshire Inn, Great arrington. Among those attending e convention and remaining over s guests at the inn were H. P. Bec n of Rutherford, N. J., Fairleigh ickenson of Ridgewood, N. J., and . Wayne Johnson of Rutherford.

Springfiled residents who have een guests at the inn recently ere Dr. and Mrs. Frank E. Hur y, Dr. and Mrs. William F. Dono hue, Dr. and Mrs. Roger H. Chen y and Dr. and Mrs. Bruce Alican ri.

Mr. and Mrs. Samuel Clayton of ew York, who are annual guests t the inn, have arrived for the ummer stay.

[illegible] variety of [illegible] other denizens of the fields, make the place a virtual paradise of the summer season. It is a favorite visiting place for

(Continued on Page 2C)

KNOXVILLE, TENN.
JOURNAL
JUL 19 1953

Music For

By SIGMUND SPAETH

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* * *

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
JUL 5 - 1953

Ready at Tanglewood

The Berkshire Music Festival, which has achieved pre-eminence among American summer musical fixtures, opens today, with a wide variety of activities continuing until the middle of August. Besides the concerts in the Theater-Concert Hall, beginning Saturday night and the major series in the big Music Shed, starting on the [illegible], there are the usual student groups in orchestral and choral work as well as in composing, conducting, opera and chamber music.

While thousands will again have the privilege of attending the public performances in person, countless others will be able to enjoy the concord of sweet sounds on the radio, since portions of four Sunday afternoon programs are to be broadcast. Both audiences should note that all the Sunday programs are to start at 2.30, to fit into the network schedules; the broadcasts will last an hour and a half, providing rather more than half a loaf for those unable to attend. Tanglewood thus becomes part of the CBS summer international series, along with Florence, Salzburg, Bayreuth and Edinburgh.

Another innovation at Tanglewood this year is the change from Thursday to Friday night for the three weeks of Shed concerts, those of Saturday night and Sunday afternoon being presented as usual. Last year, for the first time, the traditional Bach-Mozart concerts in the Theater-Concert Hall were broadened to include the works of several other composers, and this practice is being continued. Several new soloists and instructors have been engaged this year, and the number of students at the Berkshire Music Center has set a record.

As to the Shed programs, there is an admirable mixture of standard and modern, foreign and American compositions. Aaron Copland, Paul Hindemith, Darius Milhaud and Samuel Barber, as well as Carlos Chavez of Mexico, represent New World talent, while the young Bostonian Lukas Foss will perform his own Piano Concerto No. 2; another native Bay Stater, Leonard Bernstein, will conduct the Boston Symphony on two Saturday nights.

Otherwise the orchestra will be directed by its regular leader, Charles Munch, save for a Sunday afternoon all-Tchaikowsky program with Pierre Monteux on the podi. Of the standard symphonies, one by Tchaikowsky, one by Brahams, one by Mendelssohn and two by Schubert will be performed; this may be the first time that none by Beethoven will be heard during a Tanglewood season, the master being represented only by his "Lenore" Overture, No. 3.

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TIMES
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MORNING UNION
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No. 3 in G (strings)
No. 5, in D (with piano, flute and violin) (Lukas Foss, piano; Doriot Anthony, flute; Richard Burgin violin)
No. 6, in B-flat (strings)
Sunday, July 12—*10.00 a. m.—Chamber Music Hall
Chamber Music concert by students of Department I
2.30 p. m.—Berkshire Festival Concert—Charles Munch, conductor
Bach ...... Cantata No. 28, with Chorus and Soloists
(Conducted by Hugh Ross)
(Sara Mae Endich, soprano; Betty Allen, alto; John McCollum, tenor; Mac Morgan, bass)
Bach ...... Suite No. 2, in B minor, for Flute and Strings
(Soloist: Doriot Anthony, flute)
Bach .... Suite No. 3, in D major
8.30 p. m.—Chamber Music Hall
Composers' Forum, by students of Department III
Wednesday, July 15—*8.30 p. m.—Theater-Concert Hall
Baroque Trio, gift of Mrs. Elizabeth Sprague Coolidge
Fernando Valenti, Harpsichord; Julius Baker, Flute; Daniel Saidenberg, Cello
Trio Sonata .... Georg Telemann
Four Sonatas (Harpsichord Solo) .... Domenico Scarlatti
Sonata for Cello and Continuo (From "Der Getreue Musikmeister") .... Georg Telemann
Trio Sonata in G major .... Antonio Lotti
Sonata a Trois in B minor..J. B. Loeillet
Sonata No. 5 for Flute and Harpsichord .... Georg Handel
Pieces de Clavecin en Concert, No. 3 .... J. P. Rameau
Friday, July 17—*8.30 p. m.—Music Shed
Orchestra Concert by students of Department I
Saturday July 18—8.30 p. m.—Theater-Concert Hall
Berkshire Festival Concert — Charles Munch, conductor
Mozart .... Divertimento in D, for Strings (K. 136)
Mozart..Concerto for Violin, in G (K. 216)
(Soloist: Isaac Stern)
Mozart .... Serenade for Thirteen Winds (K. 361)
Mozart .... Symphony in D ("Prague") (K. 504)
Sunday, July 19—*10.00 a. m.—Chamber Music Hall
Chamber Music concert by students of Department I
2.30 p. m.—Theater-Concert Hall
Berkshire Festival Concert — Charles Munch, conductor
Mozart .... Overture to "The Marriage of Figaro"
Mozart .... Sinfonia Concertante, for Violin and Viola (K. 364)
(Soloists: Isaac Stern and Joseph De Pasquale)
Mozart .. Eine kleine Nachtmusik (K. 525)
Mozart .... Symphony in D major ("Jupiter") (K. 551)
*8.30 p. m.—Chamber Music Hall
Composers' Forum, by students of Department III

*Concerts open to members of the Friends of the Berkshire Music Center, whose contributions help support the school.

This Clipping From
FORT WORTH, TEX.
MORNING STAR-TELEGRAM
JUL 5. 1953

'Nicest Job' Very Strenuous Keeps Music Recorder in Trot

NEW YORK, July 4 (AP). — James Fassett listens to music and gets paid for it. He probably has the nicest job in the world, seeing many foreign countries, listening to wondrous music festivals . . . but sometimes it is hard work.

For five months a year Fassett travels, visiting seven important music festivals in Europe and the Berkshire festival at Tanglewood, Mass. His job is making tape recordings of these extraordinary musical events, which he later broadcasts on CBS's radio survey of summer music, the "World Music Festivals."

These programs replace the Philharmonic Orchestra Program over CBS every Sunday afternoon (2:30-4 p. m. KRLD-CBS).

In a letter from Norway, Fassett reports he is going on to Holland to record operatic bits in The Hague and Amsterdam. Then he will return to Massachusetts for four broadcasts in the Berkshire festival, three conducted by Charles Munch and one by Pierre Monteux.

"After that I will go back to Salsburg," Fassett wrote. "I will do two Sunday broadcasts of the Richard Wagner festival in Bayreuth. We will do several scenes from the 'ring' operas with Wagner's two grandsons, Wolfgang and Wieland conducting the excerpts."

After that, Fassett will fly to Edinburg to broadcast the Glyndebourne opera, the Highland games, the military tattoo and highlights of the International Festival of Music and Drama in Scotland.

"My work is not always easy," Fassett wrote. "In Rome I wanted to record the sound of the famous fountain of Trevi. I didn't want the sounds of taxis, bicycles and people, but only the falling water. We set up our recording equipment three hours before dawn, but it required more than an hour before we could make onlookers be quiet enough so we would get only the sounds of the fountain."

NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE
JUL 10 1953

Festival Opens Saturday Night At Tanglewood

The first 1953 Berkshire Festival concert in the Tanglewood Theatre-Concert hall will be held Saturday night at 8:30 when Charles Munch will conduct members of the Boston Symphony Orchestra in an all-Bach program consisting of five of the six Brandenburg Concertos—No. 1, in F; No. 2, in F (with flute, oboe, trumpet and violin); No. 3, in G (strings); No. 5, in D (with piano, flute and violin) and No. 6, in B-flat (strings). Lukas Foss will be heard in his memorable piano solo in No. 5. Members of the orchestra taking soloist roles are Doriot Anthony, flute; Harold Gomberg, oboe; Roger Voisin, trumpet; concertmaster Richard Burgin, violin.

The second Bach concert, at 2:30 Sunday afternoon, will open with the orchestra's first performance of the Cantata No. 28, with the Festival chorus, and Sara Mae Endich, soprano; Betty Allen, alto; John McCollum, tenor; Mac Morgan, bass. Miss Anthony will be soloist in the Suite No. 2 in B minor, for flute and strings. The program concludes with the Suite No. 3, in D major.

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erto for Violin
the Theater-

STON, MASS.
HERALD
4 - 1953

Arrives to Tanglewood

Munch, music directo
Symphony, ha
Tanglewood to a
summer duties as co
of the 1953 Berkshi
at Lenox after
vacation in his nati
will address th
exercises of the Ber
Center on Sund
and conduct memb
Symphony in t
all- program
Concert Ha
July 11, a
July 12.

This Clipping From
NEW YORKER
NEW YORK, N. Y.
JUL 18 1953

IN THE COUNTRY

Berkshire Festival—Charles Münch conducting the Boston Symphony—Saturday, July 18, at 8:30: An all-Mozart program, with Isaac Stern, violin. . . . ¶ Sunday, July 19, at 2:30: An all-Mozart program, with Isaac Stern, violin, and Joseph de Pasquale, viola. . . . ¶ Saturday, July 25, at 8:30: An all-Haydn program; no soloists. . . . ¶ Sunday, July 26, at 2:30: With Vera Zorina narrating a cantata by Lukas Foss. (Theatre-Concert Hall, Tanglewood, Lenox, Mass. The Festival will continue through Sunday, Aug. 16.)

[182]

This Clipping From
NEW YORK, N. Y.
TIMES
JUL 3 - 1953

CITY CENTER GETS GRANT OF $200,000

Rockefeller Foundation Gives 3-Year Aid for New Opera and Ballet Productions

The City Center of Music and Drama has received a grant of $200,000 from the Rockefeller Foundation to be applied toward expenses of creating new productions in opera and ballet, it was announced yesterday by Newbold Morris, chairman of the board of directors.

The fund is to be used in the three years ending July 1, 1956. In the 1953-54 season, $100,000 will be spent; in 1954-55, $60,000, and in 1955-56, $40,000. Lincoln Kerstein, managing director of the City Center, will supervise the expenditure.

The City Center is accepting the $200,000 with the understanding that it represents a single appropriation and without expectation of renewal. It is further understood that the grant will be used for commissioning and designing new productions rather than for the costs of performance and execution of designs.

Added to Gifts of Public

Notice that the grant had been approved was sent to Mr. Morris by the Rockefeller Foundation in a letter dated May 14, about a month after the opening of the City Center's public appeal for funds.

"I was reluctant to announce this extremely generous and public-spirited assistance, coming from the world-famous Rockefeller Foundation, until all obligations of the City Center had been liquidated and we could announce with confidence that we would complete our first ten years of existence as a going concern," Mr. Morris said. "I can now announce a total amount of $132,052 collected since the drive commenced in mid-April."

This $132,052 was contributed by the public, exclusive of the grant from the Rockefeller Foundation.

Need for Working Capital

"While the Rockefeller grant will make possible the orderly scheduling of new creative effort," Mr. Morris said, "production costs must, as heretofore, be paid out of working capital. Therefore we must redouble our efforts to collect another $75,000 to replenish our working capital."

The $200,000 for the City Center is the second large grant made by the Rockefeller Foundation on behalf of music in recent months. In April the foundation, which had not made a musical appropriation since its 1939 grant of $60,000 to the Berkshire Music Center, allocated ~~$400,000~~ to the Louisville Symphony Orchestra.

This sum will be spent by the orchestra over a four-year period to increase its season to forty-six weeks, with new compositions to be presented every week.

HARTFORD, CONN.
COURANT
JUL 1 2 1953

Mozart Works To Be Featured At Tanglewood

Works by Mozart will feature the second weekend of Berkshire Festival concerts in the theater at Tanglewood, Lenox, Mass., on Saturday evening, July 18, at 8:30 o'clock, and Sunday afternoon, July 19, at 2:30.

Isaac Stern, violin, will be soloist with Charles Munch and the Boston Symphony Orchestra. Mr. Stern will play the Concerto in G (K. 216) Saturday, and the Sinfonia Concertante, with Joseph de Pasquale, viola, Sunday.

Another feature will be the first performance anywhere of the Divertimento in D for Strings (K. 136) with which Mr. Munch will open the Sunday program.

Complete programs for the two concerts:

Saturday evening — Divertimento in D For Strings; Concerto in G, Mr. Stern, soloist; Serenade For Thirteen Winds (K. 361); "Prague" Symphony.

Sunday afternoon — Overture, "Marriage of Figaro"; Sinfonia Concertante, Mr. Stern, Mr. De Pasquale, soloists; "Eine Kleine Nachtmusik"; "Jupiter" Symphony.

BERKSHIRE MUSIC

(Continued From Page 1C)

any who come to attend Tangle-
ood music festival.

Lenox Club Luncheo

Lenox Club held its regular
ourth of July luncheon today,
hich has been a cusom of the
ub for the past 60 years. Miss
onstance Parish of New York has
rrived at the club for her annual
ay. Mrs. Pierre Jay of New York
d Green Lane Cottage, Mt. Kisco,
Y., who is at present visiting on
e Continent, expects to be at the
ub later in the season for an in-
efinite stay. She has been a visi-
r in Lenox regularly for more
at 65 years.

Briefs

The Church-On-the-Hill, Lenox, is
w being used for Sunday servic
and special music will be heard
ch Sunday morning presented by
usicians who are identified with
anglewood festival, and other
ests. Dr. Harry Trust, the pastor,
s been in Beech Hill, Me., for a
cation at his cottage and is ex-
cted home this week. His sister,
iss Alice Trust, who is with him,
ll return and reside at the Lenox
rsonage.

Wendell Corey, well-known screen
d television actor of Hollywood,
l., who was seen this week in the
deo show produced by Robert
ontgomery, announced that he
d his family are leaving from
ew York, where the play was pro-
uced, for Washington, in the Berk-
ires, to sepnd some time at the
rey homestead.

Dr. Harvey Spencer has returned
om Chicago, Ill., to his home in
ockbridge, where he presided at
e 15th annual congress of the
uild of Carillonnqurs of North
merica, held at the University of
icago. He was re-elected presi-
nt of the group.

The music room at Lenox library
now open to the public daily
om 2 to 5 p. m. It has proven a
eat accommodation to music
vers in this area.

Mrs. Shaun Kelly of
e Farm, Richmond, has been
ending this week with her son-in-
w and daughter, Mr. and Mrs.
dwin H. B. Pratt of Marion.

Stockbridge Golf Club is the
ene of the third annual hole-in-
e tournament currently being
ld. It began yesterday and will
me to a close Sunday. The event
open to men, women, and junior
lfers, and they do not necessarily
ve to belong to a club to partici-
te in the event.

About 100 representatives from
e United States and Canada of the
oston, Dickinson Co., makers of
edical and surgical instruments,
ve concluded a full week's con-
ntion at Berkshire Inn, Great
arrington. Among those attending
e convention and remaining over
guests at the inn were H. P. Bec-
n of Rutherford, N. J., Fairleigh
ickenson of Ridgewood, N. J., and
Wayne Johnson of Rutherford.

Springfiled residents who have
een guests at the inn recently
ere Dr. and Mrs. Frank E. Hur-
y, Dr. and Mrs. William F. Dono-
hue, Dr. and Mrs. Roger H. Chen-
y and Dr. and Mrs. Bruce Alican-
ri.

Mr. and Mrs. Samuel Clayton of
ew York, who are annual guests
t the inn, have arrived for the
ummer stay.

other denizens of the fields, make the place a virtual paradise for the summer season. It is a favorite visiting place for

(Continued on Page 2C)

KNOXVILLE, TENN.
JOURNAL
JUL 19 1953

Music For

By SIGMUND SPAETH

Music Festivals are scheduled for the near future all over America and Europe, with the Berkshire, Chicagoland, Bayreuth and Salzbury outstanding as usual. Direct broadcasts from abroad as well as at home are being brought to American listeners by James Tassett over the Columbia Network. Such a coverage of summer music has never before been achieved by radio.

* * *

This Clipping From
ST. LOUIS, MO.
GLOBE DEMOCRAT

JUL 6 - 19

Rounseville Quit Medicine for Opera Career and Fame

By SHIRLEY ALTHOFF

A number of years ago at Tufts College in Medford, Mass., a young pre-medical student was making his way through college working in a dance band. His father was a doctor and since his early youth, he had intended to follow him.

Then, luckily for thousands of music lovers, he decided he liked singing better than surgery and changed his career. For the young student was Robert Rounseville, one of the great tenors of our times, who's appearing in the role of Baron von Schober in "Blossom Time" at the Municipal Opera this week. He will also play Don Jose in the Muny's version of "Carmen" later in the season.

Soon after he decided to switch from medicine to music, he quit school and began singing in night clubs and revues. At 19, the tall, slender tenor was in the Broadway production of "Babes in Arms." Following this he appeared in "Robin Hood" on Broadway and other roles.

Then the blue-eyed singer with the broad smile and slightly tousled hair made another decision. He decided to concentrate on serious singing and began to study strenuously. The Rounseville family, then included his wife, Anne, a non-professional, and a young daughter, Floreen, who, incidentally, was born on the opening night of "Babes in Arms." He is now also the father of a 2-year-old son, Wilfred.

★

IN 1946, his home town of Attleboro, Mass., sponsored his appearance at Tanglewood, famed music center in the beautiful, peaceful Berkshire Hills of Massachusetts. The music camp was founded in 1940 by the late Dr. Serge Koussevitzky, for many years the conductor of the Boston Symphony Orchestra, whose plan it was to have some place where talented young musicians could study with acknowledged leaders in their own fields.

Tanglewood was the turning point in Robert Rounseville's career. It was there that Laszlo Halasz of the New York City Opera Company heard him sing. Impressed, he signed Bob and cast him in "Pelleas and Melisande" the following fall. After that, he played many roles for the City Opera Company, including Hoffman in "Tales of Hoffman," which he later played in the world-famous film version.

Landing the role of Hoffman in the English film came as a surprise for the American tenor. Playing a concert in Chicago, he decided to go to a lecture by Mary Garden, the opera star, whom he had met a short time before. After the lecture was over, he was on his way backstage to pay his respects to Miss Garden when he saw Virgil Thomson, music critic for the New York Herald Tribune.

★

BOB HAD NEVER met Thomson, a composer, but the latter had praised him highly in his reviews, and Bob wanted to thank him. He introduced himself to the critic who immediately said "Where have you been? We knew you were in Chicago and were trying to find you." Thomson then turned to the gentleman who was sitting next to him and said, "This is the tenor I was telling you about."

ROBERT ROUNSEVILLE

Thomson's seat mate was Sir Thomas Beecham, peer among musicians and conductor of the London Symphony. Sir Thomas was looking for a tenor to play Hoffman in the "Tales of Hoffman" film and Virgil Thomson had recommended Robert Rounseville. The handsome tenor auditioned and got the role.

"Hoffman" made Rounseville one of the notables of the musical world. Soon after, Igor Stravinsky selected him to create the title role in his "The Rake's Progress," the world premiere of which was held in Venice. In less than a month after that, Bob played in "The Dybbuk" at its world debut in New York. Since then, he has played in concerts and operas all over the country, as well as television, which he thinks is "tremendous."

★

Talking to Rounseville, who now makes his home in New York, at lunch the other day, he seemed very unlike the melancholy Hoffman who wandered about Europe trying to find his true love. Clad in a polka-dot blue sports shirt, he would punctuate his story every now and then with a deep, booming laugh. He is visibly excited over playing the title role in Billy Rose's production of "Orpheus in the Underworld" which will open on Broadway next season. He is even studying violin for the role.

Before "Orpheus," he will go to Italy to sing the tenor lead in the Italian film version of "Madame Butterfly." He wants very much to continue his concert career and has a tentative tour for next spring.

He is a man of many ambitions. One of his goals is to find a musical vehicle that can be handled like Charles Laughton's "Don Juan in Hell" presentation or the more recent "John Brown's Body." He would also like to do a musical version of the mystery drama, "Night Must Fall," in which he would play Danny, the psychological killer.

Third, and probably most extensive of his plans, is to restage many of the old opera classics "making them palatable for the masses, not just the elite."

One of the big thrills in his life came last fall when the young tenor, who quit school to embark on a singing career and never received a college degree, was awarded an honorary degree by the school he had left—Tufts College.

Cir. 1-

This Clipping From
ROCHESTER, N. Y.
DEMOCRAT & CHRONICLE

JUL 7 - 1953

Musical High Note

Many a professional musician would be dismayed, we imagine, if a big organization like the Berkshire Music Center requested: "Write me an opera." Of course the commission that has come to Louis Mennini of the Eastman School faculty is not quite so casual as that, but it is nonetheless a big order that probably looks even bigger the more one knows about music. Mr. Mennini is one of two composers selected by the Berkshire Center to test out its theory that good American opera can be written by the simple device of asking qualified composers to write it.

The honor to Mr. Mennini is an exceptional one and we are assured by those who know his past work that he will rise to it. He is a graduate of the Eastman School and studied composition under Dr. Howard Hanson and Bernard Rogers. His one-act opera "The Well," written three years ago, has been presented here and elsewhere. He has written music in other forms. Under the terms of the Berkshire contract the opera must be ready for presentation next Summer. Thus far, not even the subject matter has been decided.

The kind of opera that comes out of this commission depends entirely on the creative spirit of the composer back of it. There is no reason, so far as we know, why a good opera might not be written on order, provided there is inspiration in it. "Cavalleria Rusticana" was dashed off by Mascagni in an urge to win a prize contest. The great Beethoven, who had no particular taste for opera, wrote "Fidelio" at the request of a theater man. By hard work he turned out a masterpiece.

So Mr. Mennini has plenty of encouraging precedent behind him. We hope for a work of real melodiousness and lasting value, for his own sake, for the sake of good music and for the sake of the city that will get reflected glory from it.

This Clipping From
ALBANY, N. Y.
KNICKERBOCKER NEWS

JUL 9 - 1953

Berkshire Festival to Open With Weekend of Bach

Two Bach concerts will comprise the opening programs of the Berkshire Festival at Tanglewood this weekend.

Charles Munch will conduct members of the Boston Symphony Orchestra in the first all-Bach program at 8:30 p. m. Saturday.

The second of the weekend concerts will be offered at 2:30 p. m. Sunday, with Hugh Ross conducting.

A feature of the Saturday night concert will be the performance by Lukas Foss, composer-conductor-pianist, of the piano solo in Brandenburg Concerto No. 5.

Members of the orchestra who will take soloist roles are: Doriot Anthony, flute; Harold Gomberg, oboe; Roger Voisin, trumpet, and concertmaster Richard Burgin, violin.

The orchestra's first performance of Cantata No. 28, with the festive chorus, will open the Sunday afternoon Bach concert. Miss Anthony will be soloist in the Suite No. 2 in B minor for flute and strings.

Soloists will be Sara Mae Endich, soprano; Betty Allen, alto; John McCollum, tenor, and the Morgan, bass.

Suite No. 3 in D will conclude the program.

This Clipping From
DALLAS, TEX.
NEWS

JUL 5 1953

The Musical Digest

By IRVING KOLODIN

PROCEEDING on the theory that there is nothing like using a workshop to turn out durable goods, Boris Goldovsky has persuaded the directors of the Berkshire Music Center, Tanglewood, Mass., to commission a pair of one-act operas from young American composers. He hopes they will have them ready for use by the opera department, of which Goldovsky is director, by next summer. The composers, chosen from recommendations made by Aaron Copland, Leonard Bernstein and Howard Hanson, are Leonard Rosenman of New York and Louis Mennini of Rochester.

In addition to a cash award of $750, each man will spend the summer as a guest of the music center, working directly with the staff of the opera department in the planning and creation of the works.

This Clipping From
DALLAS, TEX.
NEWS

JUL 1 1953

★ ★ Chatterbox ★ ★

Winner's Mantelpiece Extra Large

CONTRARY TO trends elsewhere, George E. Judd, manager of the famed Berkshire Festival concerts in Tanglewood, Mass., happily announced the series subscription sales have surpassed those of 1952 by nearly $2,000. . . . Louisville's (Ky.) historic ban against admitting Negroes to its white city parks has been lifted temporarily so that all patrons may see "The Tall Kentuckian," the musical drama based on Lincoln's slavery efforts, currently on view at the Iroquois Park Amphitheater.

—RUAL ASKEW.

Eagle July 17

TANGLEWOOD
BERKSHIRE FESTIVAL
By the
BOSTON SYMPHONY
Orchestra
CHARLES MUNCH, Music Director
THEATRE-CONCERT HALL
SAT. EVES. AT 8.30 SUN. AFTS. AT 2.30
Next Sat. Eve. and Sun. afternoon—Mozart program
All reserved seats taken—General Admission $2.00—
July 25, 26 (Haydn and 20th Century Programs—a few seats at $4 and $5
(General Admission $2, sold on the day of the concert)
SHED CONCERTS: Fri. and Sat. Eves., Sun. Afts., July 31, Aug. 1, 2;
7, 8, 9; 14, 15, 16
Address Box Office, Tanglewood, Lenox, Mass. (Phone Lenox 600)
Or England Brothers, Pittsfield

Student Concert Tomorrow Night

The second [illegible] concert by [illegible] student orchestra of the Berkshire Music Center [illegible] terday [illegible] ing [illegible] Charles [illegible] and [illegible] Mand[illegible] will be [illegible] the [illegible]

Opera Students To Sing at St. Ann's

LENOX [illegible] opera department [illegible] Music Center at [illegible] be soloists [illegible] the 10.30 mass at St. Ann[illegible] They are Miss Ann [illegible] lish, soprano [illegible] baritone. Mrs. William G[illegible] organist.

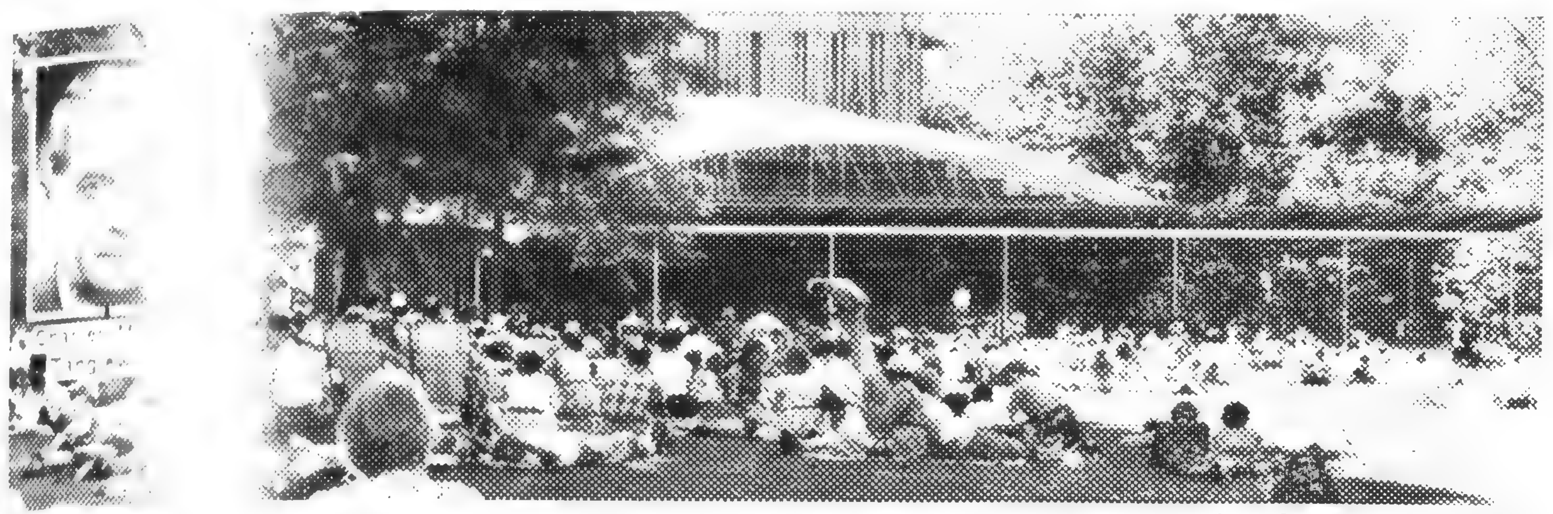
With Mrs. Serge Koussevitzky at Serenak, her home in Lenox, for the summer, are her mother, Mrs. Anna Naoumoff of Sao Paulo, Brazil; her sister, Mrs. Anna deLeuchtenberg of Brookline; and her nieces, the Misses Anna, Olga and Natalie deLeuchtenberg, and Mrs. Joseph dePasquale, with Mr. dePasquale and their two children, also of Brookline.

S RADIO PIX

Vol. 2.

CBS Radio, 485 Madison Ave., New York 22, N. Y. **July 13, 1953**

BA YARD MUSIC FESTIVALS



Bruno Walter
Salzburg

Fassett

Tanglewood, Salzburg, Bayreuth, Edinburgh . . . music lovers the world over hold these names as magic. This summer everyone with a radio in his living room, in his garden or in his automobile can turn on CBS Radio's "World Music Festivals" on Sunday afternoons and, with a little imagination, make a tour of these music centers to hear the world's greatest orchestras, instrumentalists and singers.

Conducting this tour is James Fassett, who has been in Europe since May arranging broadcasts from Italy, Norway, Finland, Holland, Austria, Germany and Scotland. To the programs Fassett adds his colorful "sound and word pictures" of the places visited.

Beginning Sunday, July 26, Fassett returns for four broadcasts from America's own Berkshire Festival at Tanglewood, Mass., three conducted by Charles Munch, one by Pierre Monteux.

On August 23 and 30, excerpts from the famous Salzburg Festival in Austria will include a concert by the Vienna Philharmonic Orchestra, the world's oldest orchestra, conducted by Bruno Walter.

On Sept. 6 the CBS Radio series will present the Richard Wagner Festival in Bayreuth, Germany, featuring operas under the direction of the composer's grandsons, Wolfgang and Wieland Wagner.

For four broadcasts beginning Sept. 13, symphonic concerts, dramas, chamber music and operas will be heard from the Edinburgh, Scotland, Festival of Music and Drama under the direction of Sir Malcolm Sargent, Sir Adrian Boult and Bruno Walter.

Malcolm Sargent
Edinburgh

This Clipping From
HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM

JUL 7 - 1953

TANGLEWOOD CONDUCTORS—Charles Munch (left) music director of the Boston Symphony Orchestra and conductor of the ~~Berkshire Festival~~ at Tanglewood in Lenox, is seen here with the Festival's guest conductors, Pierre Monteux (center) who will lead the orchestra on Aug. 2, and Leonard Bernstein, who is to conduct the concerts on Aug. 8 and 15. Mr. Munch will conduct the rest of the Festival concerts, beginning this Saturday and running thru Aug. 16.

Address by

CHARLES MUNCH

AT THE OPENING EXERCISES OF THE
BERKSHIRE MUSIC CENTER

Tanglewood, July 5, 1953

Dear Young Friends,

I am happy to have the honor of opening the eleventh session of the Berkshire Music Center and to greet you.

You know the aims of this school: to give you the opportunity to listen to beautiful music and to profit from the counsel of eminent musicians, teachers of great experience. And what do you of the young generation bring us here? You bring your youth. You bring your good will, your confidence, you bring your talent, your natural gifts, which are indispensable in making music your life work. And finally you bring your illusions. You cannot have illusions without disillusions. The one does not exist without the other — it is as inevitable as that the night follows the day. And there is only one remedy, work, work and more work. The ability to work is the essential gift.

Would you have me believe that there are talents so extraordinary that they can ripen all by themselves? I do not believe it. The greatest talent must work the most. You know what is written: "Of him to whom most is given, most is asked."

The whole world is deeply impressed by the great interest in music and its great evolution in this wonderful country, the United States, especially among the youth.

How marvelous it is! Of all the arts it is yours without doubt that creates the links that unite all people. You will work to bring men together and not to divide them. All things that unite are so much more important than the things that separate.

I hope that all that you will see and learn here, my dear young friends, will help you and be useful in your future. And if we can at the same time bring you joy and happiness our goal will be attained. Please, let me tell you again that the most important thing is for us to work and to love music with all our hearts and all our spirit — to love music for music itself. In French I can say, *"Servez la musique, ne vous servez pas de la musique, et vous rendrez service."* Do not use music, but serve music and you will render the greatest service. And that I think is the deepest sense of our life. Make music with all your intensity, with all your conviction, with fire and flame. Think, as I do so often, of the motto of an old Alsatian family, *"Ex flammis orior."* — Fear nothing. Detachment will come by itself and too soon. Stay inside music, do not place yourself above. I hate this execrable objectivity so often recommended today. Play and express what you feel, frankly, without shame. Only in interpreting — I insist on this bad word — will the doors be opened and life be given to what is written by great masters and to what is written between the notes.

Dear friends, good luck.

This Clipping From
PHILADELPHIA, PA.
BULLETIN

JUL 12 1953

Recorder of World's Music Festivals Has One of Radio's Nicest Jobs

New York—(AP)

JAMES FASSETT listens to music and gets paid for it. He has probably the nicest job in the world—seeing many foreign countries, listening to wondrous music festivals . . . But sometimes it is hard work.

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This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUL 9 - 1953

Lenox

FRANK V. McCARTHY
Tel. 561-M

Jap Ambassador Due for Festival

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He will be accompanied here by his son and daughter-in-law, Mr. and Mrs. Funio Araki. They will be in Lenox from July 30 to Aug. 3 while they attend the Tanglewood concerts and also make the Curtis Hotel their headquarters for a tour of the Berkshires.

CBS RADIO PIX

Vol. 2, No

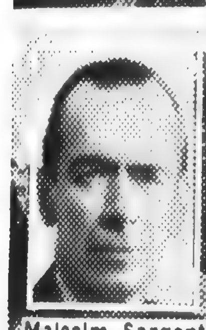
CBS Radio, 485 Madison Ave., New York 22, N. Y.

July 13, 1953

BAC YARD MUSIC FESTIVALS

Charles Mur
Tanglewor

Bruno Walter
Salzburg


Malcolm Sargent
Edinburgh

Fassett

Tanglewood, Salzburg, Bayreuth, Edinburgh . . . music lovers the world over hold these names as magic. This summer everyone with a radio in his living room, in his garden or in his automobile can turn on CBS Radio's "World Music Festivals" on Sunday afternoons and, with a little imagination, make a tour of these music centers to hear the world's greatest orchestras, instrumentalists and singers.

Conducting this tour is James Fassett, who has been in Europe since May arranging broadcasts from Italy, Norway, Finland, Holland, Austria, Germany and Scotland. To the programs Fassett adds his colorful "sound and word pictures" of the places visited.

Beginning Sunday, July 26, Fassett returns for four broadcasts from America's own Berkshire Festival at Tanglewood, Mass., three conducted by Charles Munch, one by Pierre Monteux.

On August 23 and 30, excerpts from the famous Salzburg Festival in Austria will include a concert by the Vienna Philharmonic Orchestra, the world's oldest orchestra, conducted by Bruno Walter.

On Sept. 6 the CBS Radio series will present the Richard Wagner Festival in Bayreuth, Germany, featuring operas under the direction of the composer's grandsons, Wolfgang and Wieland Wagner.

For four broadcasts beginning Sept. 13, symphonic concerts, dramas, chamber music and operas will be heard from the Edinburgh, Scotland, Festival of Music and Drama under the direction of Sir Malcolm Sargent, Sir Adrian Boult and Bruno Walter.

Address by

CHARLES MUNCH

AT THE OPENING EXERCISES OF THE
BERKSHIRE MUSIC CENTER

Tanglewood, July 5, 1953

Dear Young Friends,

I am happy to have the honor of opening the eleventh session of the Berkshire Music Center and to greet you.

You know the aims of this school: to give you the opportunity to listen to beautiful music and to profit from the counsel of eminent musicians, teachers of great experience. And what do you of the young generation bring us here? You bring your youth. You bring your good will, your confidence, you bring your talent, your natural gifts, which are indispensable in making music your life work. And finally you bring your illusions. You cannot have illusions without disillusions. The one does not exist without the other — it is as inevitable as that the night follows the day. And there is only one remedy, work, work and more work. The ability to work is the essential gift.

Would you have me believe that there are talents so extraordinary that they can ripen all by themselves? I do not believe it. The greatest talent must work the most. You know what is written: "Of him to whom most is given, most is asked."

The whole world is deeply impressed by the great interest in music and its great evolution in this wonderful country, the United States, especially among the youth.

How marvelous it is! Of all the arts it is yours without doubt that creates the links that unite all people. You will work to bring men together and not to divide them. All things that unite are so much more important than the things that separate.

I hope that all that you will see and learn here, my dear young friends, will help you and be useful in your future. And if we can at the same time bring you joy and happiness our goal will be attained. Please, let me tell you again that the most important thing is for us to work and to love music with all our hearts and all our spirit — to love music for music itself. In French I can say, *"Servez la musique, ne vous servez pas de la musique, et vous rendrez service."* Do not use music, but serve music and you will render the greatest service. And that I think is the deepest sense of our life. Make music with all your intensity, with all your conviction, with fire and flame. Think, as I do so often, of the motto of an old Alsatian family, *"Ex flammis orior."* — Fear nothing. Detachment will come by itself and too soon. Stay inside music, do not place yourself above. I hate this execrable objectivity so often recommended today. Play and express what you feel, frankly, without shame. Only in interpreting — I insist on this bad word — will the doors be opened and life be given to what is written by great masters and to what is written between the notes.

Dear friends, good luck.

This Clipping From
PHILADELPHIA, PA.
BULLETIN
JUL 12 1953

Recorder of World's Music Festivals Has One of Radio's Nicest Jobs

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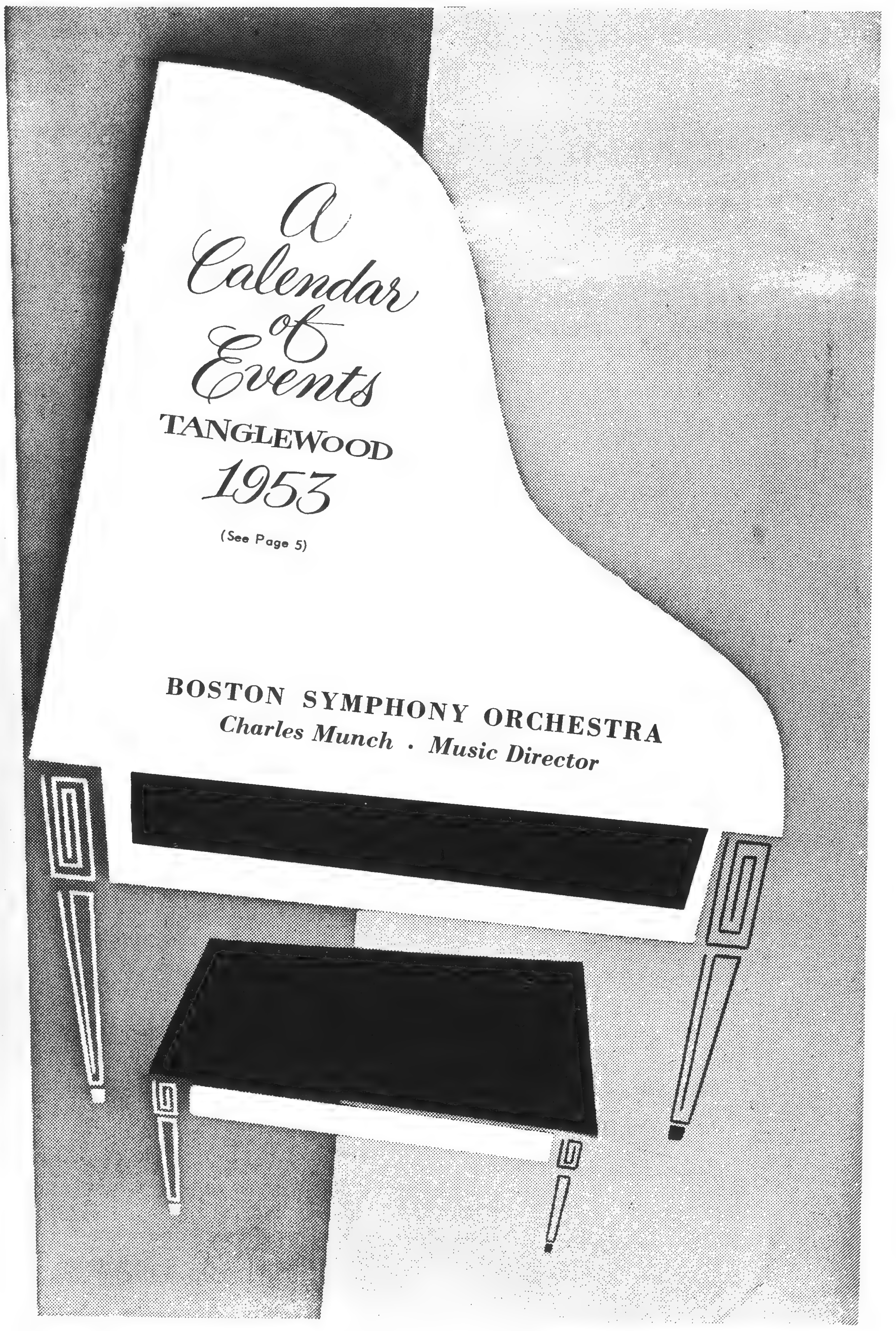
This Clipping From
HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM
JUL 7 - 1953

ANGLEWOOD CONDUCTORS—Charles Munch (left) music director of the Boston Symphony Orchestra and conductor of the ~~Berkshire Festival~~ at Tanglewood in Lenox, is seen here with the Festival's conductors, Pierre Monteux (center) who will lead the orchestra on Aug. 2, and Leonard Bernstein, who is to conduct the concerts on Aug. 8 and 15. Mr. Munch will conduct the rest of the Festival concerts, beginning this Saturday and running thru Aug. 16.

The Berkshire
County Post

July 16, 1953
10c
AT NEWS DEALERS



SUMMER IN THE BERKSHIRES

THE TANGLEWOOD STORY

Concerts in the
Theatre-Concert Hall

Saturday Evenings at 8:30 · Sunday Afternoons at 2:30

Saturday Evening, July 11—Charles Munch
Bach........................Brandenburg Concertos
No. 1, in F
No. 2, in F (with flute, oboe, trumpet and violin)
No. 3, in G (strings)
No. 5, in D (with piano, flute and violin)
No. 6, in B-flat (strings)

Sunday Afternoon, July 12—Charles Munch
Bach..........Cantata No. 28, *with Chorus and Soloists*
(*Conducted by* Hugh Ross)
Bach... Suite No. 2, in B minor, for Flute and Strings
(*Soloist:* Doriot Anthony)
Bach.......................Suite No. 3, in D major

Saturday Evening, July 18—Charles Munch
Mozart......Divertimento in D, for Strings (K. 136)
Mozart...........Concerto for Violin, in G (K. 216)
(*Soloist:* Isaac Stern)
Mozart........Serenade for Thirteen Winds (K. 361)
Mozart.........Symphony in D ("Prague") (K. 504)

Sunday Afternoon, July 19—Charles Munch
Mozart......................Overture to "Figaro"
Mozart....Sinfonia Concertante, for Violin and Viola (K. 364)
(*Soloists:* Isaac Stern *and* Joseph de Pasquale)
Mozart..........Eine kleine Nachtmusik (K. 525)
Mozart....Symphony in D major ("Jupiter") (K. 551)

Saturday Evening, July 25—Charles Munch
Haydn..........Theresa Mass, *with Chorus and Soloists*
(*Conducted by* Hugh Ross)
Haydn................Symphony in C minor, No. 95
Haydn.........Symphony in G ("Military"), No. 100

Sunday Afternoon, July 26—Charles Munch
Strauss.......Divertimento (after Couperin), Op. 86
Ravel............"Le Tombeau de Couperin," Suite
Prokofieff...........“Classical” Symphony, Op. 25
Milhaud.................“La Création du Monde”
Foss.........................."A Parable of Death"
(*Narrator:* Vera Zorina) (*Conducted by the Composer*)

PROVIDENCE, R. I.
JOURNAL
JUL 12 1953

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SPRINGFIELD, MASS.
EVE. NEWS
JUL 11 1953

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Patrons are invited to bring box lunches and picnic on the ample lawns of Tanglewood. Grounds are open to concertgoers at 6 for evening performances and at 12.30 for afternoon patrons.

SPRINGFIELD, MASS.
REPUBLICAN
JUL 12 1953

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All-Bach Program Is Offered by Boston Symphony Under Munch

By WILLARD M. CLARK

Tanglewood, [illegible] the Boston Symphony Orchestra and its eminent director, Charles Munch, opened the series of concerts in the Theater [illegible] devoted to the works of Bach, Mozart and Haydn, plus a group of more modern composers such as Strauss, Ravel, Prokofieff, Milhaud and Lukas Foss. One concert will be given each Saturday night and Sunday afternoon through July 26.

Discriminating Audience

Through the years, these concerts, initiated by Serge Koussevitzky, have come to draw the most discriminating audiences of the entire Berkshire Music Festival season. Although the theater holds few more than 1200 people, as many more may be seen on the lawn during any concert. These are people who come long distances to hear the more intimate works of Bach, Mozart and Haydn, people who joy in the sheer magnificence of the Bach works, plus their very real humor; who delight in the grace and elegance of Mozart and the sturdy, earthy utterances of Haydn. They come to these concerts not to be seen, but rather to enjoy a soul-stirring experiences.

Dr. Munch chose to open this series with five of the six "Brandenburg" concerti, omitting No. 4. At first glance one might feel that this was a pretty large dosage of Bach, but within these concerti is such a wealth of melody ingenious craftsmanship and humor, that one is always listening to something new and unexpected. It was the pianist Harold Samuels who first revealed to us the humor in Bach as well as the grandeur of his greatest works. Thus within a modest framework, Bach has written these "Brandenburg" concerti, embuing them with incomparable riches. There keys are arranged as follows, No. 1, F major; No. 2, F major; No. 3, G major; No. 4, G major; No. 5, D major and No. 6, B flat major.

In these concerti, which are concerti grossi in form, not a single instrument but a group of solo instruments is opposed to the main body of the orchestra. The solo group, in its makeup was often determined by the skill of certain performers in the employ of this or that noble patron of the arts.

Each of these five concerti bears the stamp of individuality and Dr. Munch succeeded in [illegible] in detail the many facets which together makes each of these concerti both individualistic and vital. Tempi was never allowed to lag nor were dynamics over heavy.

Memorable Listening

There were memorable listening moments in each of the five performances. The vigor and surge of the "No. 1 in F Major," the exquisite beauty of the andante in "No. 2 in F Major" when Roger Voisin's trumpet pealed forth in glorious fashion and Doriot Anthony let loose a silverflood of tone from her flute. Richard Burgin is always a tower of strength and his playing throughout the evening was distinguished.

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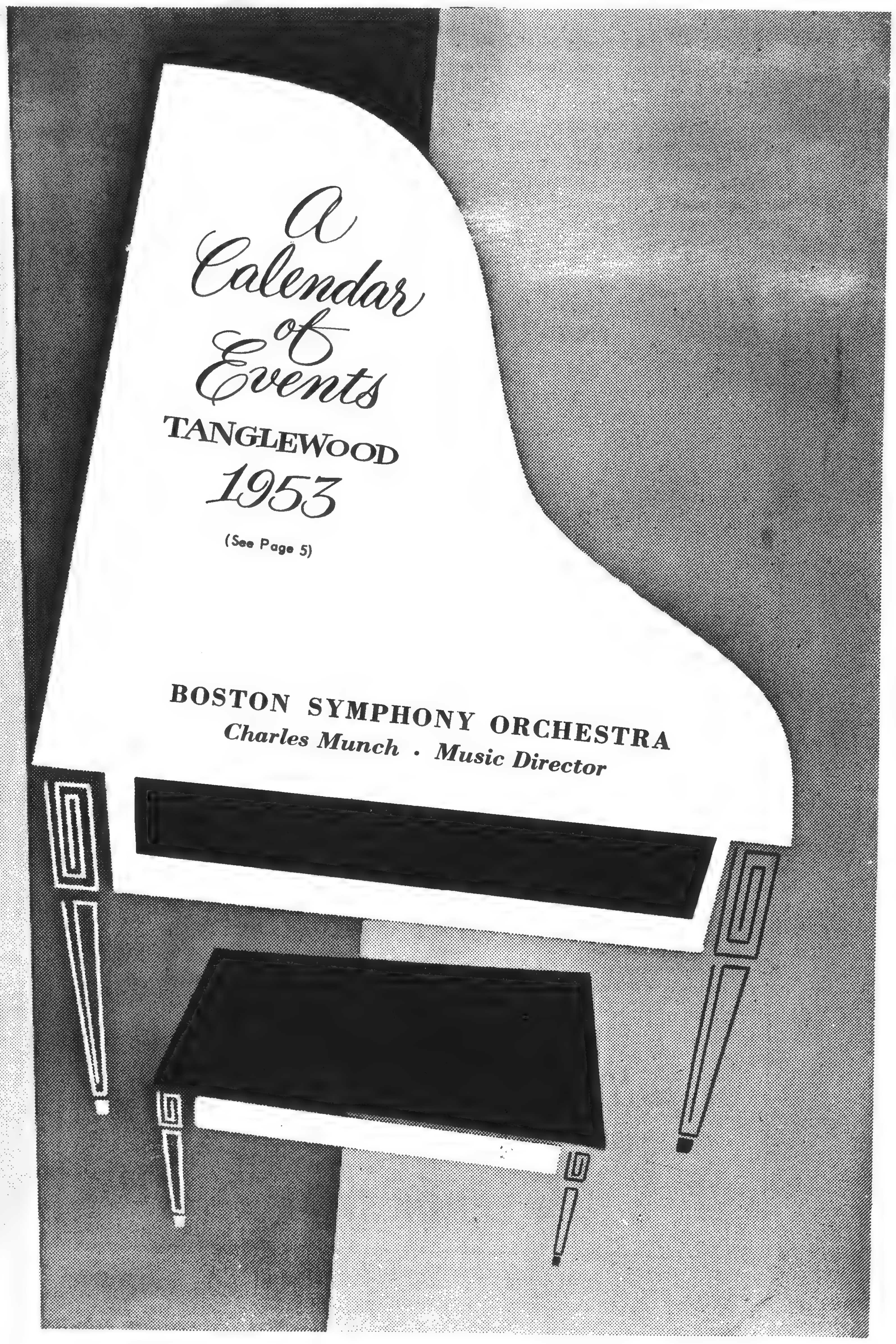
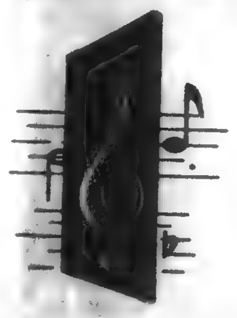


SUMMER IN THE BERKSHIRES



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MUSIC LOVERS

DON'T MISS THE

6 SUNDAY AFTERNOON CONCERTS

OF THE

Berkshire Festival

SEASON 1953

TANGLEWOOD
LENOX, MASS.

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

SPRINGFIELD, MASS.
MORNING UNION
JUL 11 1953

16TH BERKSHIRE FESTIVAL WILL START TONIGHT

First Concert of 15 at Tanglewood, Lenox, Begins at 8:15

The 16th Berkshire Festival since concerts were inaugurated in the hills of Western Massachusetts in 1934, the 14th since the Boston Symphony Orchestra participated, will commence its six week ends of 15 concerts tonight at 8.30 p. m. in the Theater-Concert Hall at Tanglewood, Lenox.

Charles Munch will conduct members of the Boston Symphony Orchestra in two programs devoted to the music of Johann Sebastian Bach, the second concert to be Sunday afternoon at 2.30.

A few $5 seats remain for both concerts, and general admission at $2 is sold on the day of each concert. Patrons are invited to bring box lunches and picnic on the spacious lawns of Tanglewood. Grounds are open to concertgoers at 6 p. m. for evening concerts and at 12.30 p. m. for afternoon performances. A cafeteria on the grounds also services patrons.

The week end programs are:

Saturday, 8.30 p. m.

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CLEVELAND, OHIO
PLAIN DEALER

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[186]

ELD, MASS.
BLICAN
JUL 12 1953

TER CONCERT S IS STARTED USIC FESTIVAL

Program Is Of-
Boston Symphony
nder Munch

LLARD M. CLARK

od, July 11—Tonight the
mphony Orchestra and
nt director, Charles
ened the series of Con-
e Theater, concerts de-
he works of Bach, Mo-
Haydn, plus a group of
ern composers, such as
vel, Prokofieff, Milhaud
Foss. One concert will
ach Saturday night and
ernoon through July 26.
minating Audience
the years, these con-
ated by Serge Kous-
ave come to draw the
iminating audiences of
Berkshire Music festival
though the theater holds
than 1200 people, as
may be seen on the
ng any concert. These
who come long dis-
hear the more intimate
ach, Mozart and Haydn;
joy in the sheer mag-
f the Bach works, plus
real humor; who delight
ce and elegance of Mo-
the sturdy, earthy ut-
Haydn. They come to
erts not to be seen, but
enjoy a soul-stirring ex-

h chose to open this ser-
ve of the six "Branden-
erti, omitting No. 4. At
e one might feel that
pretty large dosage of
within these concerti is
lth of melody ingenious
hip and humor, that one
listening to something
unexpected. It was the
rold Samuels who first
o us the humor in Bach
s the grandeur of his
works. Thus within a
mework, Bach has writ-
"Brandenburg" concerti,
hem with incomparable
here keys are arranged
No. 1, F major; No. 2,
No. 3, G major; No. 4, G
5, D major and No. 6,
or.

concerti, which are con-
i in form, not a single
but a group of solo in-
is opposed to the main
ne orchestra. The solo
its makeup was often
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s in the employ of this
ble patron of the arts.
these five concerti bears
of individuality and Dr.
cceeded in revealing in
many facets which to-
kes each of these concer-
dividualistic and vital.
s never allowed to lag
dynamics over heavy.
morable Listening
ere memorable listening
in each of the five per-
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trumpet pealed forth in
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flute; Richard Burgin
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roughout the evening wa
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ich chose to play the tw
or strings together lea
in D Major for orche
iano until the last. On
ses to wonder at the in
f these concerti. Th
strings, emphasizes th
of the upper string
s glories in the richne
r and darker register.
clever idea to place t

MUSIC LOVERS

DON'T MISS THE

6 SUNDAY AFTERNOON
CONCERTS

OF THE

Berkshire Festival
SEASON 1953

TANGLEWOOD
LENOX, MASS.

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

SPRINGFIELD, MASS.
MORNING UNION
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[186]

Concerts in the Theatre-Concert Hall

* *

Sunday Afternoons at 2:30

Sunday Afternoon, July 12

CHARLES MUNCH

BACH .... Cantata No. 28, *with Chorus and Soloists*
(*Conducted by* HUGH ROSS)
BACH .... Suite No. 2, in B minor, for Flute and Strings
(*Soloist:* DORIOT ANTHONY)
BACH .... Suite No. 3, in D major

* *

Sunday Afternoon, July 19

CHARLES MUNCH

MOZART .... Overture to "Figaro"
MOZART .... Sinfonia Concertante, for Violin and Viola (K. 364)
(*Soloists:* ISAAC STERN *and* JOSEPH DE PASQUALE)
MOZART .... Eine kleine Nachtmusik (K. 525)
MOZART .... Symphony in D major ("Jupiter") (K. 551)
(Tickets on Sale Commencing July 13)

* *

Sunday Afternoon, July 26

CHARLES MUNCH

STRAUSS .... Divertimento (after Couperin), Op. 86
RAVEL .... "Le Tombeau de Couperin," Suite
PROKOFIEFF .... "Classical" Symphony, Op. 25
MILHAUD .... "La Création du Monde"

FOSS .... "A Parable of Death"
(*Narrator:* VERA ZORINA) (*Conducted by the Composer*)

(Tickets on Sale Commencing July 20)

Concerts in the Shed

* *

Sunday Afternoons at 2:30

Sunday Afternoon, August 2

PIERRE MONTEUX, *Guest Conductor*

TCHAIKOVSKY .... Serenade for Strings
TCHAIKOVSKY .... Symphony No. 5, in E minor

TCHAIKOVSKY .... Piano Concerto No. 1, in B-flat minor
(*Soloist:* JORGE BOLET)
(Tickets on Sale Commencing July 27)

* *

Sunday Afternoon, August 9

CHARLES MUNCH

SCHUBERT .... Symphony No. 5, in B-flat
BARBER .... Adagio for Strings
STRAUSS .... "Don Quixote" (with Cello and Viola Solo)

MILHAUD .... Concerto for Cello, No. 1
WAGNER .... Overture to "Tannhäuser"
(*Soloist:* GREGOR PIATIGORSKY)
(Tickets on Sale Commencing August 3)

* *

Sunday Afternoon, August 16

CHARLES MUNCH

SCHUBERT .... Symphony in B minor ("Unfinished")
CHABRIER .... Bourrée Fantasque
WAGNER .... Prelude and Love-Death, "Tristan und Isolde"
WAGNER .... A Siegfried Idyll
WAGNER .... "Die Meistersinger von Nürnberg," Excerpts from Act III

RAVEL .... Piano Concerto for the Left Hand
(*Soloist:* SEYMOUR LIPKIN)
RAVEL .... "La Valse"
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(Programs Subject to Change)

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By IRVING KOLODIN

Interrelated Jobs Conductor's Woe

NEW YORK, July 11.—This is the weekend when music-making begins in the spacious areas of Tanglewood, near Lenox, Mass., in the Berkshire hills, which the Boston Symphony has made famous as its summer home. As in the summer or two past, much of the music will be conducted by

CHARLES MUNCH

Charles Munch, music director of
the celebrated orchestra; what the
usically informed are wondering
: "How many more summers
ill Munch conduct in Tangle-
ood?"

That is related, of course, to the
uestion of how much longer
unch conducts in Boston, for the
o positions are very much inter-
ated. That, indeed, is the nub
the matter: For while Boston
s been happy with Munch and
nch has been happy in Boston,
is a ground pattern of Boston
ity that the winter music di-
ctor take a prominent part in
summer doings at Tanglewood.
And that is the point at issue,
ording to those who know.
ch finds the winter schedule
ing one (he missed most of
season before last because of
eakdown incurred by over-

work) and would prefer to rest in the summer.

What, then, if Munch and the Boston board come to an amiable settlement of this schism of interests and part with mutual expressions of regret, thoroughly sincere for once? That is a question that is agitating the minds of conductors from coast to coast and causing more restless tossing of nights than heat, humidity and the high cost of living together. One mind that isn't agitated is that belonging to Guido Cantelli, who earned considerable favor during a guest tour in Boston last season, and might be considered "ready" by 1955.

If it worked out that way, it would be a singular instance of historical repetition, for it should not be forgotten that, in its last crisis (after the dismissal of Karl Muck in 1916), Boston had several years of stand-by administration under Pierre Monteux before engaging the fairly youthful Serge Koussevitzky.

(Copyright, 1953, by the Saturday Review.)

BOSTON, MASS.
HERALD
JUL 13 1953

Group Exhibit Now At Tanglewood Fete

Second in a series of weekly paintings and sculpture exhibitions to be given during the Berkshire Festival concerts, July 11-August 16, by the Boston Symphony Orchestra at Tanglewood, Lenox, through the cooperation of the Berkshire Museum, Pittsfield, is a group showing of paintings by local artists. It will be on display for concertgoers and visitors to Tanglewood at the reception hall at the main entrance through next Saturday.

The group show has been assembled by Harry Lane, of West Stockbridge, and represents the following artists: Stanley Bate, Claverack, N. Y.; John Carroll, East Chatam, N.Y.; E. Arnold Clark, Great Barrington, Homer Gunn, West Stockbridge, June Kimball, New Ashford, and Lane.

BOSTON, MASS.
MORNING GLOBE
JUL 12 1953

Bastille Day Will Be Observed Here Tuesday

The French national holiday, Bastille Day, will be traditionally observed in Boston Tuesday.

At 10:30 a. m. M. Francois Charles-Roux, Consul General of France, will place a wreath at the Lefayette Monument on the Tremont st. Mall. A reception will be given by the Consul General at 11 a. m. at the Consulate of France, 178 Beacon st. The French colony and all American friends of France will be welcomed.

Preceding the reception the Cross of the Chevalier of the Legion of Honor will be conferred, in the name of the Republic of France, by M. Charles-Roux on the following:

Dr. Edward D. Churchill; John Homas, professor of surgery, chief of General Surgical Services, Massachusetts General Hospital; George E. Judd, manager of the Boston Symphony Orchestra, and Henry R. Shepley, architect, of Essex, Mass.

CLEVELAND, OHIO
PLAIN DEALER
JUL 5 - 195

Following Music World Over Is No Waltz, Fassett Finds

NEW YORK, July 4—(AP)—James Fassett listens to music and gets paid for it. He has probably the nicest job in the world, seeing many foreign countries, listening to wondrous music festivals . . . but sometimes it is hard work.

For five months a year Fassett travels, visiting seven important music festivals in Europe and the Berkshire festival at Tanglewood, Mass. His job is making tape recordings of these extraordinary musical events, which he later broadcasts on C. B. S.'s radio survey of summer music, the "World Music Festivals."

These programs replace the philharmonic orchestra program over C. B. S. every Sunday afternoon (2:40-4 p. m., E. D. T.).

In a letter from Norway, Fassett reports he is going on to Holland to record operatic bits in the Hague and Amsterdam.

Then he returns to Massachusetts for four broadcasts in the Berkshire festival, three conducted by Charles Munch and one by Pierre Monteux.

"After that I will go back to Salsburg," Fassett wrote. "I will do two Sunday broadcasts of the Richard Wagner festival in Bayreuth. We will do several scenes from the 'Ring' operas with Wagner's two grandsons, Wolgang and Wieland conducting the excerpts."

After that, Fassett will fly to
Edinburg to broadcast t
Glyndebourne opera, the Hig
land games, the Military Tatt
and highlights of the Intern
tional Festival of Music a
Drama in Scotland.

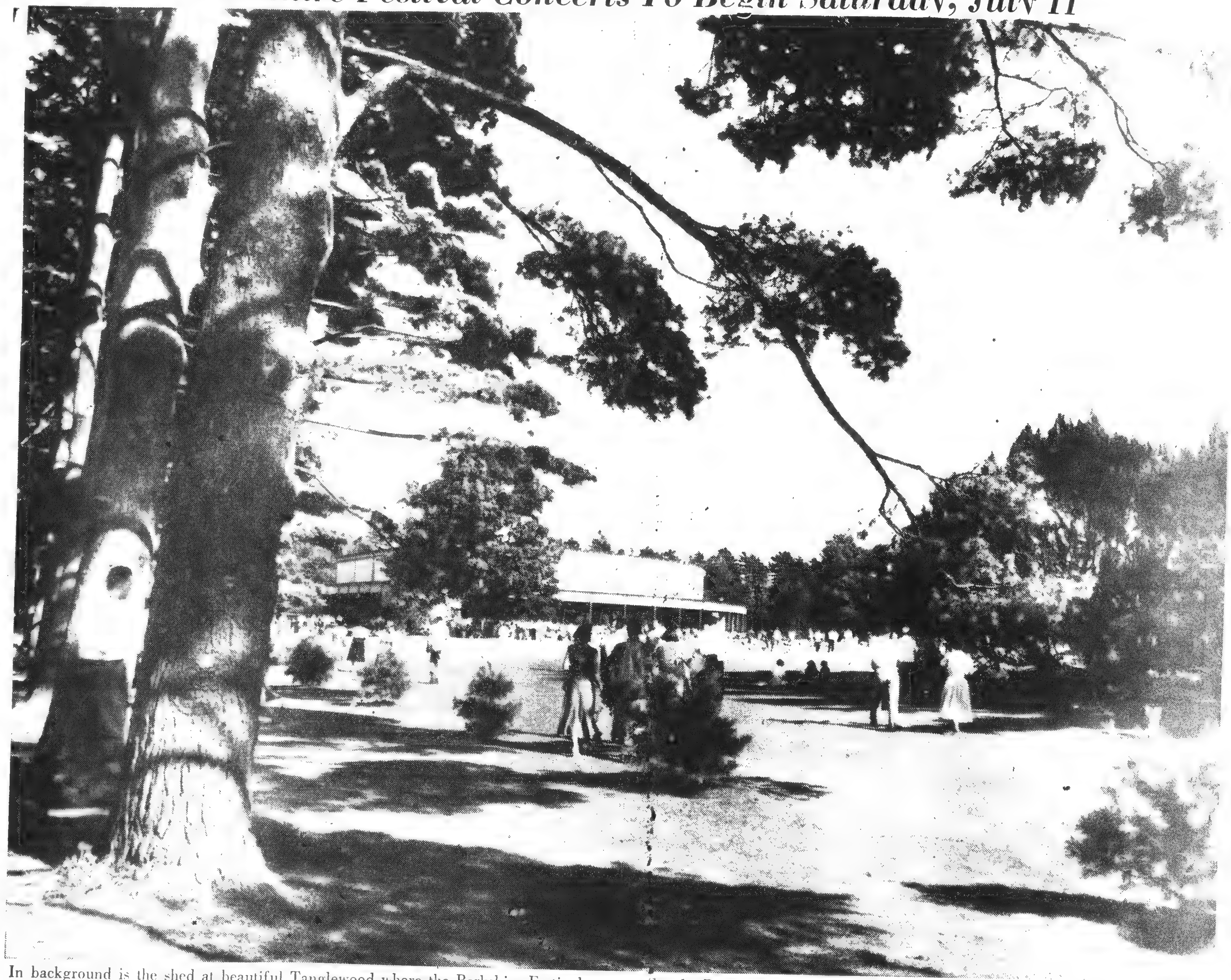
"My work is not always eas
Fassett wrote. "In Rome I wan
ed to record the sound of t
famous fountain of Trevi. I did
want the sound of taxis, bicycl
and people, but only the falli
water. We set up our recordi
equipment three hours befo
dawn, but it required more th
an hour before we could ma
onlookers be quiet enough so
would get only the sounds of t
fountain."

[186]

NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE

JUL 3 - 1953

Berkshire Festival Concerts To Begin Saturday, July 11



In background is the shed at beautiful Tanglewood where the Berkshire Festival concerts by the Boston Symphony Orchestra will be presented starting Saturday, Jul[illegible] Charles Munch, conductor of the Boston Symphony, arrives at Tanglewood today after a month's vacation in Paris to assume his summer duties as conductor of the 1953 Festival and director of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra. Two all-Bach programs in theater-concert hall next Saturday evening and Sunday afternoon will launch the new season.

MIDDLETOWN, N. Y.
TIMES-HERALD

JUL 2 - 1953

Tanglewood to Experiment With Backing Composers; Festival Opens This Sunday

LENOX, Mass. — For the first time in its ten years of practical assistance to young American musicians, the Berkshire Music Center at Tanglewood will experiment with commissioning new operas by American composers. The center is unique in being the only music school maintained by a symphony orchestra in this country, in this instance the Boston Symphony Orchestra. The plan is being put into effect immediately, at the start of the center's 11th summer season next Sunday, July fifth, when the award winners will be on hand to commence work on their operas. Boris Goldovsky, head of Tanglewood's opera department, announces that commissions have been awarded to Leonard Roseman of New York and Louis Mennini of Rochester, both of whom were recommended by composers Aaron Copland, Howard Hanson and Leonard Bernstein. Each of the two composers will receive a cash award of $750 from the Koussevitsky Music Foundation grant of $1500 toward the project.

To Work with Faculty

Messrs. Roseman and Mennini will be guests of the music center through the six-week season and will work with the advice and guidance of the opera department's faculty and staff. Full agreement will first be reached on the subject matter, scenario, libretto, the orchestral means, and all scenic and technical detail. By mid-summer it is expected that the composers will have fragments completed so they can be experimented with, and by the end of the summer it is hoped the framework of the operas will be substantially set. This will allow the composers to have almost a full year to complete the works before their performance during the summer of 1954.

"It is our earnest hope "said Mr. Goldovsky, "that this unique plan of assistance by experts during the first throes of composition will evolve some workman-like and effectvie theatre pieces, suitable to the performing talents available at Tanglewood, with all technical difficulties solved in advance."

Brooklyn Native

Mr. Roseman, a native of Brooklyn, studied with composers Arnold Schoenberg and Roger Sessions on the west coast, has produced and presented a radio program, "Meet the Composer", performed a series of Haydn sonatas also on the radio — both the latter in San Francisco — and is now east again.

Louis Mennini was born in Erie, Pa., and first studied music at Oberlin College, Ohio. He has since studied under Howard Hanson and Bernard Rogers, is a master of music, and is teaching at the Eastman School.

The music center includes a study group a school orchestra, a chorus, and departments for composing and conducting opera and chamber music.

Concerts in the theatre will be held from Saturday, July 11 through Sunday, July 26, Saturday nights and Sunday afternoons, and will be conducted by Charles Munch. Concerts in the shed will be held from Friday, July 31 until Sunday, Aug. 16, and will include Friday evening programs. Pierre Monteux and Leonard Bernstein will be guest conductors at this series. Guest soloists will make their appearances throughout the two series.

A group of contributors known as the Society of Friends of the Berkshire Music Center will have access to numerous smaller performances during the summer session.

instruction fro

July 1, 1952

U.S. DEPARTMENT OF STATE
FOREIGN JOURNALISTS LIAISON STAFF
250 West 57th Street,
Room 410
New York 19, N.Y.

THIS MONTH IN NEW YORK CITY AND ELSEWHERE
(July)

une 30-Aug.10 BERKSHIRE MUSIC CENTER, BERKSHIRE MUSIC FESTIVAL, Tanglewood, Lenox, Massachusetts. Founded by the late [illegible] Koussevitsky, the Center this year will be under the direction of Charles Munch, conductor, Boston Symphony Orchestra. In the school there are departments for composing, conducting, opera and chamber music as well as a student orchestra and chorus. In additionto the series of concerts given daily by the students, the Boston Symphony Orchestra will perform at a series of chamber orchestra concerts as follows: July 5-evening; July 6-afternoon; July 12-evening; July 13- afternoon; July 19 - evening; July 20 - afternoon. The complete Boston Symphony Orchestra will hold three series of concerts Thursday and Saturday evenings and Sunday afternoons beginning July 24 and ending August 1[illegible]. Conductors will be Charles Munch, Pierre Monteux, Leonard Bernstein and Hugh Ross. For additional details please see material offered in the order list of June 27. For press privileges please write Mrs. George Edman, Press Representative, Berkshire Music Festival, Tanglewood, Lenox, Massachusetts.

HACKENSAC
BERGEN RE

JUL

THE MUSIC B

THE J
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OF TA

By JAMES FA
Director of M
C. B. S. Rad

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concert in Zurich.

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recording equipment
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On one occasion we sa
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Maestro—I was Maestro
assetto) was absent.

**He had gone to a
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would go, that evening,
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Pergola. I went to the t
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was 45 minutes early, a
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Zabaglioni. I even went
the office, but he didn't.**

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o would not be in until 1
as at church. At 11:30 I
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g in that day. He was ta

NEW YORK, N.
POST

JUL 16

The Lyon

By Leonard

**Artie Shaw can do, ex
commenting on the the
to see Koussevitzky and**

SYRACUSE, N. Y.
POST-STANDARD
JUL 14 1953

Person

Arriving last week
Biederstedt of 302 Buffingto
Wilmington, Del., accompan
Burnley, England. The
where they will stay whil
Tanglewood, Mass.

NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE

JUL 3 - 1953

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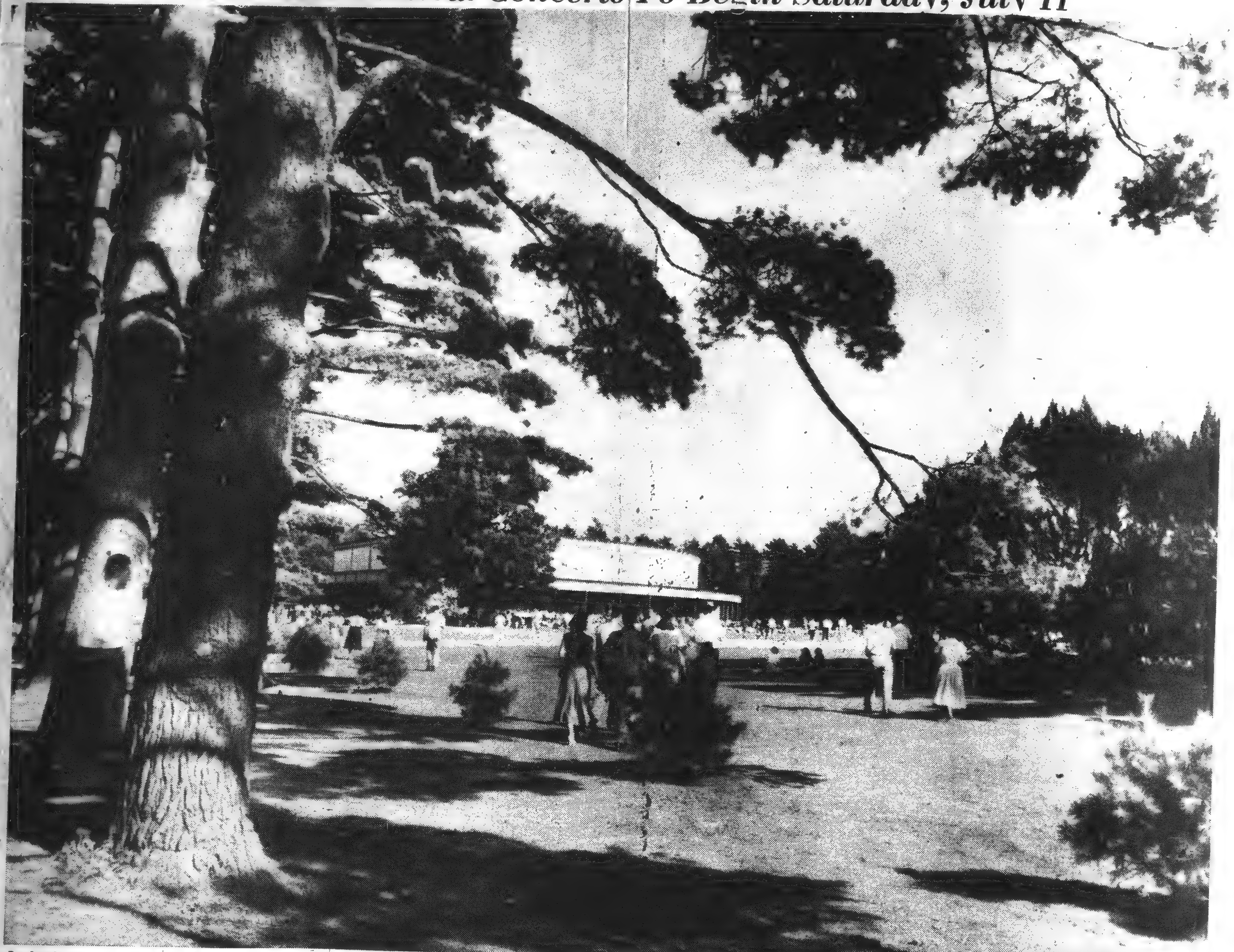

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HACKENSACK, N. J.
BERGEN RECORD

JUL 3

THE MUSIC BOX

THE JOY OR WOE OF TAPE

By JAMES FASSETT
Director of Music
C. B. S. Radio

[illegible] in Zurich.

Actually, I travel with [illegible] recording equipment at all. Radio stations in most of these countries have excellent recording machines, either tape or disk and these have always been made available to me along with the technicians to operate them.

On one occasion we [illegible] a disc [illegible] the BBC [illegible] proposed [illegible] the exact route taken [illegible] of the first playing of Handel's Water Music [illegible] Sir Malcolm Sargent and I set [illegible] our [illegible] solitude on the [illegible] making verbal notes of the landmarks as we passed. Sir Malcolm's witticisms were being recorded down below. By a prearranged signal, Sir Malcolm and I would stop at whatever point we reached after four and a half minutes, for a change of disc. Such a method, obviously, was not ideal, but Sir Malcolm's sparkling volubility was not affected at all.

The most difficult task of all in the course of the European recording excursions is to accommodate oneself to the temperament and the working habits of those on whose efficiency and judgment one must necessarily rely. Let me tell you of just one instance that happened recently in Florence.

Somehow, after endless difficulties and changes of arrangements, our tapes of the Maggio Musical were locked away in a filing cabinet at Radio Italiana. The tapes were mine and mine alone, but when siesta time was over at 4:00 and I went to pick them up, the one man authorized to hand the tapes to me (we can call him Maestro Zabaglioni for all radio people in Italy are called Maestro—I was Maestro Giacomo) Zabaglioni was absent.

He had gone to a cocktail party, not to return; but his secretary advised me that he would go, that evening, to a concert at the Teatro della Pergola. I went to the theater, not to hear the concert, but to intercept Maestro Zabaglioni. I was 45 minutes early, and remained till the last carriage pulled away—but no Maestro Zabaglioni. I even went back to the office, but he didn't.

Next morning I waited from 9 to 11:45 before his secretary appeared, and she [illegible] advised me the Maestro would not be in until 11:30. He was at church. At 11:30 I [illegible] and was advised that Maestro Zabaglioni [illegible] that day. He was [illegible] his children to the Festival of the Crickets in the Cascine Park.

THOMAS SCHIPPERS AND JAMES FASSETT
Phooey on Maestro Zabaglioni; let's see the crickets

By this time I had sent half a dozen wires to my secretary in Rome, changing appointments to dictate the script for dubbing with the tape. I, too, went to the Festival of the Crickets, not to see Maestro Zabaglione, but to see the crickets; and I bought one, and I won a goldfish by throwing a ping-pong ball into a goldfish bowl, and I ate pasta, and I had a wonderful time. And the Maggio Musicale still got on the air, somehow — I guess.

(Note from I. K.: It did, Jim, it did.)

• • •

In The Dell On The Cuff

The history-making series of no-admission concerts in the Robin Hood Dell got under way late in June, with a capacity audience of 17,000 listening to Eugene Ormandy direct the Philadelphia personnel known during the summer as the Robin Hood Dell Orchestra in a concert performance of "Madama Butterfly". Uta Graf sang the title role, with Richard Tucker as Pinkerton. There was no report that any one asked for refund of his carfare.

• • •

Or, $25 A Concert

The Philadelphia Orchestra, incidentally, closed its books on the year past with a business meeting that produced some interesting statistics. It played to 437,866 persons, or considerably more than attended the baseball games in some major-league cities. The operating deficit of $143,849.30 was reduced by gifts and income from the Endowment Fund to a modest $3,709 as of May 31, 1953. Inasmuch as this covers the activity involved in giving 142 concerts, it may be seen that the best orchestra in the world does its bookkeeping as efficiently as it does its music making.

• • •

Dancing In The Hills

Those who take their summer breather in the Adirondack Mountains will have a series of dance events to divert them. At the first performance at Schroon Crest on Schroon Lake (Thursday, July 16) folk dances of the vicinity will be interpreted. On July 30 Jean Leon Destine and his Haitian Dance Company will present such specialties of their repertory as "Revolt of the Slaves" and the "Witch Doctor Dance." Alphonse Cimber will preside at the percussion.

• • •

Commission Jobs

Proceeding on the theory that there is nothing like using a workshop to turn out durable goods, Boris Goldovsky has persuaded the directors of the Berkshire Music Center (Tanglewood, Mass.) to commission a pair of 1-act operas from young American composers. He hopes they will have them ready for use by the Opera Department (of which Goldovsky is director) by next summer. The composers, chosen from recommendations made by Aaron Copland, Leonard Bernstein, and Howard Hanson, are Leonard Rosenman of New York and Louis Mennini of Rochester. In addition to a cash award of $750, each man will spend the summer as a guest of the Music Center, working directly with the staff of the Opera Department in the planning and creation of the works.

• • •

The Music Beat

Gottfried von Einem's "The Trial", which will have its first performance at Salzburg this summer, has been announced for a United States premiere at the New York City Center in October. Joseph Rosenstock will conduct the version in an English translation by Thomas Martin, and Otto Preminger, well known on Broadway as an actor and director, will do the staging. . . . One of the longest record affiliations in history is about to end—Mischa Elman deserts the Red Seal label of R. C. A. Victor after 43 years of identification with it. Repertory problems, it is said, and the partiality of the company's brass to the strings of J. Heifetz. . . . For reasons not completely stated, the celebrated soprano Erna Sack has been refused a visa to visit the Hawaiian Islands en route from Canada to Australia. The singer, who is now a Brazilian national, is famous for her agility in the top register of the voice. . . .

(Copyright 1935 by The Saturday Review)

NEW YORK, N. Y.
POST

JUL 16 1953

The Lyons Den

By Leonard Lyons

... Artie Shaw can do, except play a clarinet" . . . **Eddie Foy, Jr., commenting on the thousands streaming to Tanglewood Festival to see Koussevitzky and Leonard Bernstein conducting: "Look at [illegible] just to see some sucker lead a band."**

SYRACUSE, N. Y.
POST-STANDARD
JUL 14 1953

Personal Notes

[illegible] to be guests of Mr. and Mrs. Frederick [illegible] ffington rd. were Mrs. Joseph Holton Jones of [illegible] accompanied by her cousin, Mrs. Margaret Buxton [illegible] England. The group left Friday for Richmond, Mass., where they will stay while attending the Berkshire Music Festival [illegible] Tanglewood, Mass.

[illegible] has left to spend some-

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUN 17 1953

Malcolm Holmes, Music Center Teacher, Dies

Malcolm H. Holmes, 46, for two years on the faculty of the Berkshire Music Center at Tanglewood, and for many summers leader of the orchestra at the Greenwood Music Camp, Cummington, died yesterday in Wellesley following a long illness.

Born in Brockton, Mr. Holmes graduated from Harvard University in 1928. He taught at Wellesley College following graduation, and at the time of his death was dean of the New England Conservatory of Music and director of the Harvard University band. He also conducted the Harvard-Radcliffe Orchestra. He led the orchestra of Department 5 at Tanglewood in the summers of 1940 and 1941.

He is survived by his parents, Mr. and Mrs. Charles W. Holmes.

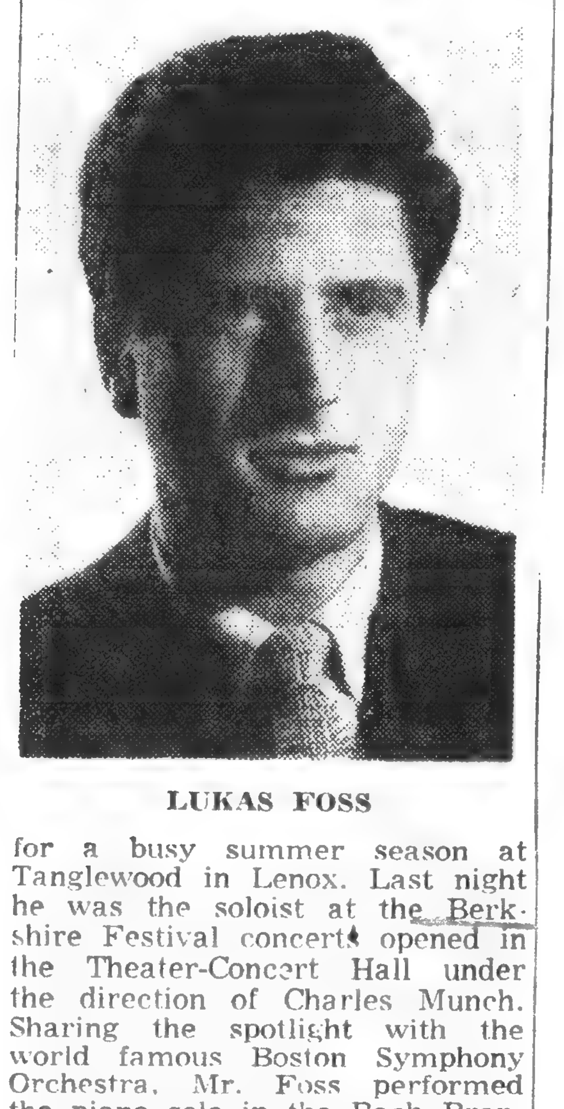
Funeral services will be Friday in the Harvard Memorial Chapel and burial in Mt. Auburn Cemetery, Cambridge.

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN

JUL 12 1953

Berkshire Footlights

The accomplished young American pianist-composer-conductor, Lukas Foss, has taken up residence at the Carter home at Sunset Farm in Lee as he prepares for a busy summer season at Tanglewood in Lenox. Last night he was the soloist at the Berkshire Festival concerts opened in the Theater-Concert Hall under the direction of Charles Munch. Sharing the spotlight with the world famous Boston Symphony Orchestra, Mr. Foss performed the piano solo in the Bach Brandenburg Concerto No. 5 and was rewarded with a tremendous ovation.



LUKAS FOSS

Two weeks from today Mr. Foss' new cantata, "A Parable of Death," based on poems by Rilke, will have its New England premiere with the composer conducting the orchestra himself. It was commissioned last winter for Vera Zorina and the Louisville Symphony Orchestra. More recently it was heard with Mr. Foss conducting and Miss Zorina as narrator at New York's Town Hall and at the Ojai Festival of Music in California.

In the first concert series in the Shed at Tanglewood on Saturday evening, August 1, Mr. Munch will be seen leading the entire Boston Symphony Orchestra in a performance of Mr. Foss' "Piano Concerto No. 2" and the young composer will be featured as the soloist. Meanwhile Lucas will be active on the faculty of the Berkshire Music Center in two departments—the orchestral — conducting and the analysis division of the Tanglewood Study Group.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 2 - 1953

Munch Ends Vacation In France

Charles Munch, music director of the Boston Symphony Orchestra, who will fly from Paris today to speak at the opening of the Berkshire Music Center at Tanglewood Sunday afternoon at 3.30, and to open the theatre concerts of the Berkshire Festival Saturday evening, July 11, has completed a month's vacation in France. He flew to Paris fro mMontreal at the conclusion of the orchestra's transcontinental tour May 21.

In France Mr. Munch conducted five concerts: Four in Paris at the Théatre des Champs-Elysées and one in his native city of Strasbourg. He led the Orchestra National de la Radiodiffusion, the French national broadcasting orchestra with whom he toured the United States in 1948-49, before his invitation to succeed Serge Koussevitzky as permanent conductor of the Boston orchestra.

On the programs in France were five selections which he will conduct at the Berkshire Festival: The Berlioz dramatic symphony, "Romeo and Juliet"; Chabrier's "Bourrée Fantastique;" excerpts from Act 3 of Wagner's "Die Meistersinger"; Schubert's symphony in B minor (Unfinished); and Schumann's overture to "Manfred."

Introdced American Works

The conductor, who has given first performances of much modern French music during his three years with the Boston orchestra, returned the compliment by introducing to France two works by American composers. On the June 4 Paris program were the European premiere of Walter Piston's fourth symphony and Alexei Haieff's piano symphony, with Leo Smit as soloist. The latter composition won the New York Music Critics' Circle Award as the best American orchestral work of the year. Mr. Munch conducted both works last season in Boston and New York.

The June 18 Paris concert was the occasion of the premiere of Darius Milhaud's "Concertante for Orchestra and Piano," with Nicole Henriot, 1952 Tanglewood soloist, at the piano. His Strasbourg program included the Beethoven "Eroica" Symphony with which he opened last year's Tanglewood season.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 2 - 1953

29 Events Listed for Friends At Music Center This Season

Twenty-nine musical events are to be open to members of the Society of Friends of the Berkshire Music Center at Tanglewood in the 11th season that will start Sunday afternoon.

Subject to change, the schedule, today mailed to members, includes performances by students, faculty and chamber music groups sponsored by Mrs. Elizabeth Sprague Coolidge.

The school's symphony orchestra, led by student conductors and their teachers, under direction of Leonard Bernstein, will give concerts in the Shed Friday evenings from July 10 through 24, Thursday evenings July 30 and Aug. 6 and Saturday afternoon, Aug. 15.

The student chamber music department, directed by Richard Burgin and William Kroll, will give chamber concerts every Sunday morning at 10, beginning July 12 through the season, which will close Aug. 16.

Composers' Forums

Composers' forums, under Aaron Copland, will be held in the chamber music hall Sunday evenings July 12, 19 and 26 and Wednesday evenings Aug. 5 and 12.

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HACKENSACK, N. J.
BERGEN RECORD

JUL 3 -

THE MUSIC BOX

THE JOY OR WOE OF TAPE

By JAMES FASSETT
Director of Music
C. B. S. Radio

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REPUBLICAN

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PITTSFIELD, MASS.
BERKSHIRE EAGLE
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NEW YORK, N. Y.
POST

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He is survived by his parents, Mr. and Mrs. Charles W. Holmes.

Funeral services will be Friday in the Harvard Memorial Chapel and burial in Mt. Auburn Cemetery, Cambridge.

-STAIN.
JUL 14 1953

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HACKENSACK, N. J.
BERGEN RECORD

JUL 3 - 1953

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Actually, I travel with no recording equipment at all. Radio stations in most of these countries have excellent recording machines, either tape or disk, and these have always been made available to me along with the technicians to operate them.

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July 19

Second Mozart Concert At Lenox This Afternoon

Isaac Stern and Joseph de Pasquale Soloists in Sinfonia Concertante at Tanglewood; Opera Scenes Tuesday, Sonata Recital Wednesday

Lenox, July 18 — The Berkshire Festival concert in the "Theater-Concert Hall at Tanglewood tomorrow afternoon at 2.30 p. m. will be devoted to the works of Mozart. Charles Munch will lead members of the Boston Symphony Orchestra, with Isaac Stern, violinist, teaming with Joseph de Pasquale, violist of the orchestra, in the Sinfonia Concertante, for violin and viola (K. 364).

The Sunday afternoon program also includes the overture to "The Mariage of Figaro," "Eine Kleine Nachtmusik" (K. 525) and the symphony in D major ("Jupiter") (K. 551).

Ruth Posselt Soloist

Through the generosity of Mrs. Elizabeth Sprague Coolidge, a sonata recital will be given on Wednesday evening by Ruth Posselt, violinist, and Gary Graffman, pianist. Miss Posselt is a member of the faculty of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in connection with the berkshire festival. The program will include music of Hindemith, Faure, Bach and Prokofieff.

The first evening of opera scenes will be given by students of Department IV of the Berkshire Music Center on Tuesday evening and the first choir concert by the students of Department II on Thursday evening. The Sunday morning chamber music of Department I students tomorrow and the composers' forum the same evening by Department III students, will be held as usual. Friends of the Berkshire Music Center who make a voluntary contribution to its support are invited to the Mrs. Coolidge concert and to the school performances.

The music of Haydn will be played next Saturday evening at 8.30 p. m. and works of Richard Strauss, Ravel, Prokofieff, Milhaud and Lukas Foss will be performed next Sunday afternoon at 2.30 p. m., in the Theater-Concert Hall. These will be the orchestra's last concerts in the 1152-seat theater, and the following week the major Festival concerts will commence in the 6000-seat Music shed.

First Broadcast

The July 26 concert will be the first of four Sunday afternoon festival performances to be broadcast nationally by CBS Radio from Tanglewood, as the only American event in the network's "World Music Festivals" program, which includes highlights from seven European summer festivals. The first portion of the program Tanglewood audiences will hear, from 2.30 to 4 p. m. EDT, will be heard on the air, with James Fassett, CBS, radio director of music, as commentator.

A feature of the week end will be the New England premiere of Lukas Foss' "A Parable of Death," which was commissioned for Vera Zorina by the Louisville Orchestra last season, which the composer will conduct with Miss Zorina as narrator, John McCollum as tenor soloist and the festival chorus of Berkshire Music Center students participating. The cantata had its premiere in Louisville last March, and has since been heard in New York in April and at the Ojai Festival, California, in May.

The text is translated by Anthony Hecht from "Stories of God" by the Austrian writer Rainer Maria Rilke. Miss Zorina, who has appeared in Max Reinhardt productions in Berlin, in ballet in London with Anton Dolin and in America with the Ballet Russe de Monte Carlo, in many films, and on Broadway in "I Married an Angel," "Louisiana Purchase" and "The Tempest," will make her first appearance at Tanglewood. She has narrated Honegger's "Jeanne d'Arc au bucher" with the Boston and other orchestras.

Three Novelties

Important novelties will be first performances at Tanglewood of the Haydn "Theresa" Mass and the Milhaud "La Creation du Monde," neither of which has been played before by the Boston Symphony Orchestra, and of Richard Strauss' Divertimento (after Couperin), composed in 1941, which the orchestra played for the first time in the United States last season.

The "Theresa" Mass, composed in 1799, will have as soloists: Lois McCauley, Trenton, N. J., soprano; Beatrice Krebs, New York City, alto; John McCollum, Tuckahoe N. Y., tenor; Lee Cass, New York City, bass, with Hugh Ross conducting. All the soloists are students in the opera department of the Berkshire Music Center. Darius Milhaud's orchestral composition was composed in 1923 following the French composer's first visit to the U. S., and reflects his enthusiasm for Harlem jazz.

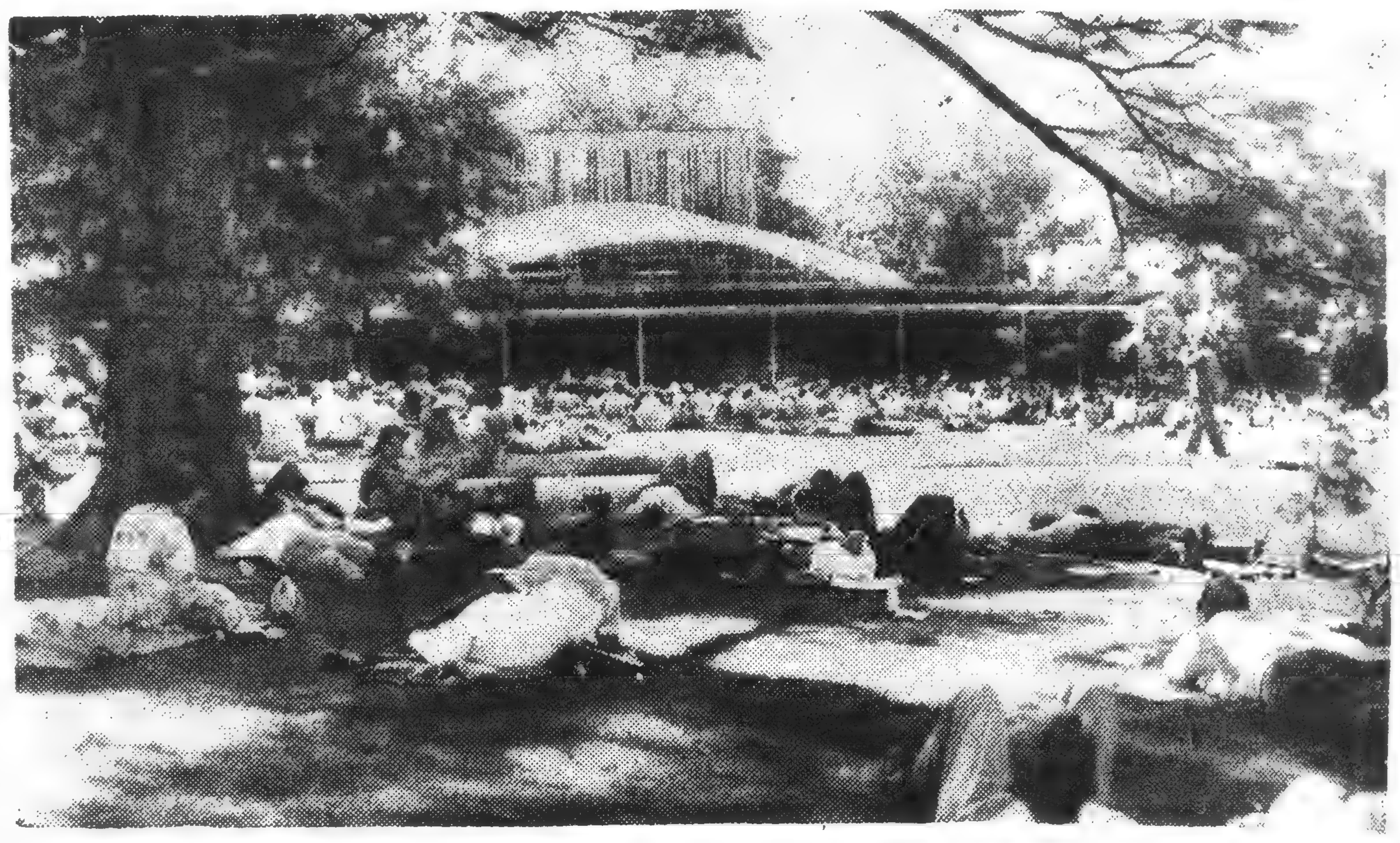
BOSTON, MASS.
EVENING GLOBE

JUL 11 1953

Berkshire Concerts Under Way Tonight

The 16th Berkshire Festival will begin its six week-ends of 15 concerts tonight at 8:30 in the Theatre-Concert Hall at Tanglewood, Lenox. Charles Munch will conduct members of the Boston Symphony Orchestra in two programs devoted to the music of Bach. The second concert will take place tomorrow afternoon at 2:30.

Summer Scene at Tanglewood



This summery scene outside the Theater-Concert Hall at Tanglewood is a typical one. The annual Berkshire Music Festival at Lenox, now in full swing, will continue through Aug. 16. The second all-Mozart program will be played this afternoon at 2.30, with one more week end of concerts in the Theater-Concert Hall.

NEW YORK, N. Y.
TIMES

JUL 12 1953

PROGRAMS OF THE WEEK

STADIUM CONCERTS

LEWISOHN STADIUM

MONDAY. Conductor, Pierre Monteux; Stell Andersen, pianist. All concerts begin at 8:30 P. M., unless otherwise noted.

Passacaglia and Fugue in C minor ....Bach-Respighi
Piano Concerto in D, K. 537......Mozart
Suite from Der Rosenkavalier.....Strauss
Prelude and Love Death from Tristan and Isolde ....Wagner
Fantasie Pastorale, for piano and orchestra ....Milhaud

TUESDAY. Conductor, Monteux; Maxim Schapiro, pianist.

Roman Carnival Overture.........Berlioz
Symphony in D minor.............Franck
Alborada del Gracioso............ Ravel
Nuages and Fetes.................Debussy
Symphony on a French Mountain Air for piano and orchestra.........D'Indy

WEDNESDAY, all-Tchaikovsky program. Conductor, Alexander Smallens; Ossy Renardy, violinist.

Music from the ballet, The Sleeping Beauty; Symphony No. 4; Violin Concerto.

THURSDAY, all-Gershwin. Conductor, Smallens; Oscar Levant, pianist.

Strike Up the Band; Piano Concerto; An American in Paris; Excerpts from Porgy and Bess (Symphonic Picture arranged by Bennett); Rhapsody in Blue.

SATURDAY. Conductor, Alfredo Antonini; Herva Nelli, soprano; Jan Peerce, tenor; Frank Guarrera, baritone; The Collegiate Chorale.

Feste e pane; Pescator, affonda l'esca from La Gioconda..............Ponchielli
Lamento di Federico from L'Arlesiana ....Cilea
La donna e mobile from Rigoletto; Canzone del Salce and Ave Maria from Otello ....Verdi
Overture to Le Maschere........Mascagni
Excerpts from Tosca..............Puccini
Rataplan, from The Daughter of the Regiment ....Donizetti
Overture to La Cenerentola........Rossini
Duet from Fedora...............Giordano
Largo al Factotum, from the Barber of Seville ....Rossini
Hymn of the Nations...............Verdi

GUGGENHEIM MEMORIAL CONCERTS

GOLDMAN BAND

TONIGHT, Central Park. All concerts begin at 8:30 P. M., unless otherwise noted.

Overture, Force of Destiny; Excerpts from La Traviata and Aida; Overture, Joan of Arc ....Verdi
Polovetsian Dances ....Borodin
Eili, Eili ....Shallitt
First Hungarian Rhapsody.......... Liszt
Kol Nidrei ....Bruch
Dance Caprice .... Grieg
March, On the Hudson..........Goldman

MONDAY, Central Park.

Occident and Orient ....Saint-Saens
Overture, Beatrice and Benedict...Berlioz
Allegretto Moderato from Psyche and Eros ....Franck
Suite francaise ....Milhaud
Excerpts from Carmen..............Bizet
Overture, Mignon ....Thomas

WEDNESDAY, Central Park.

Marche Militaire, Ave Maria; Praise of Tears; Moment Musical; Symphony in B minor (Unfinished) ....Schubert
Overture, Italian In Algiers.......Rossini
Suite, Royce Hall .... Willan
Tanz Intermezzo .... Sibelius
March, Abraham Lincoln ....Goldman
Reminiscences of Ireland..........Godfrey

THURSDAY, Prospect Park.

March of the Peers; Excerpts from Iolanthe .... Sullivan
Overture, Beautiful Galathea...von Suppe
Popular Melodies ....Herbert
Excerpts from The Grand Duchess ....Offenbach
Oh! Promise Me from Robin Hood ....DeKoven
Excerpts from The Merry Widow....Lehar
The Bride Elect; El Capitan........Sousa
Excerpts from Die Fledermaus.....Strauss

FRIDAY, Central Park.

Repeating Thursday's program.

SATURDAY. Prospect Park.

Grand March, International Accord; Concert Waltz ....Goldman
Overture, Romeo and Juliet...Tchaikovsky
Ave Maria ....Schubert
Friendship Polka ....Franko
Russian Sailor's Dance.............Gliere
Waltzes; Excerpts from Die Fledermaus ....Strauss

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PUNCH OPERA

Cherry Lane Theatre

WEDNESDAY, George Antheil's Volpone. Performances nightly through next Sunday. Moore, Victoria; Myers, Falk, Pierce, Roussin, Thompson, Hart, Miller. Conductor, Wilder.

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WEDNESDAY, 7:45 P. M., La Traviata.

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AMATO OPERA THEATRE

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FRIDAY AND SATURDAY, 8:30 P. M., La Traviata. Admission free; reservations in advance.

SALMAGGI OPERA

Randalls Island Stadium

SATURDAY, 8:45 P. M., Carmen. Bredford, Andriello, Caminita, Wold; Eckard, Green, Salvadore, Estrow, Rossi. Conductor, Leide

OTHER EVENTS

TODAY

MIRIAM BURTON, soprano, Carl Fischer Hall, 8:30 P. M.

TANGLEWOOD CONCERTS

Theatre-Concert Hall

Lenox, Mass.

TODAY, 2:30 P. M. Boston Symphony Orchestra conducted by Charles Munch. Sara Mae Endich, soprano; Betty Allen, alto; John McCollum, tenor; Mac Morgan, bass; Doriot Anthony, flutist.

Cantata No. 28; Suite No. 2 in B minor for flute and strings; Suite No. 3 in D ....Bach

SATURDAY, 8:30 P. M. Conductor, Munch. Isaac Stern, violinist.

Divertimento in D, for strings; Violin Concerto in G; Serenade for Thirteen Winds; Prague Symphony ....Mozart

NEXT SUNDAY, 2:30 P. M. Conductor, Munch, Isaac Stern, violinist; Joseph De Pasquale, violist.

Overture to The Marriage of Figaro; Sinfonia Concertante (K. 364); Eine kleine Nachtmusik; Jupiter Symphony ....Mozart

J. Abresch

Herva Nelli, soprano soloist at Stadium Saturday.

Sara Mae Endich, soprano, sings at Tanglewood today.

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NEW YORK, N. Y.
HERALD TRIBUNE

JUL 12 1953

MUSIC THIS WEEK

Stadium Concerts

Stadium Symphony Orchestra, Lewisohn Stadium, Convent and Amsterdam Aves., 136th and 138th Sts.

Monday, 8:30. Conductor, Pierre Monteux; soloist, Stell Andersen, pianist. Passacaglia and Fugue in C minor, Bach-Respighi; Concerto in D major, for Piano and Orchestra, K. 537 ("Coronation"), Mozart; Suite from "Der Rosenkavalier," Strauss; Prelude and Love-Death from "Tristan and Isolde," Wagner; Fantasie Pastorale, for Piano and Orchestra (first N. Y. performance), Milhaud. (In case of rain, this program will be played the next clear night.)

Tuesday, 8:30. Conductor, Pierre Monteux; soloist, Maxim Schapiro, pianist. "Roman Carnival" Overture, Berlioz; Symphony in D minor, Franck; Alborada del Gracioso, Ravel; Nuages and Fetes, Debussy; Symphony on a French Mountain Air for Piano and Orchestra, D'Indy.

Wednesday, 8:30. Conductor, Alexander Smallens; soloist, Ossy Renardy, violinist. Music from the Ballet, "The Sleeping Beauty"; Symphony No. 4 in F minor, Op. 36; Concerto in D major for Violin and Orchestra, Op. 35, Tchaikovsky.

Thursday, 8:30. Conductor, Alexander Smallens; Oscar Levant, pianist. Strike Up the Band; Concerto for Piano and Orchestra; "Porgy and Bess" (arr. Bennett); Rhapsody in Blue, Gershwin. (In case of rain, this program will be played the next night.)

Saturday, 8:30. Conductor, Alfredo Antonini; soloists, Herva Nelli, soprano; Jan Peerce, tenor; Frank Guarrera, baritone; the Collegiate Chorale. Feste e Pane; Barcarola; Pescator, affonda l'esca, from "La Gioconda," Ponchelli; Lamento di Federico, from "L'Arlesiana," Cilea; "La Donna e Mobile, from "Rigoletto"; Canzone del Salce; Ave Maria, Verdi; Overture to "Le Maschere," Mascagni; Recondite Armonia; Duet from Act I; Vissi d'Arte; Te Deum, Puccini; Rataplan, from "The Daughter of the Regiment," Donizetti; Duet from "Fedora," Giordano; Largo al Factotum, from "The Barber of Seville," Rossini; Hymn to the Nations (first N. Y. performance), Verdi. (In case of rain, this program will be played the next night.)

Guggenheim Concerts

Goldman Band, Edwin Franko Goldman, conductor; Central and Prospect Parks.

Today, Central Park, 8:30. Overture, Force of Destiny; Excerpts, La Traviata; Overture, Joan of Arc; Excerpts, Aida, Verdi; Polovetzian Dances, Borodin; Eili, Eili (James Burke, cornetist), Shallitt; First Hungarian Rhapsody, Liszt; Kol Nidrei, Bruch; Dance Caprice, Grieg; March, On the Hudson, Goldman.

Monday, Central Park, 8:30. March, Occident and Orient, Saint-Saens; Overture, Beatrice and Benedict, Berlioz; Allegretto Moderato from Psyche and Eros, Franck; Suite Francasie, Milhaud; Excerpts, Carmen, Bizet; Overture, Mignon, Thomas; Fantasie, The Carnival of Venice (James Burke, cornetist), Arban; Bolero, Ravel; Farandole, from L'Arlesienne Suite II, Bizet; Overture, Orpheus, Offenbach.

Wednesday, Central Park, 8:30. Marche Militaire; Ave Maria; Praise of Tears; Moment Musicale; Symphony in B minor (Unfinished), Schubert; Overture, Italian in Algiers; Suite, Royce Hall, Willan; Overture, "L'Italiana in Algeri," Rossini; Tanz Intermezzo, Sibelius; March, Abraham Lincoln, Goldman; Reminiscences of Ireland, Godfrey.

Thursday, Prospect Park, 8:30. March of the Peers, Sullivan; Overture, Beautiful Galathea, von Suppe; Excerpts, Iolanthe, Sullivan; Popular Melodies, Herbert; Excerpts, The Grand Duchesss, Offenbach; Oh! Promie Me from Robin Hood (James Burke, cornetist), DeKoven; Excerpt, from The Merry Widow, Lehar; March, The Bride Elect; March, El Capitan, Sousa; Excerpts, Die Fledermaus, Strauss.

Friday, Central Park, 8:30. March of the Peers, Sullivan; Overture, Beautiful Galathea, von Suppe; Excerpts, Iolanthe, Sullivan; Popular Melodies, Herbert; Excerpts, The Grand Duches, Offenbach; Oh! Promise Me from Robin Hood (James Burke, cornetist), DeKoven; Excerpt, from the Merry Widow, Lehar; March, The Bride Elect; March, El Capitan, Sousa; Excerpts, Die Fledermaus, Strauss.

Saturday, Prospect Park, 8:30. Grand March, International Accord, Goldman; Overture, Romeo and Juliet, Tchaikovsky; Concert Waltz (James Burke, cornetist), Goldman; Ave Maria, Schubert; Friendship Polka, Franko; Russian Sailor's Dance, Gliere; Waltz, Wine, Women and Song; Waltz, Acceleration; Waltz, Love Songs; Waltz, The Beautiful Blue Danube; Excerpts, Die Fledermaus, Strauss.

Other Concerts

Miriam Burton, soprano; Carl Fischer Hall, today, 8:30.

Accompanist, Kelley Wyatt. Songs by Bach, Durante, Handel-Bibb, [illegible] Charpentier, Debussy, [illegible] Coleridge-Taylor, Johnson, [illegible]

Marilyn Mason, organist, and Paul Doktor, violinist; St. P[illegible] Chapel, Columbia [illegible], Tuesday, noon.

Works by Bach, [illegible] Vitali, Haines.

Helen Lanier, soprano, and Howard Coombs, pianist; [illegible] Museum, today, [illegible]

Accompanist, [illegible] strumental [illegible] de Fontenailles, [illegible] Dowell, Carpenter, [illegible] Albeniz, Strauss-D[illegible]

Corliss Arnold, organist, [illegible] Chapel, Columbia [illegible] Thursday, noon.

Works by Handel, Bach, [illegible] Hindemith, Langlais.

Community Civic Opera Company, Educational Alliance, 197 E. Broadway, Gounod's "Faust," Monday, 8:30.

New York Public Library Record Concerts, Bryant Park.

Monday, noon. Overture, The Barber of Seville; Rossini; [illegible] B flat; No. 3 in G minor, [illegible] Handel; Ma mere l'Oye, Ravel; [illegible] Op. 72, Act I, [illegible] Beethoven; Symphony No. [illegible] Prokoviev; The Fire Bird Suite, Stravinsky.

Tuesday, noon. [illegible] Op. 55 ("Eroica"), Beethoven; [illegible] Ein deutsches Requiem [illegible] Ballet Allegory, Le baiser de la fée, Stravinsky.

Wednesday, noon. [illegible] No. 4, Op. 90 ("Italian"), [illegible] land Sketches, [illegible] messe de Notre Dame, [illegible] Romeo and [illegible] Tchaikovsk[illegible]

Thursday, [illegible] Selections [illegible] kovsky; [illegible] burg Concert[illegible] Suite, [illegible] Dorati.

Friday, noon. [illegible] 60. Prokofiev; [illegible] violin and orchestra, [illegible] Saengers [illegible] Symphony, [illegible] Mozart.

Opera

Salmaggi Opera, [illegible] dium, Randalls [illegible] "Carmen," [illegible]

Lemonade Opera, [illegible] Mozart's "[illegible] through S[illegible]

Franchetti's [illegible] Garden, [illegible] Westport, [illegible]

Amato Opera Theatre, [illegible] St., Verdi [illegible] and Sat[illegible] by [illegible] 7-2844

Greater New York Opera Company, Master [illegible] side Drive [illegible] "La Traviata," [illegible]

La Puma Opera Workshop [illegible] munity [illegible] W. 89th St., "Traviata," Wednesday, [illegible]

Berkshire Festival

Boston Symphony Orchestra, Charles Munch, [illegible] Tanglewood, Lenox, [illegible]

Wednesday, [illegible] Valenti, [illegible] Daniel Saidenberg, [illegible] mann, Scarlatti [illegible]

Saturday, 8:30. [illegible] mento in D [illegible] concerto for Violin [illegible] Stern; Serenade [illegible] Winds, K. 361; Symphony [illegible] Prague, K. 504

Sunday, July 19, 2:30. [illegible] pro- gram: Overture [illegible] Marriage of Figaro; Sinfonia Concertante for Violin and Viola, K. 364, [illegible] Isaac Stern and Joseph De Pasquale; Eine Kleine Nachtmusik, K. 525; Symphony in D major ("Jupiter"), K. 551.

Second Mozart Concert At Lenox This Afternoon

Isaac Stern and Joseph de Pasquale Soloists in Sinfonia Concertante at Tanglewood; Opera Scenes Tuesday, Sonata Recital Wednesday

Lenox, July 18 — The Berkshire Festival concert in the Theater-Concert Hall at Tanglewood tomorrow afternoon at 2.30 p. m. will be devoted to the works of Mozart. Charles Munch will lead members of the Boston Symphony Orchestra, with Isaac Stern, violinist, teaming with Joseph de Pasquale, violist of the orchestra, in the Sinfonia Concertante, for violin and viola (K. 364).

The Sunday afternoon program also includes the overture to "The Mariage of Figaro," "Eine Kleine Nachtmusik" (K. 525) and the symphony in D major ("Jupiter") (K. 551).

Ruth Posselt Soloist

Through the generosity of Mrs. Elizabeth Sprague Coolidge, a sonata recital will be given on Wednesday evening by Ruth Posselt, violinist, and Gary Graffman, pianist. Miss Posselt is a member of the faculty of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in connection with the berkshire festival. The program will include music of Hindemith, Faure, Bach and Prokofieff.

The first evening of opera scenes will be given by students of Department IV of the Berkshire Music Center on Tuesday evening and the first choir concert by the students of Department II on Thursday evening. The Sunday morning chamber music of Department I students tomorrow and the composers' forum the same evening by Department III students, will be held as usual. Friends of the Berkshire Music Center who make a voluntary contribution to its support are invited to the Mrs. Coolidge concert and to the school performances.

The music of Haydn will be played next Saturday evening at 8.30 p. m. and works of Richard Strauss, Ravel, Prokofieff, Milhaud and Lukas Foss will be performed next Sunday afternoon at 2.30 p. m., in the Theater-Concert Hall. These will be the orchestra's last concerts in the 1152-seat theater, and the following week the major Festival concerts will commence in the 6000-seat Music shed.

First Broadcast

The July 26 concert will be the first of four Sunday afternoon festival performances to be broadcast nationally by CBS Radio from Tanglewood, as the only American event in the network's "World Music Festivals" program, which includes highlights from seven European summer festivals. The first portion of the program Tanglewood audiences will hear, from 2.30 to 4 p. m. EDT, will be heard on the air, with James Fassett, CBS, radio director of music, as commentator.

A feature of the week end will be the New England premiere of Lukas Foss' "A Parable of Death," which was commissioned for Vera Zorina by the Louisville Orchestra last season, which the composer will conduct with Miss Zorina as narrator, John McCollum as tenor soloist and the festival chorus of Berkshire Music Center students participating. The cantata had its premiere in Louisville last March, and has since been heard in New York in April and at the Ojai Festival, California, in May.

The text is translated by Anthony Hecht from "Stories of God" by the Austrian writer Rainer Maria Rilke. Miss Zorina, who has appeared in Max Reinhardt productions in Berlin, in ballet in London with Anton Dolin and in America with the Ballet Russe de Monte Carlo, in many films, and on Broadway in "I Married an Angel," "Louisiana Purchase" and "The Tempest," will make her first appearance at Tanglewood. She has narrated Honegger's "Jeanne d'Arc au bucher" with the Boston and other orchestras.

Three Novelties

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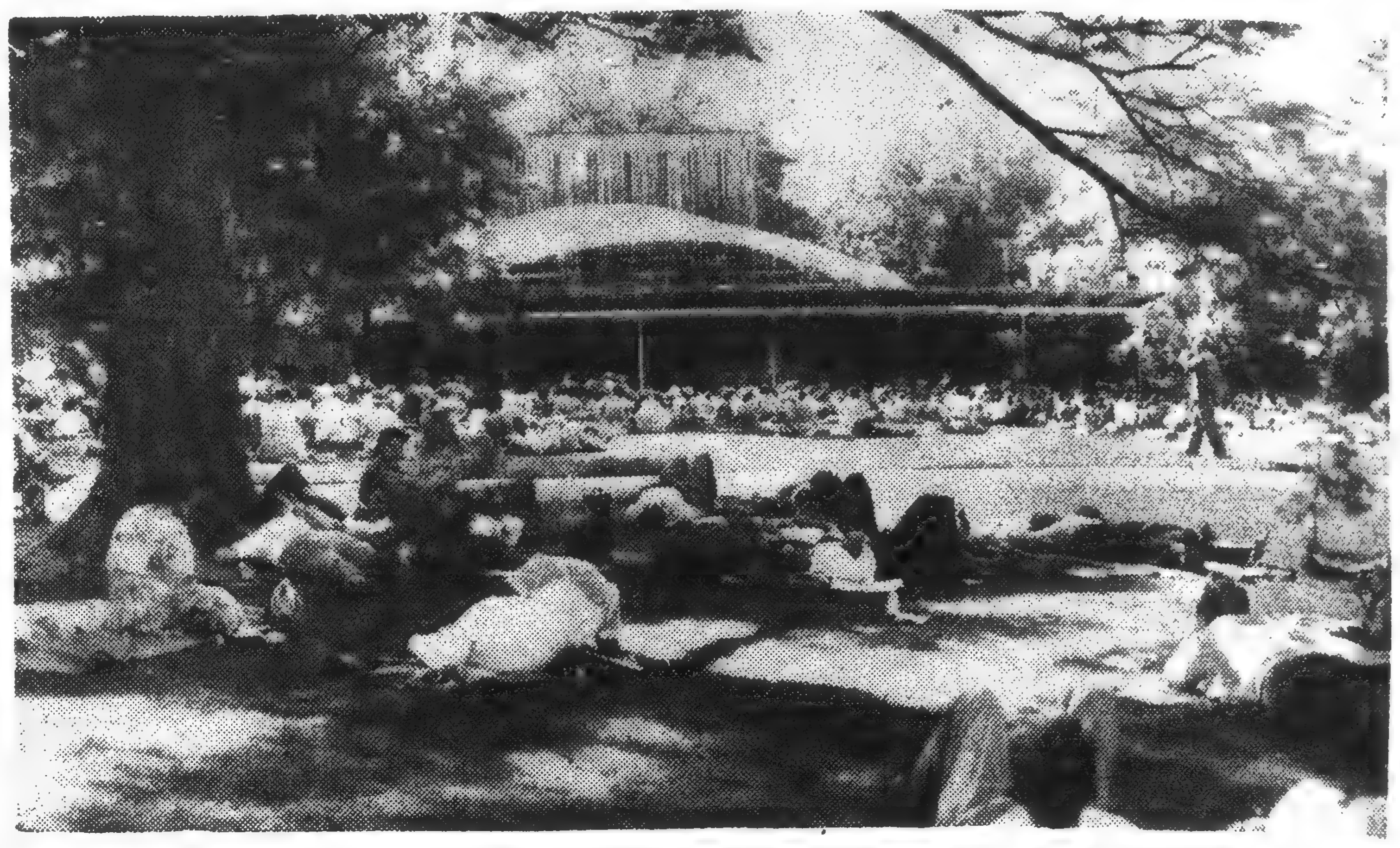

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Piano Concerto in D, K. 537	Mozart
Suite from Der Rosenkavalier	Strauss
Prelude and Love Death from Tristan and Isolde	Wagner
Fantasie Pastorale, for piano and orchestra	Milhaud

TUESDAY, Conductor, Monteux; Maxim Schapiro, pianist.

Roman Carnival Overture	Berlioz
Symphony in D minor	Franck
Alborada del Gracioso	Ravel
Nuages and Fetes	Debussy
Symphony on a French Mountain Air for piano and orchestra	D'Indy

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Music from the ballet, The Sleeping Beauty; Symphony No. 4; Violin Concerto.

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Strike Up the Band; Piano Concerto; An American in Paris; Excerpts from Porgy and Bess (Symphonic Picture arranged by Bennett); Rhapsody in Blue.

SATURDAY, Conductor, Alfredo Antonini; Herva Nelli, soprano; Jan Peerce, tenor; Frank Guarrera, baritone; The Collegiate Chorale.

Feste e pane; Pescator, affonda l'esca from La Gioconda	Ponchielli
Lamento di Federico from L'Arlesiana	Cilea
La donna e mobile from Rigoletto; Canzone del Salce and Ave Maria from Otello	Verdi
Overture to Le Maschere	Mascagni
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Hymn of the Nations	Verdi

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Polovetsian Dances	Borodin
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First Hungarian Rhapsody	Liszt
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Suite, Royce Hall	Willan
Tanz Intermezzo	Sibelius
March, Abraham Lincoln	Goldman
Reminiscences of Ireland	Godfrey

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March of the Peers; Excerpts from Iolanthe	Sullivan
Overture, Beautiful Galathea	von Suppe
Popular Melodies	Herbert
Excerpts from The Grand Duchess	Offenbach
Oh! Promise Me, from Robin Hood	DeKoven
Excerpts from The Merry Widow	Lehar
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Grand March, International Accord; Concert Waltz	Goldman
Overture, Romeo and Juliet	Tchaikovsky
Ave Maria	Schubert
Friendship Polka	Franko
Russian Sailor's Dance	Gliere
Waltzes: Excerpts from Die Fledermaus	Strauss

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Cantata No. 28; Suite No. 2 in B minor for flute and strings; Suite No. 3 in D	Bach

SATURDAY, 8:30 P. M. Conductor, Munch. Isaac Stern, violinist.

Divertimento in D, for strings; Violin Concerto in G; Serenade for Thirteen Winds; Prague Symphony	Mozart

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Overture to The Marriage of Figaro; Sinfonia Concertante (K. 364); Eine kleine Nachtmusik; Jupiter Symphony	Mozart

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Stadium Symphony Orchestra, Lewisohn Stadium, Convent and Amsterdam Aves., 136th and 138th Sts.

Monday, 8:30. Conductor, Pierre Monteux; soloist, Stell Andersen, pianist. Passacaglia and Fugue in C minor, Bach-Respighi; Concerto in D major, for Piano and Orchestra, K. 537 ("Coronation"), Mozart; Suite from "Der Rosenkavalier," Strauss; Prelude and Love-Death from "Tristan and Isolde," Wagner; Fantasie Pastorale, for Piano and Orchestra (first N. Y. performance), Milhaud. (In case of rain, this program will be played the next clear night.)

Tuesday, 8:30. Conductor, Pierre Monteux; soloist, Maxim Schapiro, pianist. "Roman Carnival" Overture, Berlioz; Symphony in D minor, Franck; Alborada del Gracioso, Ravel; Nuages and Fetes, Debussy; Symphony on a French Mountain Air for Piano and Orchestra, D'Indy.

Wednesday, 8:30. Conductor, Alexander Smallens; soloist, Ossy Renardy, violinist. Music from the Ballet, "The Sleeping Beauty"; Symphony No. 4 in F minor, Op. 36; Concerto in D major for Violin and Orchestra, Op. 35, Tchaikovsky.

Thursday, 8:30. Conductor, Alexander Smallens; Oscar Levant, pianist. Strike Up the Band; Concerto for Piano and Orchestra; "Porgy and Bess" (arr. Bennett); Rhapsody in Blue, Gershwin. (In case of rain, this program will be played the next night.)

Saturday, 8:30. Conductor, Alfredo Antonini; soloists, Herva Nelli, soprano; Jan Peerce, tenor; Frank Guarrera, baritone; the Collegiate Chorale. Feste e Pane; Barcarola; Pescator, affonda l'esca, from "La Gioconda," Ponchelli; Lamento di Federico, from "L'Arlesiana," Cilea; "La Donna e Mobile, from "Rigoletto"; Canzone del Salce; Ave Maria, Verdi; Overture to "Le Maschere," Mascagni; Recondite Armonia; Duet from Act I; Vissi d'Arte; Te Deum, Puccini; Rataplan, from "The Daughter of the Regiment," Donizetti; Duet from "Fedora," Giordano; Largo al Factotum, from "The Barber of Seville," Rossini; Hymn to the Nations (first N. Y. performance), Verdi. (In case of rain, this program will be played the next night.)

Guggenheim Concerts

Goldman Band, Edwin Franko Goldman, conductor; Central and Prospect Parks.

Today, Central Park, 8:30. Overture, Force of Destiny; Excerpts, La Traviata; Overture, Joan of Arc; Excerpts, Aida, Verdi; Polovetzian Dances, Borodin; Eili, Eili (James Burke, cornetist), Shallitt; First Hungarian Rhapsody, Liszt; Kol Nidrei, Bruch; Dance Caprice, Grieg; March, On the Hudson, Goldman.

Monday, Central Park, 8:30. March, Occident and Orient, Saint-Saens; Overture, Beatrice and Benedict, Berlioz; Allegretto Moderato from Psyche and Eros, Franck; Suite Francasie, Milhaud; Excerpts, Carmen, Bizet; Overture, Mignon, Thomas; Fantasie, The Carnival of Venice (James Burke, cornetist), Arban; Bolero, Ravel; Farandole, from L'Arlestenne Suite II, Bizet; Overture, Orpheus, Offenbach.

Wednesday, Central Park, 8:30. Marche Militaire; Ave Maria; Praise of Tears; Moment Musicale; Symphony in B minor (Unfinished), Schubert; Overture, Italian in Algiers; Suite, Royce Hall, Willan; Overture, "L'Italiana in Algeri," Rossini; Tanz Intermezzo, Sibelius; March, Abraham Lincoln, Goldman; Reminiscences of Ireland, Godfrey.

Thursday, Prospect Park, 8:30. March of the Peers, Sullivan; Overture, Beautiful Galathea, von Suppe; Excerpts, Iolanthe, Sullivan; Popular Melodies, Herbert; Excerpts, The Grand Duchesss, Offenbach; Oh! Promie Me from Robin Hood (James Burke, cornetist), DeKoven; Excerpt, from The Merry Widow, Lehar; March, The Bride Elect; March, El Capitan, Sousa; Excerpts, Die Fledermaus, Strauss.

Friday, Central Park, 8:30. March of the Peers, Sullivan; Overture, Beautiful Galathea, von Suppe; Excerpts, Iolanthe, Sullivan; Popular Melodies, Herbert; Excerpts, The Grand Duches, Offenbach; Oh! Promise Me from Robin Hood (James Burke, cornetist), DeKoven; Excerpt, from the Merry Widow, Lehar; March, The Bride Elect; March, El Capitan, Sousa; Excerpts, Die Fledermaus, Strauss.

Saturday, Prospect Park, 8:30. Grand March, International Accord, Goldman; Overture, Romeo and Juliet, Tchaikovsky; Concert Waltz (James Burke, cornetist), Goldman; Ave Maria, Schubert; Friendship Polka, Franko; Russian Sailor's Dance, Gliere; Waltz, Wine, Women and Song; Waltz, Acceleration; Waltz, Love Songs; Waltz, The Beautiful Blue Danube; Excerpts, Die Fledermaus, Strauss.

Other Concerts

Miriam Burton, soprano; Carl Fischer Hall, today, 8:30.

Accompanist, Kelley Wyatt. Songs by Bach, Durante, Handel-Bibb, Brahms, Wolf, Charpentier, Debussy, Rachmaninoff, Coleridge-Taylor, Johnson, Boatner, Dett.

Marilyn Mason, organist, and **Paul Doktor,** violinist; St. Paul's Chapel, Columbia University, Tuesday, noon.

Works by Bach, Tartini, Handel, Hoe[illegible], Vitali, Haines.

Helen Lanier, soprano; and **Howard Coombs,** pianist; Brooklyn Museum, today, 2.

Accompanist, Sarah Knight. Vocal and instrumental music by Scarlatti, [illegible] de Fontenailles, Paladilhe, [illegible], MacDowell, Carpenter, Chausson, Gilles, Falla, Albeniz, Strauss-Dohnanyi.

Corliss Arnold, organist; St. Paul's Chapel, Columbia University, Thursday, noon.

Works by Handel, Bach, Franck, Hindemith, Langlais.

Community Civic Opera Company, Educational Alliance, 197 E Broadway, Gounod's "Faust," Monday, 8:30.

New York Public Library Record Concerts, Bryant Park.

Monday, noon. Overture, The Barber of Seville; Rossini; Concertos No. [illegible] in B flat; No. 3 in G minor for oboe and strings, Handel; Ma mere l'Oye, Ravel; Fidelio, Op. 72, Act I, Mir ist so wunderbar, Beethoven; Symphony No. 7, Op. [illegible], Prokoviev; The Fire Bird Suite, Stravinsky.

Tuesday, noon. Symphony No. 3 in E flat, Op. 55 ("Eroica"), Beethoven; Excerpts, Ein deutsches Requiem, Op. [illegible], Brahms; Ballet Allegory, Le baiser de la fee, Stravinsky.

Wednesday, noon. Symphony No. 4 [illegible], Op. 90 ("Italian"), Mendelssohn; [illegible] land Sketches, Op. [illegible], MacDowell; [illegible] messe de Notre Dame, [illegible]; Romeo and Juliet, [illegible], Tchaikovsky.

Thursday, noon. [illegible] Selections, The [illegible], Tchaikovsky; Quartet No. 4 [illegible] burg Concerto No. [illegible] Suite, Helen [illegible] Dorati.

Friday, noon. [illegible] 60, Prokoviev; C[illegible] violin and orchestra, [illegible] Saengers, Der Rosenkavalier [illegible] Symphony, Wagenaar, M[illegible] K. [illegible] Mozart.

Opera

Salmaggi Opera, [illegible] dium, Randalls [illegible] "Carmen," Saturday [illegible]

Lemonade Opera, [illegible] Mozart's "Don [illegible] through Sunday, 8 [illegible]

Franchetti's "The Lion," [illegible] Garden, White Barn [illegible] Westport, Conn., [illegible]

Amato Opera Theater, [illegible] Bleecker St., Verdi's "La Traviata," [illegible] and Saturday, 8 [illegible] by advance [illegible] GR 7-2844.)

Greater New York Opera Company, Master Institute [illegible] side Drive and 103d St. Verdi's "La Traviata," Thursday, 8 [illegible]

La Puma Opera Workshop, Community Center Auditorium, [illegible] W. 89th St. Verdi's "La Traviata," Wednesday, 7:[illegible]

Berkshire Festival

Boston Symphony Orchestra, Charles Munch, [illegible] Tanglewood, Lenox, Mass.

Wednesday, 8:30. B[illegible] Valenti, harpsichord; [illegible] Daniel Saidenberg, [illegible] mann, Scarlatti, [illegible]

Saturday, 8:30. M[illegible] Divertimento in D for Strings, K. [illegible]; Concerto for Violin in G, K. [illegible] (Isaac Stern); Serenade [illegible] Winds, K. 361; Symphony in D ("Prague"), K. 504.

Sunday, July 19, 10:00 [illegible] Mozart program: Overture to "The Marriage of Figaro"; Sinfonia Concertante for Violin and Viola, K. 364 (soloists, Isaac Stern and Joseph De Pasquale); Eine kleine Nachtmusik, K. 525; Symphony in D major ("Jupiter"), K. 551.

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Knickerbocker News July 15 albany

Cocky and Charming After 'a Wonderful 10 Years'

Genius at Work: Leonard Bernstein in Action at Tanglewood

LA FLECHE

...pink shirt, gray flannels ...rounded by a hundred-... energy.

...his hand he would halt ...group of young people ...would explain, and to the ...well pronounced):

...Bernstein. He was stand-... Tanglewood music shed. ...than 100 of the students He was rehearsing them

...was to develop in classical ...story fashion with the ...coming on a fall after-... 1943.

Bruno Walter, scheduled to conduct the New York Philharmonic that day, became suddenly ill. Mr. Bernstein was called in to replace him. He hit the home run with the bases loaded, won the game, received the plaudits of the pundits and became the fair-haired boy of music — one with solid accomplishment to carry him on his way.

...the plaudits made Mr. ...been cocky?

Cocky and Charming

...he is cocky all right. But he knows his business.

Does Mr. Bernstein know he ...charming and handsome?

...tainly he does. He uses ...with professional skill. But the charm isn't reserved ...those to whom he might ...inclined to ingratiate him-...

He uses it, rather, well sea-...soned with kindness. He is kind especially to those young stu-...dents at Tanglewood.

...Mr. Bernstein temper-...mental?

Husband and Father

He might be so at times. But ...at Tanglewood and at his summer home in Hillsdale he ...anything but that. And at ...Hillsdale home he showed himself not as the intense young conductor, but rather as the devoted husband, the loving father of nine-months old Jamie and the nice young man next door.

When he talks about music, Mr. Bernstein reveals his belief ...music in America is at one ...the same time most sophis-...ticated and still primitive.

...age and sophistication ...music in America," he says, ...our inheritance from Europe. (He was talking of the classical ...repertory.) But American ...or music composed by Americans, is still in its primi-...tive stage."

American Music

He believes there is much ...music being written in America today but he finds it ...not music that is being heard to any great extent in the con-...cert halls. He is even quick to ...that for the most part the public "doesn't give a damn" to ...it there.

"Our concert life is imitative of European musical culture," he says. "Our concert halls are a kind of museum, with the conductor as curator. He arranges the displays, explains them, lights them, makes them understandable to those present."

But still, for his part, Mr. ...stein makes every effort ...include modern music in the ...grams he conducts. Some-... he can include more than ...others.

To Conduct Symphony

He will be conducting the Boston Symphony in the Tan-...glewood shed concerts Aug. 8 and Aug. 15. The concert of Aug. 8 will be a memorial to Dr. Koussevitzky and will include works by Moussorgsky, Ravel and Mahler. On the later date he will conduct works of Sibelius, Chavez and Brahms.

The Sibelius Fourth Symphony, which he will conduct, he considers one of the composer's greatest works, but he views the composer himself as a relic, one might say, of the 19th Century musical culture.

But to return to his views on music in America.

If American composers are not going to write music for the concert hall, what then?

"They are going to write for the theater," Mr. Bernstein says. "The form will be of wider range by far than musical comedy, yet not in the traditional opera form, nor again in the form of Menotti whose "Amahl and the Night Visitors" was so widely seen on television."

And it is toward the theater that Mr. Bernstein looks for his musical development. The works will be something of the nature of his recently completed short opera, "Trouble in Tahiti."

Eyes Biblical Theme

"Maybe my next will be another short opera. Maybe it will have an American theme. But I am toying with a Biblical theme," he says.

Mr. Bernstein will be hard put to find time in the immediate future to bring that plan to fruition.

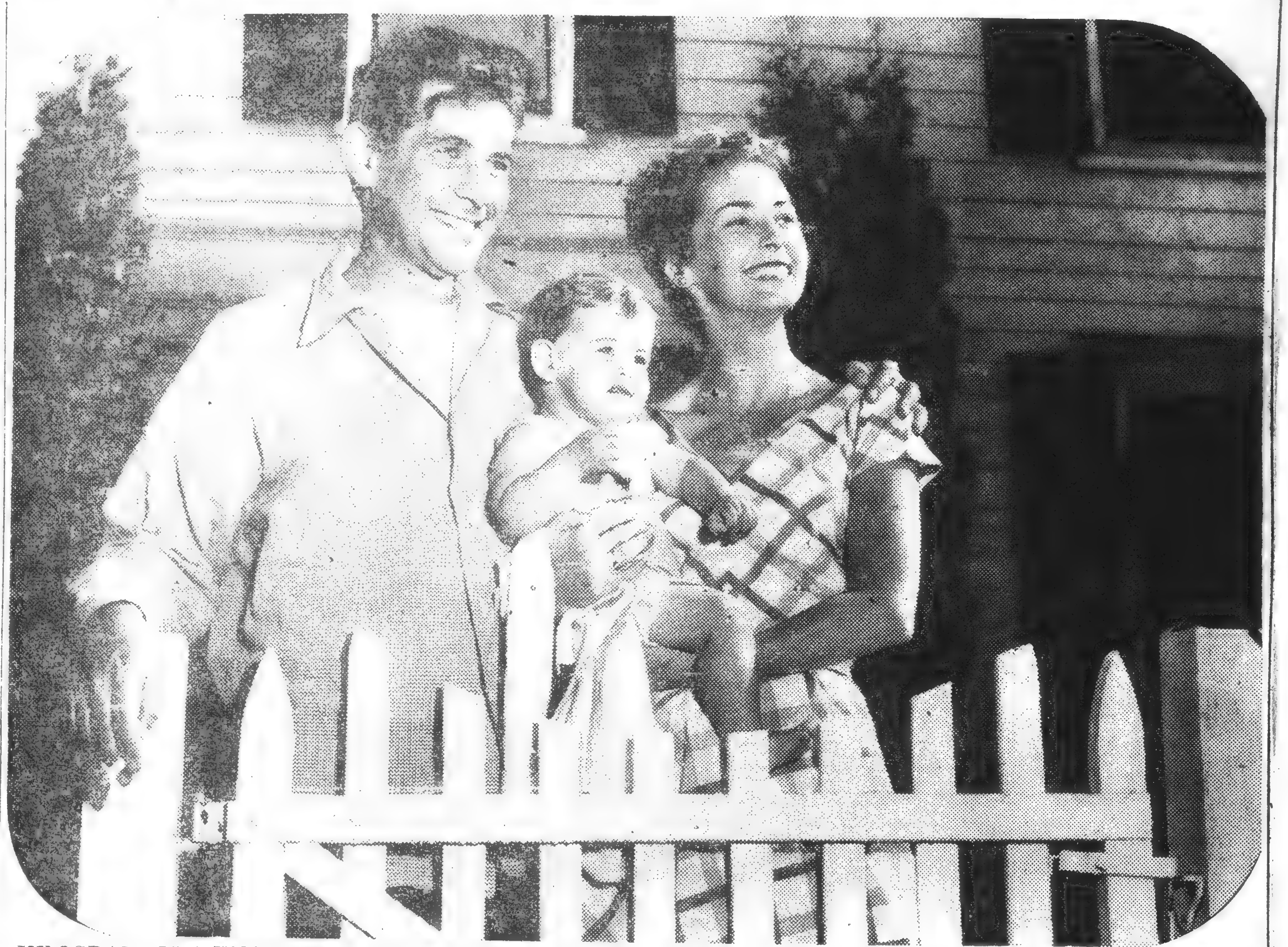
Having just completed writing the music or "Wonderful Town," and having conducted the Stadium Concerts in New York City, he is a bit weary. Now he is busy at Tanglewood. At the end of the summer he will fly first to Brazil to conduct.

"I've never conducted in Brazil," he says—(with just a trace of "but I've conducted most everywhere else" in his voice). From Brazil he will fly to Italy and Israel for musical chores in those two countries.

Beyond that, now that he is approaching the younger side of middle age, Mr. Bernstein is unsure. But he agrees with those who say that he is "spreading himself a bit thin."

But spread thin or not, Mr. Bernstein is still a young man of genius.

Almost equally to commend him is the fact that he is a "nice guy" as well.



HILLSDALE IS A WONDERFUL TOWN, TOO—Leonard Bernstein, the bright young man of music who does such things as conduct the world's leading symphonies, compose operas and write the music for Broadway hits (including the current "Wonderful Town"), appears to find Hillsdale in Columbia County a wonderful town, too. He is living in Hillsdale this summer with his wife and their nine-month-old daughter, Jamie, while he teaches at Tanglewood. Later in the season he will conduct the Boston Symphony there.

Photos by Bob Paley of The Knickerbocker News Staff

MEN OF MUSIC—George E. Judd, manager of the Boston Symphony, and Mr. Bernstein, discuss the progress of the student orchestra at Tanglewood which Mr. Bernstein has just put through its paces.

ONLY HENRY IS TEMPERAMENTAL.—Henry is the dachshund perched on Mr. Bernstein's chest. Henry likes to have his own way. Mr. Bernstein insists on his, but only when he is conducting. Jamie, Mr. Bernstein's daughter, keeps an eye on Henry, and Mr. Bernstein under her thumb.

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Knickerbocker News July 15 albany

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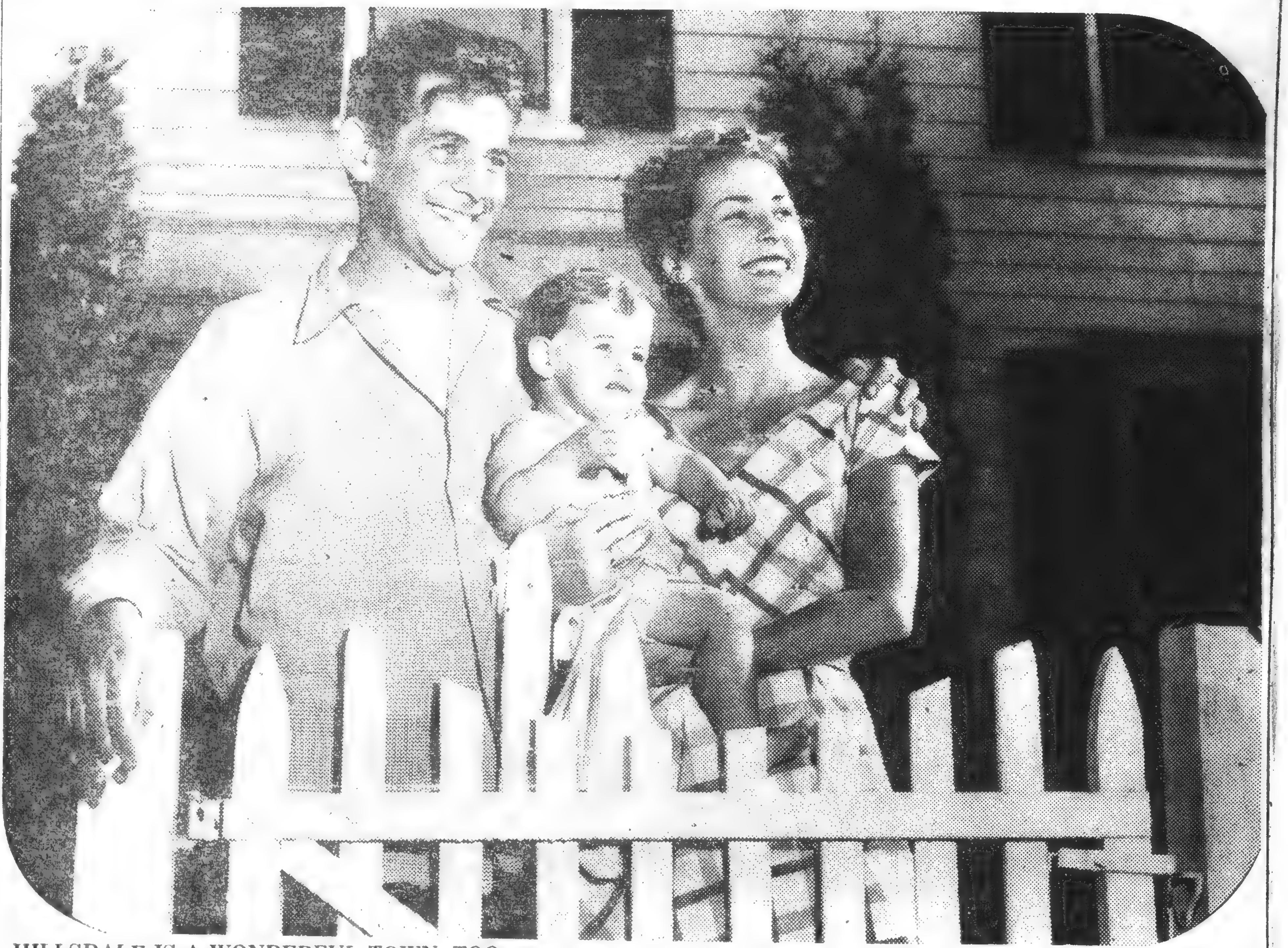

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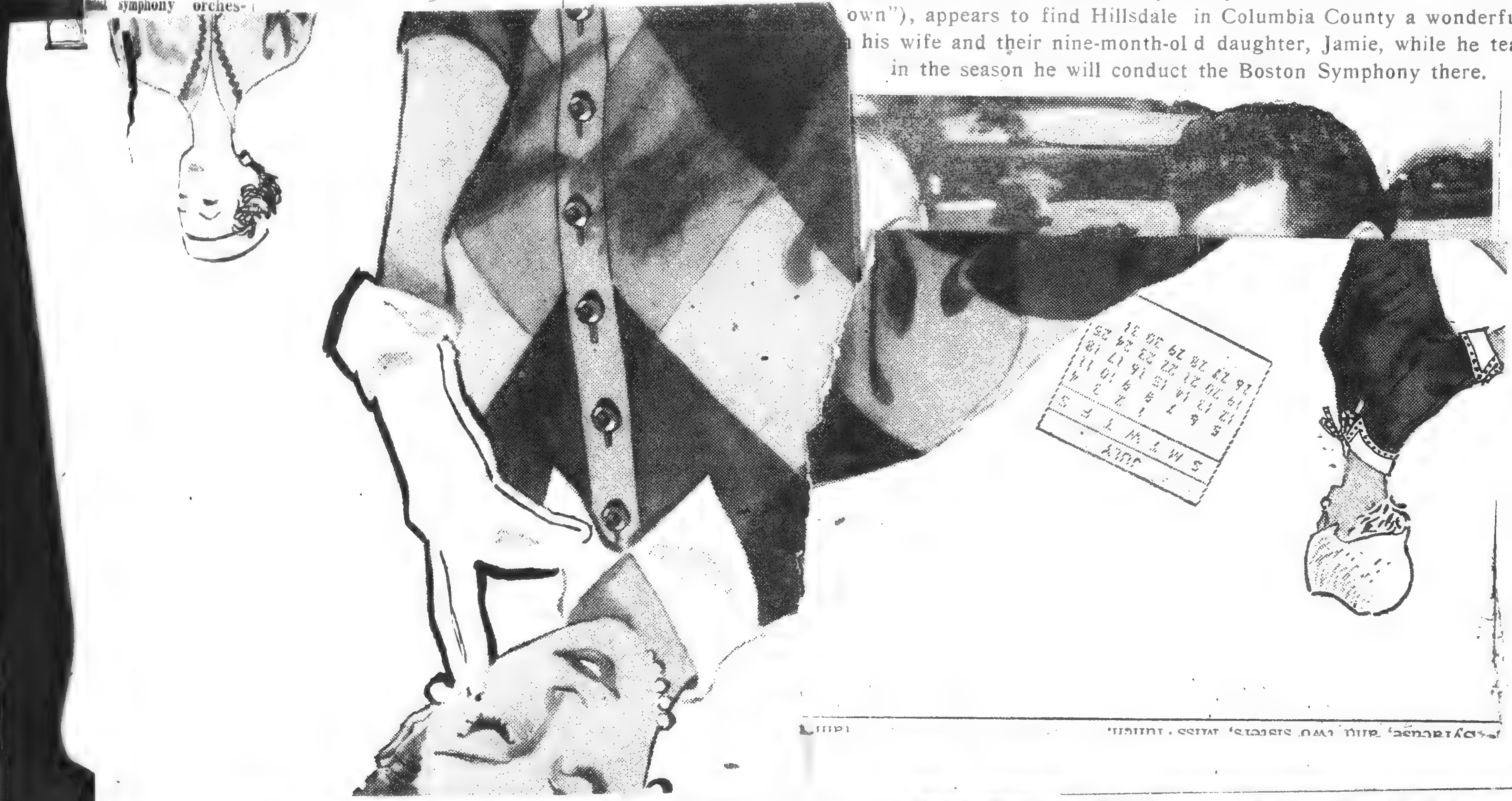

CLOWNING IT—Mr. Bernstein is usually pictured at a piano, perhaps playing one of his own works as soloist with a symphony orchestra. But at his summer home in Hillsdale he was tempted by this old foot-pedaled organ and let a tune peal forth. The piano that was to be delivered hadn't arrived.

ONLY HENRY IS TEMPERAMENTAL—Henry is the dachshund perched on Mr. Bernstein's chest. Henry likes to have his own way. Mr. Bernstein insists on his, but only when he is conducting. Jamie, Mr. Bernstein's daughter, keeps an eye on Henry, and Mr. Bernstein under her thumb.

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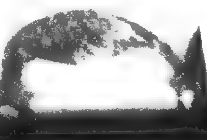
Salute From the Berkshires
To the Boston Symphony Orchestra

FOR the first time since its return from a triumphal tour of Europe, the Boston Symphony Orchestra will be at full strength at Thursday night's opening concert of the 1952 Berkshire Festival at Tanglewood. The evening will be in the nature of a Berkshire tribute to the orchestra which has brought fame, summer visitors and a wealth of fine music to the county. As its contribution to this pleasant event, The Eagle herewith presents the pictures and brief biographies of the men whose combined musicianship makes the Boston Symphony one of the world's great orchestras, if not the greatest.

Raymond Allard, principal bassoon. A native of Din-le-Noble, France, he studied at Douai Conservatory. After winning first prize at the Paris Conservatory in 1922 he joined the Boston Symphony Orchestra under Monteux. Teaching at the New England and Conservatories, he likes to fish, take pictures and practice carpentry.

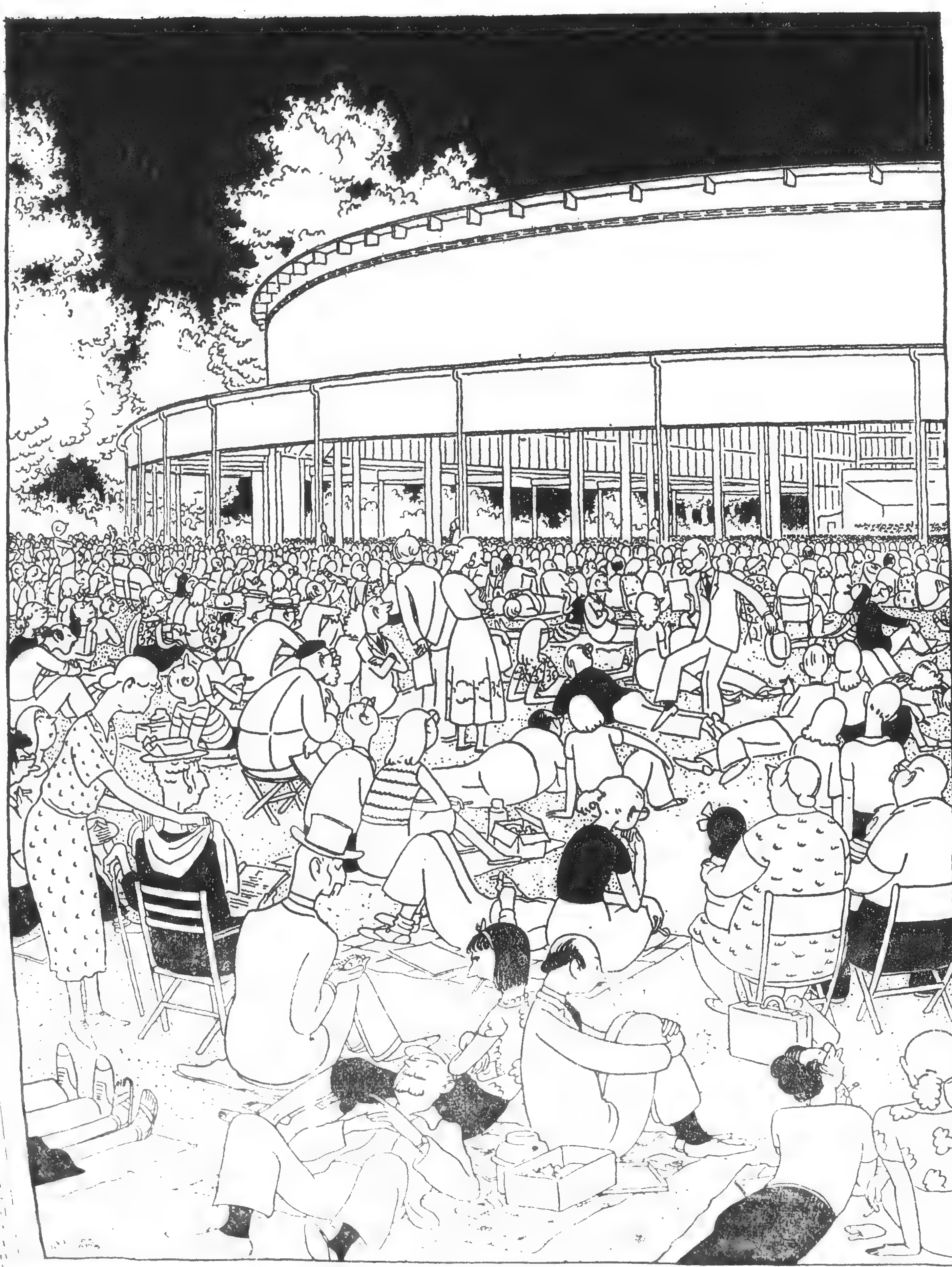
Louis Artieres, viola. Son of an opera singer in Lyon, France, he won the Paris Conservatory first prize in 1920. He played in the Colonne Orchestra for a year until he joined the BSO and the Longy School faculty. His hobbies are photography and fishing. Brought up in Paris, he went through the World War and received the croix de guerre at Verdun. He is known for his good nature.

Albert Yves Bernard, viola. After graduating with a law degree from Chaptal College in Paris, where he was born, he won first prize and first mention in viola at the Conservatory and a medal in solfeggio. Before he joined the BSO in 1925 he played in the Paris Opera Orchestra and the Oberdoerffer Quartet. When he isn't teaching, playing chamber music or the treble viol in the Boston Society of Ancient Instruments, he cooks and raises cacti.



John Barwicki, double bass. Born in Boston, he attended South Boston High School and the New England Conservatory, coming to the Berkshires with the [illegible] He likes to swim, ice skate, take pictures; to attend concerts, lectures and plays. He has a young son and daughter.

Stanley Benson, *first violin section. A native of Brockton, whose mother was an amateur violinist, he joined the BSO six years ago. He has played in the Zimbler Sinfonietta and taught privately. His hobby is the study of violins and bows, of which he has a fine collection. His violin, made by Jean Baptiste*



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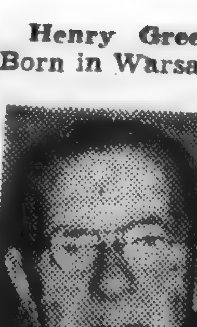
Concert at Tanglewood

Harold Farberman, percussion player. He was born in New York of a family who were musicians as far back as his great-grandparents in Europe. His father and brothers are also drummers. Granted a scholarship at the Juilliard School of Music, he became the young-

Theodore E. Brewster, bassoon. Born in Cleveland Heights, Ohio, he graduated from the New England Conservatory, studying with Ernst Panenka and Raymond Allard of the BSO, Dall Fields of Chicago, Simon Kovac of New York and Saul Schoenback of



Henry Greenberg, double bass. Born in Warsaw, Poland, his father was a band leader, his mother a pianist and four brothers professional musicians. He studied at the Warsaw Conservatory, where he was awarded an old Italian instrument as a prize. He has played with the

Paul Fedorovsky, first violin. He attended the Academy of Music in Vienna, high school in Russia and was two years at the University of Zurich, Switzerland. After earning a diploma at the Russian Conservatory he took a concert tour through Siberia, China and Japan, and joined the BSO in 1925. He teaches at the New England Conservatory, and plays pardessus de viol as a member of the Society of Ancient Instruments. He has a fine violin made by Carlo Antonio Testore.

Enrico E. Fabrizio, cello. Born in Boston, he studied there and in Europe and toured the United States and Canada at the age of 17 as soloist. A member of the St. Louis Symphony Orchestra when offered a position with the Philadelphia and Boston Orchestras in 1918, he chose the latter. He teaches at the Beaver Country Day School and concertizes. He owns a Roggieri made in 1671 and a Tourte bow, but plays a cello that he made himself in 1940.

Armando Ghitalla, trumpet. Born in Alpha, Ill., he studied at the Juilliard School of Music and played with the New York City Center Opera and Ballet Company, the RCA Orchestra and the Houston Symphony Orchestra. He joined the BSO last year. He is a favorite Pops performer. The hit of an end of season concert this spring was a stunt in which he and Roger Voisin dressed as old-time musicians.

Henri Girard, double bass. Born in France, he was a prize student [illegible] Orchestra who played under Monteux when he introduced Stravinsky's "The Rite of Spring" 39 years ago, he joined the BSO in 1920 when Monteux was conductor. He is a member of the Lake Placid Ensemble, the Flute Club Players and Arthur Fiedler's Symphonietta. His hobby is old books. He owns two double basses—a Sfretchner made in 1790 and a Tyrolian made in 1780.

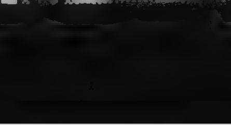
Ralph Gomberg, principal oboe. A Bostonian by birth, he has two sisters and three brothers who are

Einar Bech Hansen, first violin. Born in Copenhagen, he studied at Hamburg Conservatory under Max Fiedler on a full scholarship and in Berlin. He was concertmaster of the Bremen and Dresden Orchestras and made several tours through Sweden and Russia, joining the BSO in 1926. His outside interests are chess, Hindu philosophy, psychology and winter bathing. He owns a Guarnerius violin made in 1676.

Lucien Hansotte, trombone. A native of Liege, Belgium, of a musical family, he was educated in Geneva, Switzerland and won first prize at the National French Academy in 1914. He played with the Orchestra de la Suisse Romande in Geneva before joining the BSO in 1925. He has a son in military service. His trombone is a Stradivarius.

John Holmes, oboe. Born in Cleveland, he studied trumpet before switching to oboe. A graduate of Eastman School of Music, he attended the Berkshire Music Center in 1941 and 1942. He played with the orchestras of Oklahoma City, Kansas City, Buffalo, Washington, St. Louis, and Chautauqua, joining the BSO in 1946. Although he is not married, he likes to cook and do household repairs in addition to studying astronomy, for which he has made a telescope.

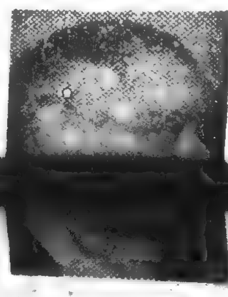
Ludwig Juht, double bass. Son of a trumpet soloist in a military band, he studied contra bass in Tartu, Estonia, and at the St. Petersburg Conservatory, and [illegible] He played with the Helsingfors (Finland) Symphony Orchestra, the Estonian Symphony Orchestra, the Estonia Opera and was professor at the Conservatory of Latvia. Joining the BSO in 1934, he teaches and concertizes, composes and writes in his spare time. He has an instrument made by Francesco Ruggeri of Cremona in 1679, which he bought from the Duke of Windsor in 1936.



Eugene Lehner, viola. A Hungarian, he studied composition with Kodaly and played in the Hubay, Kolisch and Stradivarius

Emil Kornsand, first violin. Educated in Berlin, he was for 13 years first violinist at the State Opera in Berlin and played first violin and viola in the Edwin Fisher Chamber Orchestra. He joined the BSO in 1939 under Koussevitzky. Since 1921 he has played in established string quartets. His hobbies are composing, painting and drawing. He has a Testori violin and an Albani viola.

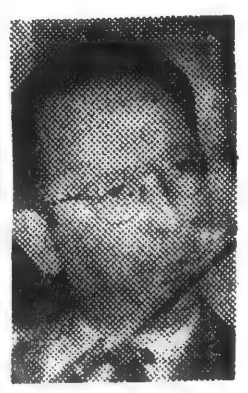
Jacobus Langendoen, cello. Of Dutch origin, he attended the Royal Conservatory of Music in The Hague. At the age of 16 he had began his study of the cello at Capetown, South Africa, and later with Izak Mossell in Amsterdam. He was first cellist of the Royal Opera at The Hague for three years, joining the BSO in 1920. First cellist in the Pops Orchestra, he composes music for chamber groups and cello. His hobbies are caricature drawing and sailing.



Georges Laurent, principal flute. At the age of 12 he started flute lessons with Philippe Gaubert in Paris. From his fifteenth to his eighteenth year he studied at the Paris Conservatory. [illegible] entered the BSO, founding the Boston Flute Players Club three years later. For many years it was one of the foremost musical organizations in Boston, where its chamber music concerts were very popular. His flute is one of the distinguishing voices of the orchestra.

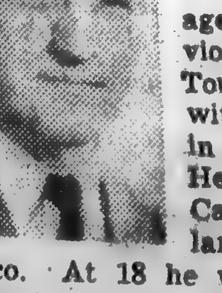
Clarence F. Knudson, principal second violin. A native of Lynn, he studied at the New England Conservatory under Adamowski, joining the BSO in 1920. He is a member of the Zimbler Sinfonietta. He

Paul Keaney, French horn. Born in Beverly, he attended the Longy School of Music and joined the orchestra in 1937. He gives private lessons and teaches at the Boston Center for Adult Education. He has a boy of 10 and a girl of 12. He is interested in children's music in Jamaica Plains, where he lives. His special interest is Boy Scouts, especially Cubs.



Phillip Kaplan, flute. Born in Boston, he held the Oliver Ditson Scholarship at the New England Conservatory. He was an original member of the New Friends of Music Orchestra and the American Lyric Opera. He is artistic director of Musica Antiquia Ensemble, and has recorded extensively.

Bernard Kadinoff, viola. A New Yorker by birth, he attended the College of the City of New York, and studied with Moldavan, Katims and Vardi. He joined the Boston Symphony Orchestra last year. He played in the BSO Orchestra and at Radio Music Hall. He has been playing [illegible] coming to [illegible] time this year.



Norbert Lauga, first violin. Born in Aix-Les-Bains, France, he studied at the National Conservatory in Paris, winning first medals in solfeggio at the age of 10 and in violin under Touche at 14, with first prize in violin at 17. He studied with Camille Chevillard, D'Indy and Enesco. At 18 he was appointed assistant concertmaster of the Concerts Straram he played in the Paris Opera Orchestra and the Oberdoerffer Quartet. When he isn't teaching, playing chamber music or the treble viol in the Boston Society of Ancient Instruments, he cooks and raises cacti.

John Barwicki, double bass. Born in Boston, he attended South Boston High School and the New England Con-

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Center Opera and Ballet Company, the RCA Orchestra and the Houston Symphony Orchestra. He joined the BSO last year. He is a favorite Pops performer. The hit of an end of season concert this spring was a stunt in which he and Roger Voisin dressed as old-time musicians.

of Oklahoma City, Kansas City, Buffalo, Washington, St. Louis, and Chautauqua, joining the BSO in 1946. Although he is not married, he likes to cook and do household repairs in addition to studying astronomy, for which he has made a telescope.

Ludwig Juht, double bass. Son of a trumpet soloist in a military band, he studied contra-bass in Tartu, Estonia,

first cellist of the Royal Opera at The Hague for three years, joining the BSO in 1920. First cellist in the Pops Orchestra, he composes music for chamber groups and cello. His hobbies are caricature drawing and sailing.

Georges Laurent, principal flute. At the age of 12 he started flute lessons with Phillipe Gaubert in Paris. From his fifteenth to his eighteenth

and has recorded extensively.

Bernard Kadinoff, viola. A New Yorker by birth, he attended the College of the City of New York, and studied with Moldavan, Katims and Vardi. He joined the Boston Symphony Orchestra last year. He played in the BSO Orchestra and at Radio

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Stanley Benson, first violin section. A native of Brockton, whose mother was an amateur violinist, he joined the BSO six years ago. He has played in the Zimbler Sinfonietta and taught privately. His hobby is the study of violins and bows, of which he has a fine collection. His violin, made by Jean Baptiste Vuillaume of Paris in 1860 is one of the finest.

Melvin H. Bryant, second violin section. Born in Somerville, of parents who were amateur musicians, he joined the BSO in 1918 after studying under Karl Scheurer, Alexander Ribarsch and Earl Rissland, members of the orchestra. His hobbies are rose growing and genealogy.

Richard Burgin, concertmaster. Born in Warsaw, Poland, he studied, with Lotto, Joachim in Berlin and Leopold Auer in Leningrad. His first public appearance was at the age of 11 as soloist with the Warsaw Philharmonic Society. He has been concertmaster and soloist of the Leningrad, Helsinki, Christiania and Stockholm Orchestras, serving under Fiedler, Nikisch, Richard Strauss, Schneevoigt and Sibelius. He became concertmaster of the BSO in 1920, organizing the Burgin String Quartet the following year. Last year he became conductor of the Portland (Maine) Orchestra. He is associate conductor of the BSO, which he has led many times. He is married to Ruth Posselt, a concert violinist. They have two young children.

Jean M. Cauhape, viola. Born in Toulouse, France, he attended theological school and the Toulouse and Paris Conservatories, where he was awarded first prize for viola. His mother was an amateur pianist. He joined the Boston Symphony Orchestra in 1925.

Harold Farberman, percussion player. He was born in New York of a family who were musicians as far back as his great-grandparents in Europe. His father and brothers are also drummers. Granted a scholarship at the Juilliard School of Music, he became the youngest snare drummer at the age of 20 at Radio City Music Hall. In the past season he accompanied a friend seeking a position in the BSO and took it himself instead. He owns a Billy Gladstone custom built drum, the "Strad" of snare drums. His hobby is rooting for the New York Giants.

Gino B. Cioffi, principal clarinet. Distantly related to Pasquale Cioffi of 254 Dalton Avenue, Pittsfield, he was born in Naples of a musical family. Beginning music at the age of seven, he studied with Piccone and Carpio at the Naples Conservatory, graduating when he was 17. Since coming to America he has played solo clarinet with leading orchestras, including those of Radio City, New York, Cleveland, the Metropolitan Opera and NBC under Toscanini. His clarinet is considered one of the finest in the world. One son, who is a graduate of the Juilliard School, is assistant first clarinet in the Army Band in Washington. Another is in the Arkansas Army Band.

Harry Ellis Dickson, first violin. Born in Cambridge, he graduated from the New England Conservatory and won a scholarship at the Hochschule for Musik in Berlin. Joining the BSO in 1938, he is a member of the Boston Conservatory String Quartet and the Zimbler Sinfonietta and conducts the Providence Civic Orchestra. He has an interesting violin made in Milan in 1755 by Jean Baptiste Guadagnini which was exhibited at the Brooklyn Museum in 1935. He collects anecdotes about musicians and conductors.

Theodore E. Brewster, bassoon. Born in Cleveland Heights, Ohio, he graduated from the New England Conservatory, studying with Ernst Panenka and Raymond Allard of the BSO, Dall Fields of Chicago, Simon Kovac of New York and Saul Schoenback of Philadelphia. He was a student at the Berkshire Music Center in 1947 and 1949, when he joined the orchestra. He is a golfer.

Paul Cherkassky, violin. Born in Odessa, he attended conservatories there and in Leningrad, where he played with the opera orchestra. He was later concertmaster of the Helsinki Orchestra and conducted the Helsinki National Opera. Joining the BSO in 1923, he has led the Pops and Esplanade Orchestras. He teaches and plays chamber music and in concert. In his leisure time he makes recordings.

Pasquale A. Cardillo, clarinet. A native of North Adams, where his family live, he graduated from Drury High School and the New England Conservatory of Music. He joined the BSO in 1939, and teaches clarinet at the New England Conservatory and Boston University. He is a member of the Berkshire Woodwind Ensemble who will play tonight at the Berkshire Music Center. His hobbies are trout fishing and Italian cooking.

Hippolyte E. Droeghmans, cello. Born in Liege, Belgium, he studied at the Conservatory in Paris, where he won first prize, under Martin Pierre Marsick, teacher of Thibaud, Enesco and Monteux. He played cello solos with the Concerts Colonne, Paris, and the Grand Opera, Nice. His cello was made in Genoa in 1745 by Bernadus Calcanius.

Henry Greenberg, double bass. Born in Warsaw, Poland, his father was a band leader, his mother a pianist and four brothers professional musicians. He studied at the Warsaw Conservatory, where he was awarded an old Italian instrument as a prize. He has played with the Warsaw Imperial Opera, and Philharmonic Orchestra and came to this country at the invitation of Gabrilowitsch to join the Detroit Symphony Orchestra. After playing with the New York Symphony he was with Toscanani at NBC for five years. He joined the BSO in 1939. His hobbies are golf and moving picture photography. His son is principal bass with the Kansas City Orchestra.

Henry S. Freeman, double bass. Born in New York City, he graduated from Eastman School of Music with highest honors. His father had been concert soloist of the Grenadier Guards Band in London, later playing in this country with Sousa and Pryor and later as first trumpet in the Eastman Theatre. He was offered the principal chair in the Rochester Philharmonic Orchestra by Jose Iturbi before joining the BSO in 1945. His wife, also an Eastman graduate, was active as a violinist in Rochester. He has just acquired the famous English "Dodd" bass, known for its enormous, beautiful tone.

George Humphrey, viola. Born and brought up in Ohio, he was employed in a railroad shop until he was 26, when he was given a ticket for a Kreisler recital. He was so deeply impressed that he took his first lesson on the violin and continued the study at the New England Conservatory. Later he switched to the viola. He left the Minneapolis Orchestra to join the BSO in 1934. He makes violins, violas and bows in his leisure time. One of his violas won an award in an exhibition of instruments made by contemporary craftsman.

Henri Girard, double bass. Born in France, he was a prize student at the Paris Conservatory. A member of the [illegible] introduced Stravinsky's "The Rite of Spring" 39 years ago, he joined the BSO in 1920 when Monteux was conductor. He is a member of the Lake Placid Ensemble, the Flute Club Players and Arthur Fiedler's Symphonietta. His hobby is old books. He owns two double basses—a Stretchner made in 1790 and a Tyrolian made in 1780.

Ralph Gomberg, principal oboe. A Bostonian by birth, he has two sisters and three brothers who are professional musicians. At the age of 17 he was appointed first oboe for Stokowski's All-American Youth Orchestra. He played solo oboe for the New York City Center Symphony under Leonard Bernstein and first oboe with the Baltimore Symphony and Mutual Broadcasting Orchestras. He is a graduate of the Curtis Institute.

Samuel Leon Gorodetzky, second violin. A Frenchman by birth, he graduated from the New England Conservatory where he held a scholarship. He studied piano, but specialized in violin with Gruenberg, Winternitz and Witek, giving many recitals and concerts. He teaches and coaches violin, and in his spare time tries his hand at sculpture, painting and photography, saving some for out of door sports.

Joseph dePasquale, first viola. Born in Philadelphia of a musical family, he was first taught by his father, a professional violinist. His course at the Curtis Institute was interrupted by the war, during which he played in the Marine Band and Symphony Orchestra. With the latter he appeared often at the White House to play for state dinners, including those for Churchill and DeGaulle. Appointed first violinist with the BSO at the age of 27, he was the youngest to occupy that position in a major orchestra. He is married to a niece of Mrs. Koussevitzky, on whose estate they are living this summer with two daughters, aged six and two years.

Ludwig Juht (continued): and composition at the Berlin Conservatory, and [illegible] Symphony Orchestra, the Estonian Opera and was professor at the Conservatory of Latvia. Joining the BSO in 1934, he teaches and concertizes, composes and writes in his spare time. He has an instrument made by Francesco Ruggeri of Cremona in 1679, which he bought from the Duke of Windsor in 1936.

Eugene Lehner, viola. A Hungarian, he studied composition with Kodaly and played in the Hubay, Kolisch and Stradivarius Quartets. He joined the BSO in 1939. Still a member of the Stradivarius Quartet, he says that his hobby is "music, music, music."

Manuel C. Valerio, clarinet. Born in New Bedford, he spent three years at the New England Conservatory. He was spotted for the BSO when Arthur Fiedler recruited him for the Esplanade orchestra and took him on tour with the Symphonietta through Virginia and Pennsylvania in the early 30s. He then joined the Pops and in 1933 the BSO, centually succeeded to first clarinet. He is described as "one of the smallest men in the orchestra with one of the biggest senses of humor." Although he was born in New Bedford, his parents and his wife came from the Azores.

GEORGE E. JUDD
Manager

three years later [illegible] Boston Flute Players Club [illegible] was one of the foremost musical organizations in Boston, where its chamber music concerts were very popular. His flute is one of the distinguishing voices of the orchestra.

Clarence F. Knudson, principal second violin. A native of Lynn, he studied at the New England Conservatory under Adamowski, joining the BSO in 1920. He is a member of the Zimbler Sinfonietta. He has four sons, ranging in age from seven to 20. His instrument is a Gand Pere, made in 1840.

Marcel Lafosse, trumpet. Of a French family of musicians, he was a first prize winner at the Paris Conservatory in 1914. He was soloist with the Opera Comique and the Concerts Colonne under Koussevitzky, who invited him to the BSO in 1926. He is now professor at the New England and Boston Conservatories. He enjoys fishing and teaching Belotte.

Alfred Krips, assistant concertmaster. Born in Berlin, he studied violin with Willy Hess at the Berlin Academy of Music, later playing first violin in the Berlin State Opera House under Walter, Furtwangler, Richard Strauss and Klemperer. He toured Europe as a chamber music player, as soloist and with Edwin Fischer's chamber orchestra. Joining the BSO in 1934, he teaches at the New England Conservatory.

Robert Karol, viola. A cousin of Norman Carol, he is fond of riding a motorcycle. On the orchestra's European tour he and his wife motorcycled through Holland. He was born in Allentown, Pa. He has played with the Little Orchestra Society of New York and Saidenberg's Little Symphony of New York. He joined the BSO two seasons ago. He is a former Tanglewood student. He likes to play golf.

Bernard Kadinoff (continued): in the Pops and Esplanade Orchestras under Arthur Fiedler, and is [illegible] Tanglewood for the first [illegible]

Norbert Lauga, [illegible] studied at the National Conservatory in Paris, winning first medals in solfeggio at the age of 10 and in violin under Touche at 14, with first prize in violin at 17. He studied with Camille Chevillard, D'Indy and Enesco. At 18 he was appointed assistant concertmaster of the Concerts Straram and later concertmaster of other orchestras. Before coming to America he won the first competition conducted by the Association of the Former First Prizes of the National Paris Conservatory.

Walter G. Macdonald, French horn. A New Englander, born in Watertown, he attended Boston University and the New England Conservatory. He came to the BSO in 1932. He claims no hobbies; has two boys, aged 5 and 14. Although he started studying the trumpet at the Conservatory, he changed to the French horn because its softer tone appealed to him.

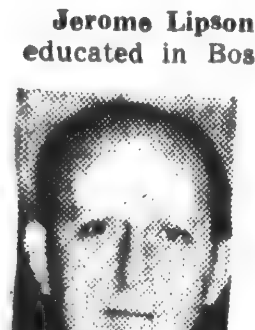
Minot Beale, first violin. One of the young American musicians who joined the orchestra in 1927, he was born in Rockland, where he still lives in the ancestral home of his family who were original settlers. His father was a pianist, who taught his son. In World War I he played the slide trombone at the Newport Naval Training Station.

Vincent J. Mauricci, viola. Born in Boston, he attended the Music School and on a viola scholarship at the New England Conservatory with Faurel, Primrose and dePasquale. He won prizes in the Herald-Traveler contest at the age of 15 and a scholarship in the National Orchestral Association under Leon Barzin. He was a member of the original American Youth Orchestra that toured South America under Stokowski.

TIGHT BINDING

S. J. Leibovici, first violin. Born In Romania, he studied at the Paris Conservatory, winning first prize in solfege in 1911 and in violin in 1914. He joined the BSO in 1926. He plays a Cremona instrument dated 1791. 1791. He studied in Paris, where he was taken at the age of three, under Alfred Brun, Edward Nadeau, Jaques Thibaud and Marsik. His daughter is a student at Wellesley.

Olivia Luetcke, harp. Born in New York City, she is one of five children who are musicians. Attending school at Scituate, she began to play the harp at the age of six. She studied four years with the National Orchestral Association and with Bernard Zighera, BSO harpist. She has soloed with the San Antonio Symphony and at the Pops concerts. She joined the BSO last year, and is its only woman member. A breeder of German Shepherds, she is the owner of Champion Ophelia Greenfair.



Jerome Lipson, viola. Born and educated in Boston, he is one of the first Tanglewood graduates to play solo viola. Because he likes to travel, he went to England last year to look over the possibilities for accommodation for the BSO before its European tour. He is a member of the orchestra's elected committee. He was formerly with the Indianapolis Orchestra. In World War II he played with Glen Miller's Air Force Band. He joined the BSO in 1947. His hobby is golf.

George Madsen, piccolo. He has been called a "North Shore Scandinavian" because he was born in Gloucester and his father in Norway. He plays both the flute and the piccolo. His piccolo helps to characterize the BSO. It is said that he can make even the highest note sound sweet. He is a flute specialist and collector, and can make one

Harold L. Meek, French horn. Attending Denison University and Curtis Institute of Music, he graduated from Eastman School of Music. He taught theory and orchestration and conducted the orchestra and band for three years at Shurtleff College, Alton, Ill. Joining the BSO in 1943, he arranges works for woodwind ensembles. Theatre and photography are his recreation.

Saverio Messina, second violin. Born in Boston, he has a master's degree from Boston University. He joined the BSO in 1920 under Pierre Monteux. He has two boys, aged 14 and 18. Not content until he had an advanced college degree, he studied nights, while playing in the BSO, until he received an M.A. at Boston University.

Osbourne W. McConathy, French horn. Born in Chelsea, son of a music educator, he graduated from New York University, where he conducted the Glee Club, and attend the Juilliard Graduate School. He later conducted Symphony and opera in Newark, N.J. He became a member of the BSO in 1944. His recreation is research in Elizabethan music and the history of the horn and horn players.

Georges Edmond Moleux, principal double bass. Born in France, at the age of five he began to study solfeggio. At 12 he was studying double bass and clarinet, and at 20 he received the first prize at the Paris Conservatory for both instruments. He was first clarinetest at Monte Carlo and later principal double bassist of the Pasdeloup Concert in Paris. Invited to the BSO in 1930 he has been principal double bass since 1939. Many outstanding double

Rosario Mazzeo, bass clarinet. Growing up in Shrewsbury, he has lived near Boston all his life, studying music privately with Gaston Hamelin. He joined the BSO in 1933 to play the piccolo clarinet. He collects, designs and builds clarinets, but they are not his only interest. He says that his "life is centered indoors around music and outdoors around birds." He has an ornithological library of nearly 3000 volumes. When he travels, it is usually in quest of birds. Once he spent 30 days at an elevation of 13,000 feet in Colorado studying mountain birds. Last year he went to Labrador, and recently he was in the news for helping to make history with a Manx shearwater that he found off the coast of Scotland. He is a director of the Audubon Society. Important to the BSO is his position as orchestra personnel manager.

James Pappoutsakis, flute. Born in Cairo, Egypt, he came to Boston to the Latin School and the New England Conservatory. Joining the BSO in 1937, he plays with the Berkshire Woodwind Ensemble and is on the faculty of the Conservatory and the Longy Schools.

Henry Portnoi, double bass. A native of Chelsea he studied violin under Nikolai Kaffman and bass at the Curtis Institute of Music, Philadelphia, under Torella. He played in the Indianapolis and Pittsburgh Symphony Orchestras, and with Stokowski in the Youth Orchestra, joining the BSO in 1943. He teaches at Boston University. He has two small children.

Leo Panasevich, second violin. He came to the BSO last year from the Monte Carlo Ballet Orchestra, in which his wife played the French horn. At Tanglewood for his first Berkshire Festival, he spent the past few summers at Newcastle, N.H., where he and Mrs. Panasevich played in a summer group. In the Navy during

CHARLES MUNCH, CONDUCTOR

Carlos Pinfield, first violin. A Bostonian by birth, he studied at the Royal Academy in Berlin, under Willy Hess, served with the armed forces in World War I and has conducted ensemble groups from the BSO. He has been guest conductor of the Pops orchestra at Symphony Hall. He teaches violin and conducts an amateur orchestra, doing gardening and woodworking in his spare time. His instrument is a Joseph Rocca, dated 1837.

Max Polster, percussion player. German-born, he taught himself, starting his professional career in 1901 and joining the BSO in 1923. With experience in leading European orchestras, he has played under Furtwangler, Muck, Lehar, Ziehrer and Monteux, Koussevitzky and Munch, and now is a member of the Pops and Esplanade Orchestras. He says that his hobby is "making and saving money."

Vladimir Resnikoff, first violin. A native of Novgorod, Russia, son of musicians, he graduated from the Meister Schule in Vienna. Later he studied in Belgium. He was soloist with the London Philharmonic Orchestra and in Vienna. He was head of the Altman School of Music, joining the BSO in 1932. He has a violin made by Joannes Battista Guadagnini dated 1751, from the Walton collection His hobby is gardening.

Harry Dubbs, first violin. Born in Boston, he began to study violin at the age of five, later with Timothee Adamowski at the New England Conservatory and for many years with Felix Winternitz. A member of the faculty of Boston University, he is conductor of the Brookline Community Orchestra and conducts youth concerts with members of the BSO. His hobbies are photography and travel. He owns an Italian violin made by Panormo and plays an

Kilton Vinal Smith, tuba. Born in Vinal Haven, Maine, for which he was named by his old New England family, he began the study of the trombone with Jacob Raichman, BSO principal trombone, at the age of 13. He later changed to the bass tuba. His hobby is refinishing furniture. He likes to buy an old piece and restore it to its original beauty. He has many pieces that he has picked up for restoration in his spare time.

Ralph delSordo, second violin. A native of Flumeri, Italy, he studied with the famous Winternitz, Noack, Loeffler and Witek. He plays the mandolin or guitar when one is needed by the BSO. He teaches and in his spare time builds houses. He has a violin made by Vincenzo Postiglione in 1868.

Louis Speyer, English horn. French by birth, he is of a musical family, a first prize winner at the Paris Conservatory in 1911. He played in the first ballet and concert performances of Stravinsky's "The Rite of Spring," coming to the United States with the French Army Band in 1918 for a three weeks' tour. He was awarded the Legion of Honor decoration in February, 1950, for "invaluable services to the dissemination of French culture." He is the leader of the Berkshire Woodwind Ensemble. Joining the BSO in 1919, he is a conductor and teacher.

James Stagliano, principal French horn. Born in Italy, he came to Detroit at the age of six. Of the third generation of musicians, mainly French horn players, he joined the Detroit Symphony Orchestra at the age of 16. He has since played with the orchestras of St. Louis, Chicago, Los Angles and Cleveland and in 1946 joined the BSO. He likes to play golf, tennis and badminton.

Simon Sternburg, percussion.

Samuel Diamond, second violin. A native of Boston, of Lithuanian ancestry, he attended, the Boston public schools. After lessons in violin with his uncle at the age of eight, and later with Emanuel Fiedler, Felix Winternitz and Charles Loeffler, he became concertmaster for Victor Herbert in 1916. He traveled everywhere with him in 1916 and 1917, until he joined the BSO in 1918 under Monteux. He has two young children, a boy and a girl.

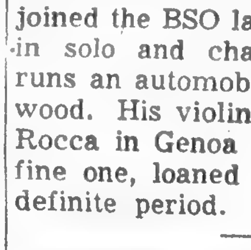
Gaston Elcus, first violin. A native of France, he won the first prize in violin, at the Paris Conservatory. He was professor of advanced violin and chamber music in the Nadaud Conservatory, member of the committee of examinations and competitions at the Paris Conservatory, concermaster of the Opera Comique in Paris. He plays violins made by Carlo Antonio Tononi in Venice in 1717, by Vuellaume and by Chanok, famous French violin makers.

Irving Frankel, double bass. Son of an Austrian musician, he attended the Boston Conservatory. He joined the Boston Symphony Orchestra in 1919 under Pierre Monteux. His hobbies are golf and swimming. When he came to this country at the age of 15 he was already well grounded in music, including harmony and composition as well as his instrument, the double bass. For recreation he writes music.

George Fourel, viola. Born in Grenoble, France, he attended the Lycee at Donai and Alencon. He won first prize in viola at the Paris Conservatory under Lafarge and studied orchestra under Vincent D'Indy. He entered the Lamoureux Symphony Orchestra in 1912 and the BSO nine years later. He teaches viola and string quartet at the New

Jean deVergie, oboe. A native of Marseille, France, he attended the conservatory there and in Paris, where he won first prize in oboe. After playing first oboe at the Paris Opera, he joined the BSO. In his spare time he makes oboe reeds. He teaches privately.

William Waterhouse, second violin. The only Canadian in the orchestra, he was born in Winnipeg of a musical family. Graduating from Ravenscourt at the age of 15, he won cross-country competitions in his last three years. He holds the degrees of bachelor and master of music from Boston University. He won many prizes for chamber music, violin and string quartet and piano. Among his teachers was Sir Henry Wood, who taught his father 40 years before. Serving almost six years in the Canadian Army, he played in London under outstanding British conductors, but not under Sir Thomas Beecham until he joined the BSO last year. He plays in solo and chamber music and runs an automobile agency in Norwood. His violin, made by Joseph Rocca in Genoa in 1856, is a very fine one, loaned to him for an indefinite period.



Gottfried Joseph Wilfinger, first violin. Born in Allentown, Pa., he attended the New England Conservatory for two years, winning the Philadelphia Youth Contest in 1948, and playing as soloist with the Philadelphia Orchestra. He has held scholarships at Tanglewood and the Conservatory. He joined the BSO in 1950.

George Zazofsky, first violin. He was born in Boston, graduated from the Curtis Institute and was twice chosen to represent New England in the All-American Youth Orchestra that toured South America, Canada and the United States with Stokowski. He was concertmas-

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Russia he attended the Institute of the History of Arts in Petrograd, and the Conservatory of Music in Berlin, received a bachelor of music and master of arts degree at Boston University and expects expects to earn a Ph. D. at Harvard in 1954. He conducted the ... Boston

the bassoon in city school orchestra, studying under Professor Strobl, bassoon soloist in the Vienna Opera, until he was engaged by the Volksoper in his native city. He joined the BSO in 1930. His hobbies are mountain climbing, photographer and flying model airplanes, at which he has unusual success. He carried colored film all over Europe on the orchestra's tour,

the Army Air Force Band in Paris and traveled with it about Europe. He has just built a new home in Needham. He plays in the Pops and Esplanade Orchestras, and is at Tanglewood for the Berkshire Festival concerts in the Music Shed.

Herman Silberman, first violin.

about which he has written a textbook that has a high reputation among percussion players. Two members of the Concert Gebouw, on the orchestra's recent European tour, sought him out to express their appreciation for his "Progressive Exercises in Drumming," as did members of the Israeli Orchestra when they played in Boston. He has a business interest in a music store not far from Symphony Hall.

leading dance bands while he waited to join the BSO, which was his ambition. He played in Ruby Newman's Orchestra and did much radio and other dance orchestra playing in New York. He was appointed to his present position two seasons ago by Charles Munch, the musical director of the Boston Symphony

violin dated Milan, [illegible], which is pictured in the book, "How Many Gaudagninis" by Doving.

Alfred Zighera, cello. Born in Paris, he studied at the Paris Conservatory, starting at the age of 10. Playing in the Koussevitzky Concerts in Paris, he joined the BSO in 1925. A teacher at the New England Conservatory and Wellesley College, he plays in the Boston

TIGHT BINDING

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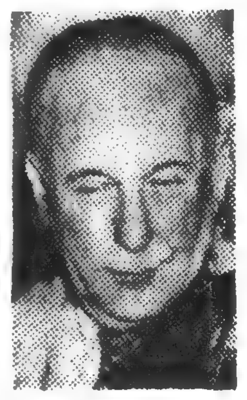
in Petrograd, and the Conservatory of Music in Berlin, received a bachelor of music and master of arts degree at Boston University and expects expects to earn a Ph. D. at Harvard in 1954. He conducted the Cecelia Society Chorus of Boston and led and directed the Army Air Force Symphony Orchestra in the war. He came to the BSO in 1947. In his leisure he writes, plays chess and rides.

L. Marjollet, cello. A Frenchman, he served in World War I, joining the BSO in 1920 under Monteux. Born in Chalons-sur-Marne, France, his mother was a singer. He entered the Paris Conservatory, studying with Professor Pessard. He spent four years in World War I. He toured through France and Mexico before coming to the BSO. Handy with tools, he has made furniture for his house.

Pierre Mayer, second violin. Born in Paris, he studied under the famous Andre Tourret and Andre Caplet. He played with the Orchestre de la Suisse Romande of Geneva, the Societe des Concerts du Conservatoire and the Concerts Straram of Paris. He joined the BSO in 1925.



Samuel Houston Mayes, principal cello. Born in St. Louis, his mother was a musician from Atlanta, Ga., his father was a surgeon and his grandfather, for whom he was named, was a full-blooded Cherokee Indian. At the age of four, on the advice of Will Rogers, his father's first cousin, he was given a small cello and started to study. At the age of eight he appeared as soloist with the St. Louis Orchestra and at 12 he entered the Curtis Institute, joining the Philadelphia Orchestra in 1936 and advancing to first desk three years later.

World War I, he claims to have knocked out a champion in a boxing match.

Laszlo James Nagy, second violin. Born in New York City of Hungarian parentage, he studied privately piano, violin and theory. When very young he was concertmaster of the famous St. Louis Philharmonic Orchestra, made up of amateur and semi-professional musicians. Before coming to the BSO he was for 15 years first violin and sometimes viola with the St. Louis Symphony Orchestra. He writes short stories that often appear in magazines. He has four young children.

Michael Nieland, cellist. Philadelphia born, son and brother of musicians, he studied under Stephen Deak of Curtis Institute and Dican Alexanian of the Peabody Institute, whose assistant he was. For three years he sang baritone with the Philadel Grand Opera Company and played with the Baltimore and National Symphonies and the Pro Musica and Harewood Quartets. His hobbies are tennis, fishing and skating, repairing old cellos and looking for a fine old Italian instrument.

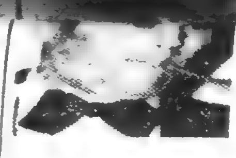
Willis Page, associate principal double bass. He was born in Rochester, N.Y. Graduating from Eastman School of Music in that city, he was the first student to receive a performer's degree in two instruments — double bass and tuba. An astronomist in his leisure time, he owns a 54-inch telescope with a six-inch mirror.

Bernard Parronchi, cello. Born in New York, he studied in Italy, France and in Spain under the great Pablo Casals, Andre Servato. He joined the BSO under Serge Koussavitzky. He has given recitals in principal European cities and three at Town Hall, New York. He likes to fish.

Boaz Piller, contra bass. Born in The Hague, Holland, he came to New Orleans in 1910 with the famous French Opera Company after graduating from the Royal Conservatory in The Hague. At the age of 27 he joined the faculty of the New England Conservatory, the BSO in 1916 and play for 29 years at Crawford House, New Hampshire, in the summer. He has played chamber music with Albert Einstein, the scientist. Pursing his hobby of collecting musical autographs, he has 450 and 100 musical caricatures. He owns a complete set of prints of the 57 Musical Daumiers.

Joseph A. Orosz, trombone. Born in Toledo, Ohio, son of a clarinet player, he took a business course before graduating from the Boston Conservatory with highest honors in trombone. At nine he played with the Hungarian Gypsies and at 11 he was organist of his church. He teaches privately and at the Boston Conservatory. His bobbies are photography and mountain climbing. He plays a trombone made especially for him.

bassoon. Born in Vienna, began piano lessons at



bassoon soloist in the Vienna Opera, until he was engaged by the Volksoper in his native city. He joined the BSO in 1930. His hobbies are mountain climbing, photographer and flying model airplanes, at which he has unusual success. He carried colored film all over Europe on the orchestra's tour, making a photographic log of the trip.

Sheldon Rotenberg, second violin. Born in Attleboro, he holds an A.B. and an M.A. degree from Tufts. He studied at the Sorbonne in Paris and with Winternitz, Enesco, Thibaud, Keller and Burgin, with two seasons at Tanglewood. A Paris recital was sponsored by the Baroness de Rothschild. His career, interrupted by five years of military service in England, France and Germany, includes appearances with the Pops and Indianapolis Orchestras and the Boston String Quartet. He has a certified Guarnerius (Joseph) instrument, dated 1710.

Jacob Raichman, principal trombone. Born in Vitebsk, Russia, he studied at the St. Petersburg Conservatory, receiving a scholarship as "an exceptionally gifted student" and receiving the diploma of "Free Artist." He won a contest with 22 applicants for the position of first trombonist at the Imperial Bolshoi Theatre in Moscow, appearing as soloist. With the BSO since 1927, he teaches. Many of his students have important positions in major American orchestras. His hobby is machinery.

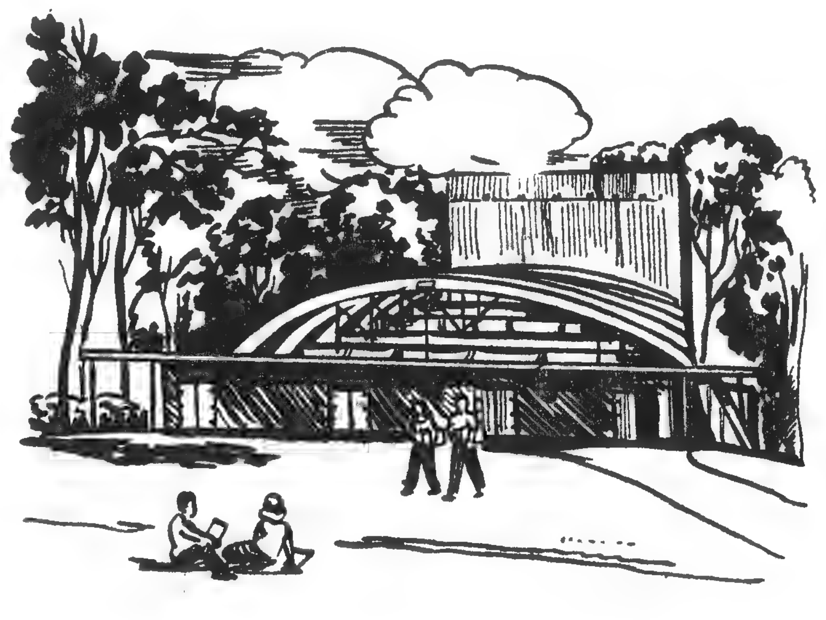
Roger Schermanski, first violin. A Parisian by birth, he won first prize at the Paris Conservatory and played solos with the National Orchestra of France and the French Radio. He joined the BSO in 1950 under Charles Munch. He joined the BSO in 1947. He is married to Irene, daughter of Jacob Raichman, first trombone of the orchestra.

owns an Italian violin made by Panormo and plays an instrument made and given to him by F. O. Stanley, the inventor.

Europe. He has just built a new home in Needham. He plays in the Pops and Esplanade Orchestras, and is at Tanglewood for the Berkshire Festival concerts in the Music Shed.

Herman Silberman, first violin. Born in Boston, of a musical family, he studied at the Longy School and in Europe. At the age of 14 he appeared in Symphony Hall as soloist. A member of the New Art String Quartet of New York, he played in the WOR string Symphonietta under Wallenstein and conducted radio broadcasts over two networks, as well as a series of Boston concerts. He became a member of the BSO in 1944. He is currently a member of the Stradivarius Quartet.

Charles Smith, percussion. Born in Newark, N.J., he was a special student at the Juilliard School of Music and studied with Gene Krupa, celebrated jazz player. For 39 weeks he played under Alexander Smallens in the road production of Gershwin's "Porgy and Bess," which gave 600 performances in a coast to coast tour. His wife, Josephine, played violin in Spitalny's all-woman orchestra. He teaches at the New England Conservatory and Boston University College of Music.



Simon Sternburg, percussion. Born in Boston, he has been a percussion player

among percussion players. Two members of the Concert Gebouw, on the orchestra's recent European tour, sought him out to express their appreciation for his "Progressive Exercises in Drumming," as did members of the Israeli Orchestra when they played in Boston. He has a business interest in a music store not far from Symphony Hall.

Lloyd Stonestreet, second violin. He comes of an old Yankee family who lived in Revere when he was born. He studied under private teachers in New York and at the New England Conservatory, joining the BSO in 1920. He has a business interest in a haberdashery shop at Harvard Square. He is the only musician in the orchestra who is a Harvard graduate.

Roger Louis Voisin, principal trumpet. Born in Angers, France, he attended the English High School in Boston. His grandfather was a musician, as was his father, under whom he studied at the New England Conservatory and whom he succeeded as principal trumpet player with the BSO. He is married to a Southern girl. They have a two-year-old son and a six-month-old daughter. He teaches solfege at the Berkshire Music Center and takes pictures in his spare time.

viola and England Conservatory violas made by Hieronymus and

the BSO, which was his ambition. He played in Ruby Newman's Orchestra and did much radio and other dance orchestra playing in New York. He was appointed to his present position two seasons ago by Charles Munch, the musical director of the Boston Symphony Orchestra.

Rolland Sylvester Taplay, first violin. Born in Hudson, he studied violin with Felix Winternitz and saxophone with Andrew Jacobsen, joining the BSO in 1920. He conducts various school and business men's amateur orchestras and plays solo. He likes to hunt, fish, play bridge and experiment in the measure of musical aptitude. He has three children, more than the average for BSO members.

Roman Szulz, timpani. Born in Warsaw, he came to the United States in 1935, when he became a member of the BSO, succeeding the great trombonist, Ritter. He learned enough English on his way across the ocean to get about Boston until he picked up some more. He played first timpani for almost every great conductor in Europe. His two sons are also musicians. Walter plays the trombone and Andrew the piano in popular dance orchestras.

Karl Zeise, cello. A painter as well as a musician, he became interested in both arts at the age of eight. He learned to play the cello because his uncle left his about the house. He started his career as a pictorial artist when he sketched scenes near his family's home in Needham and their summer cottage on the Kennebec River near Demariscotta, Me. While playing cello with the Philadelphia Orchestra he studied oil painting at the Academy of Fine Arts. His exhib in the Tanglewood reception last summer included scen sea and of Lenox.

pictured in the book, "How Many

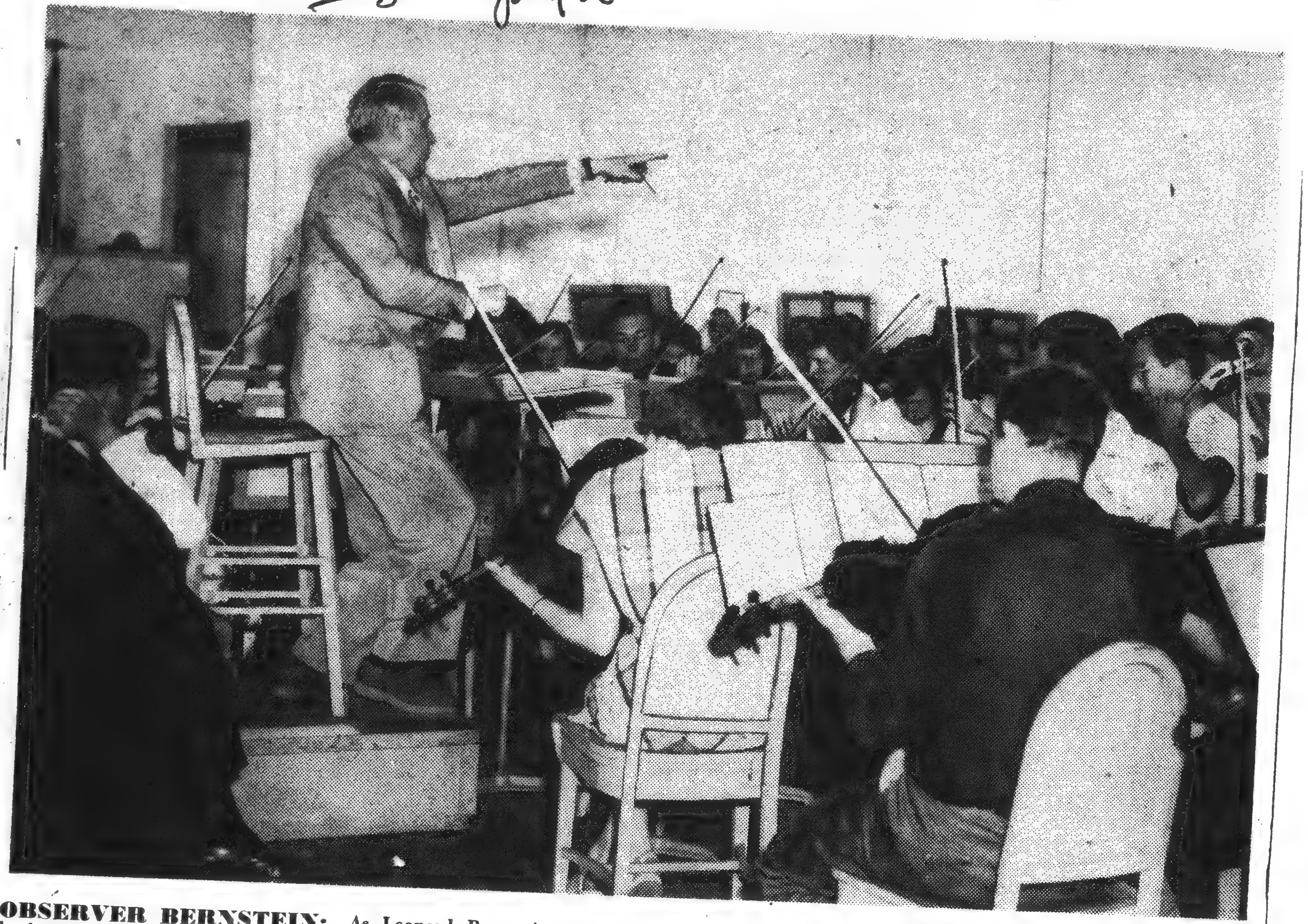
Alfred Zighera, cello. Born in Paris, he studied at the Paris Conservatory, starting at the age of 10. Playing in the Koussevitzky Concerts in Paris, he joined the BSO in 1925. A teacher at the New England Conservatory and Wellesley College, he plays in the Boston String Quartet and the Boston Society of Ancient Instruments, in which he plays viola da gamba. He is a member of the Tanglewood faculty.

Bernard Zighera, principal harp. Born in Paris of a Romanian father and Polish mother, he began to study piano at the age of 8 and harp at 12, winning prizes in both at the Paris Conservatory. He followed his brother to the BSO in 1926. He founded and conducted a series of concerts by a chamber orchestra. He teaches at the New England Conservatory and Tanglewood. He often plays piano with the orchestra.

Manuel Zung, second violin. Born in Russia, he graduated with honors from the New England Conservatory, where he studied under Eugene Gruenberg. Joining the BSO in 1925, he is a member of the Zimbler Sinfonietta. He likes to play bridge. His instrument is a Gagliano.

Joseph Zimbler, cello. Born in Pilsen, Czechoslovakia, he comes of a family of professional musicians. Three uncles were members of the BSO and Arthur Fiedler, Pops and Esplanade conductor, is his cousin. He studied in Pilsen, Prague and Berlin and filled solo and chamber music engagements in various European countries. Since coming to the BSO he organized a string quartet and the Zimbler Sinfonietta, playing in concert and recording. His hobby is playing chamber music and collecting coins and stamps. He has a collection of old s and an instrument made oh Ingliano of Naples in

Eagle July 18



OBSERVER BERNSTEIN: As Leonard Bernstein watches at left, Charles Munch, director of the Boston Symphony Orchestra, leads the student orchestra at Tanglewood last evening at the regular Friday night concert for the Friends of the Berkshire Music Center. A crowd of 2500 turned out. Mr. Bernstein also conducted as well as two of his pupils, Robert Mandell and Samuel Krachmalnick.

Brook

The Tanglewood Season Off to a Flying Start

With the opening of the season at Tanglewood it is now full summer. There are other signs and portents that are reasonably reliable, but when the Bach-Mozart concerts begin in the Tanglewood opera house, even the most skeptical can no longer doubt that winter is over, and so is spring, for that matter.

Extending the trend of the years, the first set of concerts of the little series made a new attendance record. As always, the audience under cover was a minority, but it was a smaller minority than ever. It is, in fact, becoming a mere fraction of the audience.

The popularity of the smaller concerts is due in some degree to factors unconnected with the musical programs themselves. Many people prefer the surroundings, the smaller audiences, the more intimate atmosphere. And the delays and other drawbacks incident to the enormous crowds at the main festival are a strong influence in making many prefer the musical entree to the *piece de resistance* in the Shed.

But it is a significant indication of the progress of American musical education that there is such attendance at Bach performances. Bach is considered by many musical authorities to be the greatest even of the three B's. But he is unquestionably esoteric; he has always been caviar to the general; he will never crash Tin Pan Alley as Tchaikovsky has. He is so worshipped by the cognoscenti that the apostles of modernity and atonality who affect to patronize Mozart and even snoot Beethoven continue to worship at the shrine of Bach. Yet year by year the crowds that come to hear him increase, and show an increasing proportion of the young, notably young men. Truly the tree of musical education in America of which Walter Damrosch helped plant the seed is bearing fruit.

In Brief . . .

The 7200 who gathered over the week end for the opening of the Tanglewood series in the theatre-music hall seem to call for an end to describing the pre-Shed program as the "small" concerts . . .

Tanglewood

TONIGHT

8.30—All-Mozart Berkshire Festival concert by chamber orchestra players, Boston Symphony, conducted by Charles Munch. Theatre-concert hall.

TOMORROW

*10 AM—Chamber music concert in chamber music hall by students of Berkshire Music Center:
String Quartet in D minor, Schubert
Barbara Sorlien and Miriam Wexler, violins; William Shisler, viola; John Sant'Ambrogio, cello.
Octet in E-flat major .. Beethoven
Robert Freeman and Rodney Pierce, oboes; Rober Koper and Jane Taylor, bassoons; Saul Eichner and Constance Davis, clarinets; Marjory Black and Keith Vernon, French horns.
Second Piano Quartet in G-minor
Faure
William dePasquale, violin; Norma Marcus, cello; Alan Iglitzin, viola; Susan Pearlman, piano.

2.30 PM—Second all-Mozart Berkshire Festival program by chamber orchestra of Boston Symphony players, Charles Munch conducting.

*8.30 PM—Composers' forum, Aaron Copland, moderator, chamber music hall.
Divertimento for Trumpet, Horn and Trombone
Barney Childs, Reno, Nev.
Piece for Violin and Piano
Saul Podolsky, Dorchester
Three Madrigals for Two French Horns .. Arno Safran, Flushing, L.I.
Sonatina for Oboe and Piano
Norma Wendelburg, Stafford, Kan.
Serenade for Woodwinds
Jack Urbont, New York

MONDAY

*4.30—Informal chamber music concert by students of orchestra department.
Octet in E-flat major repeated from Sunday morning program. Beethoven
Sonata in E-major for Violin and Piano .... Bach
Elwyn Adams, violin
Jean Advena, piano
Quintet for Piano and Strings
Shostakovich
Marion Bloom and Joan Kleinfeld, violins; Alan Iglitzin, viola; Jean Moore, cello; Gilbert Kalish, piano.

*Open to Friends of the Berkshire Music Center.

With Aaron Copland as moderator, four members of the Tanglewood faculty will discuss at the weekly students' forum "The Problem of Communication of Contemporary Music" at Sedgwick Hall, Lenox, Monday evening at 8.30.

Citation Read As Judd Receives Legion of Honor

Conferring for the French government the Cross of Chevalier of the Legion of Honor upon George E. Judd, manager of the Boston Symphony Orchestra, this morning at the French consulate in Boston, Consul Francois Charles-Roux read the following citation:

"For George E. Judd, manager of the celebrated Boston Symphony Orchestra to which he has been attached since 1915, and to whose deevlopment he has contributed in an important way. He has always displayed a lively interest in French music, which often is featured in the programs of the orchestra, many of whose musicians are French or of French origin. Mr. Judd played an important role in the organization of the triumphal tour the orchestra made last year to France and Europe."

The award was made in the consul's Bastille Day ceremonies. Mr. and Mrs. George E. Judd Jr. of New York, who are vacationing at the Judd home in Norwell, attended the presentation.

. . . With his honorary degree from Bates and now the French Legion of Honor, Boston Symphony Manager George Judd is beginning to get the recognition he deserves . . .

TANGLEWOOD
BERKSHIRE FESTIVAL
By the
BOSTON SYMPHONY
Orchestra
CHARLES MUNCH, Music Director
THEATRE-CONCERT HALL
SAT. EVES. AT 8.30 SUN. AFTS. AT 2.30
TONIGHT at 8.30 and Sun. Aft.—MOZART Program
All Reserved Seats Taken—General Admission $2.00
July 25, 26 (Haydn and 20th Century Programs—a few seats at $4 and $5
(General Admission $2, sold on the day of the concert)
SHED CONCERTS: Fri. and Sat. Eves., Sun. Afts., July 31, Aug. 1, 2; 7, 8, 9; 14, 15, 16
Address Box Office, Tanglewood, Lenox, Mass. (Phone Lenox 600)
Or England Brothers, Pittsfield

Tanglewood, Lenox, Mass.
BERKSHIRE FESTIVAL
Union 7/17
by the
BOSTON SYMPHONY
Orchestra
CHARLES MUNCH, Music Director
THEATER — Sats. at 8.30, Suns. at 2:30
(All reserved seats taken)—Adm. $2)
Next Week (July 25-26)—Seats at $4, $5
SHED — Fri. & Sat. Eves., Sun. Afts., July 31, Aug. 1, 2; 7, 8, 9; 14, 15, 16
Address Box Office — Tanglewood, Lenox, Mass.

TANGLEWOOD, Lenox, Mass.
BERKSHIRE FESTIVAL
July 19
by the
BOSTON SYMPHONY
ORCHESTRA
CHARLES MUNCH, Music Director
THEATRE—TODAY at 2:30
MOZART Program — General Admission, $2.
Next Sat., July 25, at 8:30; Sun., July 26, at 2:30. Seats at $4 and $5 (Admission $2)
SHED—Fri. and Sat. Eves., Sun. Afts. July 31, Aug. 1, 2; 7, 8, 9; 14, 15, 16
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July 31, Aug. 1, 2; 7, 8, 9; 14, 15, 16
Address Box Office — Tanglewood, Lenox, Mass.

Tanglewood

SCHEDULE FOR THE WEEK

Tonight

8.30—Students' forum, Aaron Copland moderator, Sedgwick Hall, Lenox.

Wednesday

† 8.30—Coolidge concert by Baroque Trio. Theatre.

PM

Friday

* 8.30—Concert by student orchestra, Shed.

Saturday

8.30—Berkshire Festival, all-Mozart concert, Boston Symphony chamber orchestra, Charles Munch conducting, Theatre.

Sunday

AM

*10.00—Chamber music concert, Chamber music hall.

2.30 Berkshire Festival, all-Mozart concert, Charles Munch conducting, Theatre.

* 8.30—Composers' forum, Aaron Copland moderator.

*Open to Friends of the Berkshire Music Center Center

†Open to Friends of the Berkshire Music Center and guests of Mrs. Coolidge.

The two performances at the Berkshire Music Center yesterday drew record audiences for an opening Sunday. The first chamber music concert yesterday morning was attended by 800. Five hundred listened from the outside benches and the lawn, as the chamber music hall seats 300.

The composers' forum last evening, in the same hall, was attended by 450, who heard the works of student composers played by fellow-students.

In the audience yesterday afternoon were Judge Raymond S. Wilkins of Boston, trustee of the Boston Symphony Orchestra, and former ambassador from the Argentine Filipe A. Espil of Buenos Aires. Don and Donna Espil were week-end guests of Mr. and Mrs. Adolf A. Berle Jr. of Great Barrington.

Alexander Hillsdale, conductor of the New Orleans Symphony Orchestra, held auditions Friday afternoon for additional members of hi sorchestra. He attended the student concert Friday night.

The first chamber music program of the series of three to be presented at Tanglewood through the generosity of Mrs. Elizabeth Sprague Coolidge by the Baroque Trio will include works of Telemann, Scarlatti, Lotti, Loeillet, Handel and Rameau. The concert will be at 8.30 Wednesday evening in the theatre-concert hall.

The artists will be Fernando Valenti, harpsichord; Julius Baker, flute, and Daniel Saidenberg, cello.

The concert will be open to members of the Society of Friends of the Berkshire Music School, to which the July Wednesday evening programs are a gift, and to invited guests of Mrs. Coolidge.

The 400 students at the Berkshire Music Center have elected the following to the student council:

To represent the orchestra: James Fawcett, Pittsburgh; Bonnie Lake, Cleveland Heights, Ohio; conductors: Alfred Stromberg, Halifax, N.S.; chorus: Susan [illegible], Watertown, Conn. and Philip [illegible]gor, Storrs, Conn.; composers: Barney Childs, Reno, Nev.; [illegible] McCollum of Tuckahoe, N.Y.; opera associates: Abby Beierfield, Louisville, Ky.; study group: David Jones, Highland Park, Mich., and Susanna Classic, Long Island City, N.Y.

100 Hear Records Of Famous Artists At Curtis Hotel

LENOX—Close to 100 music lovers turned out at the music room of the Curtis Hotel yesterday afternoon to listen to some of the 200 original 30 to 40-year-old phonograph records which were recently presented to the Berkshire Athenaeum in Pittsfield by Mrs. Arthur D. Budd of Windsor.

The records were played during a 45-minute concert on the new high fidelity Philco Phonorama, which is currently having its world premiere in Lenox during the 1953 Berkshire Music Festival.

Robert G. Newman, librarian of the Berkshire Athenaeum, explained the [illegible] and the artists heard on the recordings. He also introduced to the audience Col. Arthur D. Budd, husband of the donor of the valuable collection.

Eagle Jul

Baroque Trio T In Coolidge Ser

Fernando Valenti, harpsichordi tomorrow night in first of three Elizabeth Sprague Coolidge will July Wedn

Masterpieces of music, long neglected and therefore new to most concertgoers, is the basis of the repertoire of the Baroque Trio, who will be heard at Tanglewood tomorrow evening at 8.30 in the first of three Wednesday night Chamber music programs. The concerts are the gift to the Berkshire Music Center of Mrs. Elizabeth Sprague Coolidge. Fernando Valenti, harpsichord, Julius Baker, flute and Daniel Saidenberg, cello make up the trio.

Pupil of Iturbi

Fernadno Valenti, harpsichord is a former piano pupil of Jose and Amparo Iturbi, and Ralph Kirkpatrick. He attended Yale, and his study of early Spanish instrumental music won him an invitation to perform with Pablo Casals in the Prades Festival in 1950. Recently he was appointed to the faculty of the Juilliard School of Music, New York, as first harpsichord instructor. He played and taught at the Institute for Humanistic Studies in Aspen, Col., and gave a lecture-recital at Tanglewood some summers ago.

Daniel Saidenberg, a native of Winnipeg, Canada, grew up in New Jersey. From piano he switched to cello, and before the age of 12 was in several concerts. After studying for two years at the Paris Conserv-

Daniel Saidenberg

atory he joined the Philadelphia Orchestra under Leopold Stokowski and continued with the Juilliard Fellowship he had won at 16. Following receipt of the Naumburg cello award he was briefly with Columbia Broadcasting System, toured a season with chamber music ensembles and was first cellist with the Chicago Symphony under Frederick Stock.

In 1953 he formed his own ensemble, the Saidenberg Symphonetta, which toured the Middle West, and appeared as guest conductor with the orchestras of Cincinnati, Illinois, Chicago and Ballet Theatre. In 1946 he was invited to head the Connecticut Symphony Orchestra. His own ensemble, since

Baroque Trio To Open Concerts In Coolidge Series Tomorrow

Fernando Valenti, harpsichordist, who will play at Tanglewood tomorrow night in first of three chamber music concerts that Mrs. Elizabeth Sprague Coolidge will give to Berkshire Music Center July Wednesday nights.

[illegible] of music, long neglected and therefore new to most [illegible] the basis of the [illegible] Baroque Trio, who [illegible] at Tanglewood tomorrow [illegible] at 8:30 in the first of [illegible] Wednesday night Chamber [illegible] programs. The concerts are [illegible] to the Berkshire Music Center of Mrs. Elizabeth Sprague Coolidge. Fernando Valenti, harpsichord, [illegible] Baker, flute and [illegible] Saidenberg, cello make up the trio.

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Daniel Saidenberg

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[illegible] he formed his own ensemble, [illegible] Saidenberg Symphonette, [illegible] toured the Middle [illegible] appeared as guest conductor [illegible] the orchestras of Cincinnati, [illegible] Chicago and Baltimore. In 1946 he was invited [illegible] Connecticut Symphony [illegible] His own ensemble, since 1941, has been the Saidenberg Little Symphony, which has made several nation-wide tours.

Julius Baker, the newest member of the trio, substituting for John Wummer, who is in Europe, is solo flautist of the Bach Aria Group and for the past two years of the Chicago Symphony Orchestra. He recently resigned from the latter to devote all his time to solo work and chamber music.

Open to Friends

The concert at 8.30 will be open to Friends of the Berkshire Music Center and invited guests of Mrs. Coolidge.

The program follows:

Trio Sonata .... Georg Telemann
Four Sonatas (harpsichord solo),
Domenico Scarlatti
Sonata for cello and continuo, from Der Gertreue Musikmeister ...... Telemann
Trio Sonata in G major .. Antonio Lotti
Sonata a Trois in B minor .. J. B. Loeillet
Sonata No. 5 for flute and harpsichord,
Georg Handel
Pieces de Clavecin en Concert,
J. P. Rameau

July 14

This Week At Tanglewood

Eagle Lebanon NY

Wed., at 8:30 p. m.: *Coolidge Concert. The Baroque Trio (Harpsichord, Flute and Cello) in the Theatre.

Fri., at 8:30 p. m. * Dept. 1 Orchestra in the Shed.

Sat., at 8:30 p. m.: Festival Concert. A Mozart program in the Theatre.

Sun., at 10 a. m.: *Chamber Music in the Music Hall.

at 2:30 p. m.: Festival concert. Program of Mozart in the Theatre.

at 8:30 p. m.: *Composers Forum in the Music Hall.

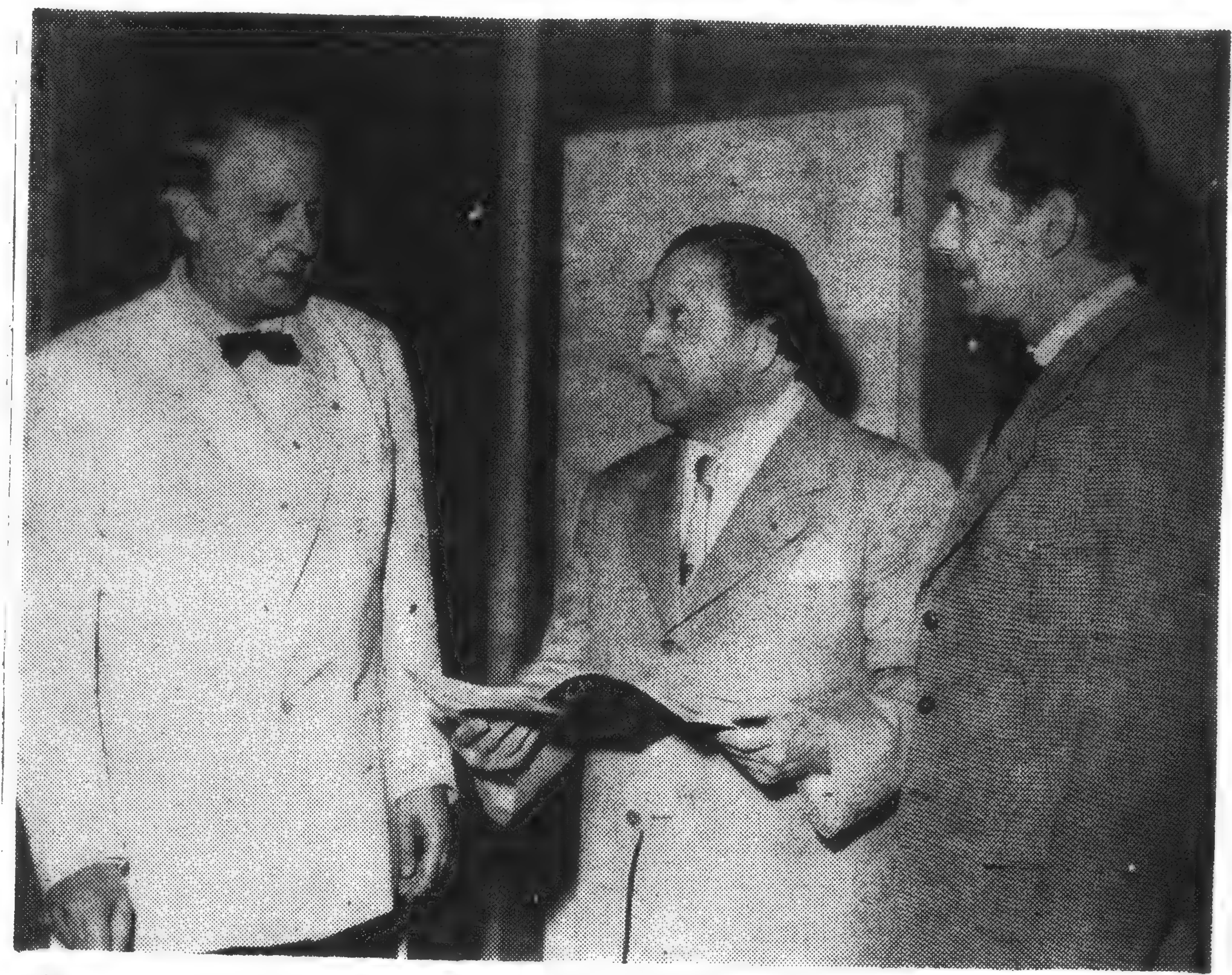
* Events open to Friends of the Berkshire Music Center.

At Berkshire Festival

ISAAC STERN, violinist, is soloist in the all-Mozart programs of Sat. eve. July 18 (8:30 p. m.) and Sun. aft. July 19 (2:30 p. m.), by members of the Boston Symphony Orchestra, Charles Munch conducting, of the Berkshire Festival, in the Theater-Concert Hall at Tanglewood, Lenox, Mass. Mr. Stern performs the Concerto for Violin in G (K.216) on July 18; and with Joseph de Pasquale, viola, the Sinfonia Concertante, for Violin and Viola (K.364) on July 19.

STANDARD-TIMES, NEW BEDFORD, MASS., JULY 12, 1953

Tanglewood Conductor, Guests Shown



Shown are Charles Munch, left, music director, Boston Symphony Orchestra, and conductor of the Berkshire Festival at Tanglewood, and the festival's guest conductors, Pierre Monteux, center, who leads the orchestra on Sunday afternoon, Aug. 2; and Leonard Bernstein, right, who conducts the concerts of Saturday evenings Aug. 8 and 15.

Eagle July 15 SPORTS PAGE

THOMSON AT TANGLEWOOD: Taking advantage of the all-star game holiday, Bobby Thomson, New York Giants' outfielder, visits Tanglewood. Here he is welcomed by Dr. Charles Munch, conductor of the Boston Symphony Orchestra and director of the Berkshire Music Center. Left to right, Dr. Munch, Thomson and Mrs. Thomson. The Thomsons came to Lenox with Charles Russell and Dr. Frederick Sterns, both of New York.

'Porgy and Bess' Stars Coming To Tanglewood Parade Aug. 13

Eagle July 18

Tanglewood will be on parade Aug. 13. Soloists for the annual benefit for the Berkshire Music Center will be William Warfield and Leontyne Price, stars of the Broadway production of "Porgy and Bess," and Isaac Stern, violinist.

Charles Munch, the school's director, will conduct the Boston Symphony Orchestra in Beethoven's Concerto in D major in the first half of the evening's program. Leonard Bernstein, head of the school's conducting classes who studied at Tanglewood under Serge Koussevitzky, its founder and first director, will conduct the second half.

Ticket holders will be invited to demonstrations by the school's symphony orchestra, chorus, chamber music group, opera department and Tanglewood study group. Between the late afternoon performances and the evening concert in the Music Shed the audience is invited to picnic on the lawn. Tickets will be available July 17 at the Tanglewood box office and England Brothers. A local committee will be announced.

Two Mozart Concerts Set

Boston Symphony To Play at Tanglewood

Special to The Standard-Times

LENOX, July 11—The second weekend of Berkshire Festival concerts in the Theater-Concert Hall at Tanglewood next Saturday and Sunday will be devoted to the works of Mozart. Charles Munch will lead members of the Boston Symphony Orchestra, with Isaac Stern, violinist, as soloist.

Mr. Stern will be soloist in the Concerto in G for Violin (K. 216) at 8:30 p. m. Saturday evening, and will team with Joseph de Pasquale, violinist of the Boston Symphony Orchestra, at 2:30 next Sunday afternoon in the Sinfonia Concertante for Violin and Viola (K. 364).

Another feature of the weekend will be the first performance anywhere by the Boston Symphony Orchestra of the Divertimento in D, for Strings (K. 136), with which Mr. Munch will open the Sunday afternoon program.

Violinist Ruth Posselt, who was seen at a Music Week concert in New Bedford in May, will give a sonata recital July 22 with Gary Gaffman, pianist. Miss Posselt is a member of the faculty of the Berkshire Music Center, Summer school of music maintained by the Boston Symphony in connection with the Berkshire Festival. Miss Posselt's program will include works by Hindemith, Faure, Bach and Prokofieff.

Two all-Bach programs are being presented in the Theater-Concert Hall here this weekend, opening the Berkshire Music Festival.

The final weekend of Theater-Concert Hall performances preceding the regular Festival season will be July 25, with an all-Haydn program, and July 26, featuring works of Richard Strauss, Ravel, Prokofieff, Milhaud, and the New England premiere of Lukas Foss' cantata, A Parable of Death, conducted by the composer, with Vera Zorina as narrator.

Tickets are available at the Tanglewood box-office for all Festival concerts. Programs and a calendar of the more than 50 events at the Berkshire Music Center, will be mailed on request.

Complete programs for next weekend's concerts follow:

Next Saturday — Divertimento in D, for Strings (K. 136); Concerto for Violin, in G (K. 216), soloist Isaac Stern; Serenade for Thirteen Winds (K. 361); Symphony in D ("Prague") (K. 504), all by Mozart.

Next Sunday — Overture to "The Marriage of Figaro"; Sinfonia Concertante, for Violin and Viola (K. 364), solosists: Isaac Stern and Joseph De Pasquale; Eine kleine Nachtmusik (K. 525); Symphony in D major ("Jupiter") (K. 551) all by Mozart.

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Historic, Literary Exhibits Are on View at Atheneum And the Museum, Pittsfield

Herman Melville Memorial Room and the Historical Room Are Open for Public Inspection; Both Showings Well Worth Visiting

By CLAY PERRY

Pittsfield, July 18 Berkshire County's history and Pittsfield's unique literary tradition are being featured this summer by two of its leading public institutions. The Herman Melville Memorial Room and the Historical Room are now open for public inspection, the first in the Berkshire Atheneum, and the latter in the Berkshire Museum. Both are well worth visiting and should attract widespread interest not only among literati and historians but from students and tourists as well as from local residents.

On April 24 the Herman Melville Memorial Room was dedicated in the public library and has become the outstanding memorial to the author of "Moby Dick" and other famous works.

Now Open to Public

On Friday night a private showing of the Historical Room at the Museum was given by the trustees and officials. The room was thrown wide open to the public today and will be open tomorrow and thereafter.

Each of these fine exhibits furnish a study of a unique place that the county and city occupy in the literary and local history world. Between them they offer a magnificet combination of memorials to Melville, Hawthorne, Holmes as the leading literary lights of the Berkshires as well as to such heroes as Ethan Allen, Major John Brown of Revolutionary fame, to Elder John Leland, the great patriot and preacher of Cheshire, and to William Stanley, electrical wizard, and some almost forgotten men and women of other fields such as Daniel Clark of Tyringham, inventor, collector philosopher; Elkanah Watson who founded the first agricultural society in, America, in Pittsfield; Joseph E. A. Smith, Pittsfield's able historian.

The Melville Room was planned and donated largely by Dr. Henry A. Murray, professor of clinical psychology at Harvard. His gifts have been augmented by donations from Melville's grand daughter and three grand-nieces with personal objects from the effects of the great novelist.

"Moby Dick" Desk

The Melville Room on the second floor of the Atheneum contains what is declared to be the greatest collection of personal Melvilleahia in the world. The most priceless possessions in the two exhibits are undoubtedly the handsome desk on which Melville wrote "Moby Dick" and other books and essays while resident at "Arrowhead" on Holmes Road in 1850. The desk is now kept locked behind glass at one end of the library's wonderful display, while in the Museum is Nathaniel Hawthorne's desk on which he wrote "The House of Seven Gables," "Tanglewood Tales" and parts of his "American Notebook."

The Hawthorne desk has been a possession of the Museum for many years and stood in the lobby until it was placed in the basement "Colonial Room" which is a part of the historical display there. This room has been arranged to resemble as exactly as possible, a typical living and dining room of an early Colonial family in Pittsfield or some other Berkshire town, with authentic antique furniture of the Colonial period and some of the household articles that were used daily by the pioneers of New England. It was fashioned largely upon the Childs collection, relics of Dr. Timothy Childs and his descendants who at one time had a handsome, solitary mansion on Jubilee Hill, around which now runs Circular Ave., off Francis and Columbus Aves.

Murray had long collected Melvilleania and decided its proper place was in Pittsfield which was more a home to Melville than any other place. The granddaughter is Mrs. Henry K. Metcalf, who was 10 years old when Melville died. The grand nieces are the Misses Agnes Morewood of Pittsfield, Helen Gansevoort Morewood of New York City; and Margaret T. Morewood of Santa Barbara, Cal.

Numerous Gifts

Shortly after the main exhibit was arranged and dedicated the library was given the fourth largest collection of scrimshaw work in the country by Dr. Willis A. Milham of Williams College, about one third of which is on display under glass on the main floor of the library. The remainder was acquired this week and placed. Other who have given to the memorial are Mrs. Walter B. Binnian of Cohasset, Mrs. Abeel D. Osborne of Edgartown, granddaughters, and Mrs. Russel A. (Cutting) Hibbs of New York City, a former resident and owner of "Arrowhead." Other persons have contributed books and manuscripts, among them first editions, some of privately printed Melville writings which are extremely rare.

The first gift from Dr. Murray was made as a token of what was to come, in 1952, when he presented to the trustees of the Atheneum an oil painting of Mrs. Allan Melville, (Maria Gansevoort) mother of Herman. This hangs on the west wall of the glassed-in north room above Melville's secretary-bookcase. Facing it at the east end of this room is appropriately arranged the famous desk, handsomely restored, with above it an oil painting of Melville, his mother in another costume and on the desk objects that Melville used in his writing.

Facing south, behind the glass partition, is a table that was in the Melville household, and on which are a wooden sea-chest that the author used to keep his manuscripts, a tin bread-box that his wife later used to keep them after his death and his passport that he used in 1856-57 for a trip to England and the Continent. On the back of this passport is the signature of Nathaniel Hawthorne who signed it as consul at Liverpool. There is also a small rosewood sewing table which Mrs. Melville, who was a daughter of Chief Justice Lemuel Shaw of Massachusetts, used.

Interesting Articles

The main room contains a large cabinet filled with objects and with books, including many of those that Melville is known to have studied and some that he wrote. Others are kept in the library vault. Among the more interesting articles in the top of the case is a small Indian arrowhead picked up on the farm and for which Melville named his house, a silver match-box with a compass inset in the cover, which he carried while at sea and is said to have used while he spent months among the cannibals ofthe Maruesas Islands and gathered material for "Typee" and "Omoo" and other books.

One other object is of rare interest, an iron pipe and tomahawk, an Indian symbol of peace and war which was found on the "Arrowhead" farm or at nearby Canoe Meadows where Oliver Wendell Holmes spent several summers.

The principal memento of Dr. Holmes is in the museum's Historical Room where it has been almost ever since the museum was built. It is the famous "One Hoss Shay" which inspired Holmes poem "The Deacon's Masterpiece," but which did not, as the poem has it, "fall to pieces in a single day."

Here, also, is the original wooden pump that was at Little Red House where Hawthorne lived, at Tanglewood, the house itself restored recently and open to visitors to the Berkshire Music Festival each summer, as it is now. And not to neglect the great Elder Leland, there is an oil painting of the divine and nearby the wooden screw of the great cider press in which the famous Cheshire Cheese was pressed to be presented to President Thomas Jefferson in 1801.

"Pittsfield Ware"

But among the proud and priceless articles in the Museum Historical Rooms is a set of "Pittsfield Ware" that was manufactured in England, with pictures of the "Old Elm that stood in the town square for so long and of some of the better buildings in the town surrounding the square as it was a century ago or more.

Historical, also, but of more modern origin, is the famous Stanley transformer, said to be the very first one built by William Stanley, and to make possible the use of alternating current electricity. This was presented to the Museum, Feb. 20, 1953, on the 50th anniversary of the purchase of the Stanley Electric Manufacturing Co. in Pittsfield by the General Electric Co. The Transformer was made in 1885 in Great Barrington and it was given to the Museum by Francis E. Fairman, Jr., vice-president of the transformer and allied products division of General Electric. Beside it and another later model, is some of the most modern electric equipment manufactured in Pittsfield.

The Berkshire Museum, incidentaly, is just 50 years old. It was founded by Zenas Crane in 1903 and is rated as one of the best small museums in the United States. Its art collections are among the finest in the country and its natural history models are considered among the best of their kind. The most famous objects, to some, in the Museum, are of course the sledge that went with Admiral Robert E. Peary to the North Pole and the fur suit worn by Matthew Henson, the only other man to reach the Pole up to that time.

The list of things in the Melville Memorial Rooms is long, and the story of Melville in Pittsfield is longer. He is believed to have first visited Pittsfield as a boy of 14, coming to see his famous uncle, Major Melville, a Revolutionary War hero, and then three years later, spent his first entire summer at "Broadhall" and worked on the farm.

Taught School

He was here again in the fall of 1837 when he taught school at the Sykes District at the foot of Washington Mountain, and according to historian J. E. A. Smith, had to teach some of the bigger boys the science of puglism when they attempted to take over. He boarded around, at one time being the guest of a quaint Yankee farmer who lived halfway up the steep Washington Mountain road from where he got not only idiomatic sayings of the country but magnificent views of the Housatonic Valley and surrounding mountains.

In 1850, with his wife and one child, he came to Pittsfield to live for 13 years, purchased the Brewster farm and "Arrowhead" and settled down to complete the writing of "Moby Dick" which he had just started in New York City. He fell in love with the grand view of Mt. Greylock and its sister summits which he could see at marvelous advantage from his study window and his famous piazza on the north side of "Arrowhead."

Here he farmed as best he could, trying to augment the slender royalties he realized from his books, published in England and the United States. He became acquainted with Hawthorne, and together with Holmes and others, one day they were climbing Monument Mountain when a thunder storm drove them to shelter in a tiny cave on the north side of Squaw Peak, and the three literary men became closer acquainted. (This cave has been identified and is called Hawthorne's Cave. It is believed to have been discovered by Hawthorne).

Melville had written a glowing review of "The Scarlet Letter" before he came to know its author, and it was to Hawtorne that he dedicated "Moby Dick."

Dr. Holmes, one of his nearest neighbors in summer, although friendly and hospitable, did not become so close a friend, but he once hurreid to "Arrowhead" when Melville was ill and doctored him physically and mentally.

Fine Exhibits

And now, in the two fine exhibits at the Atheneum and the Museum, we have memorials to the three most famous authors who lived in Berkshire at the same time. Holmes wrote "Elsie Venner" here, a strange but interesting novel of the local scene, based on a cave on the north side of South Mountain. Melville wrote voluminously of Greylock, October Mountain and other landmarks that he loved and visited. Hawthorne, of course, made Tanglewood famous long before it was a music center, the summer home of the Boston Symphony Orchestra.

Incidentally, "Arrowhead", now owned and occupied by Mr. and Mrs. Hale Holden, has been splendidly restored and modernized by the Holdens at a cost said to be $30,000 "Holmesdale," on the same road, named for Dr. Holmes, has also been put in excellent shape by Zenas Crane Colt who owns it. These and "Broadhall," now the Country Club of Pittsfield, and "Peace Party House," just off City Hall Park, are the most famous and historic old houses in Pittsfield which has permitted the destruction of the "Longfellow House" and the "Bulfinch Chruch" during the past half century.

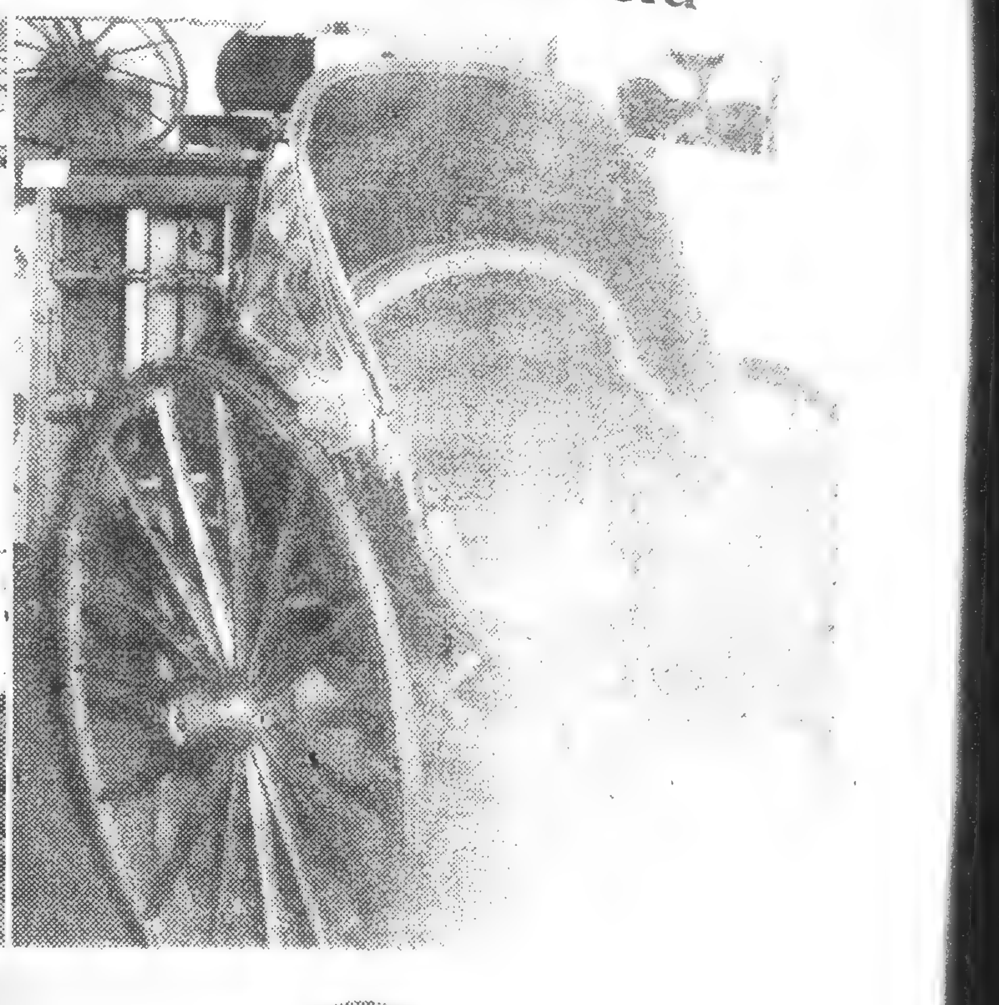
The Private Showing

Mayor Robert T. Capeless and members of the City Council were guests at the private showing of the Museum Historical Rooms where they had excellent opportunity to realize the wealth of the historical material available for the proposed new history of Pittsfield, as well as at the previous attendance at the dedication of the Melville Memorial Rooms, a project authorized in October 1952, but not yet activated as a city-sponsored project. Others who were on the guest list for Friday night were Dr. Edward J. Russell, superintendent of Pittsfield schools; Librarian Robert G. Newman, James H. Lucas, executive vice-president of the Chamber of Commerce, and John Downing, executive director of the Berkshire Hills Conference.

Mr. William Glenn Boyle of Gill, a student of Melville, has a copy of "Pierre" which was Melville's last work in Pittsfield. He wrote "Billy Budd" after his return to New York a short novel idealizing a sailor whom he had known. Mr. Boyle's study of "Pierre" brings out the fact that Melville used "Broadhall" as the central scene of the story, and wove into it other Berkshire places, such as Balance Rock, an old Pittsfield tavern at the corner of North and West Streets, woodland scenes and other of Nature's manifestations.

"Billy Budd" was an unfinished story, first outlined by Melville under the title of "Baby Budd", and despite its criticized ambiguities, a continued reflection of Melville's pantheistic views of life, it has lately been the basis for a stage play and an opera. The Atheneum has a copy of the opera, which is in Italian, by Salvatore Quisermodo and was published in Milan. Thus even the weakest of his works has served to add to his immortality.

Interesting Exhibits at Pittsfield



Upper picture, at left, shows a part of the collection of antiques of Berkshire, including the original handpump that was at the Little Red House Hawthorne occupied at Tangle-Holmes' poem, while underwood. Picture at right shows the famed "One Hoss Shay" of neath the "shay" may be seen the trundle bed used by Herman Melville. Lower picture shows the desk at which Melville wrote "Moby Dick," the story of the White Whale. This is a scene in the Melville Memorial Room. At top is portrait of Melville made by Asa W. Twitchell about 1848. Left below is a portrait of Mrs. Allan Melville (Maria Ganse-right is Gen Peter Gansevoort, voort), Herman's mother. At Herman's grandfather.

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more Rep. July 19

One of the featured soloists with the Boston Symphony Orchestra at Tanglewood this afternoon will be Joseph de-Pasquale, first viola. His has been a truly romantic connection with this world famous music center. It was at neighboring Shadowbrook, Jesuit novitiate, that he was married a few years back to the niece of Serge Koussevitzky. They now make their home with Madame Koussevitzky at her

JOSEPH DE PASQUALE

nearby summer place. A former member of the Marine Symphony Orchestra, Mr. dePasquale appeared often at the White House to play at state dinners. He has entertained such international figures as Churchill and DeGaulle.

Today he will be featured with Isaac Stern, violinist, as the soloists in Mozart's "Konzertante Sinfonie." Among the melodies the subsidiary [illegible] where the [illegible] seriousness of the [illegible] the same [illegible] light. [illegible] carry [illegible] pizzicato of [illegible] erful [illegible] rity in [illegible] is [illegible] warm [illegible] tion of [illegible] the [illegible] quent [illegible] dePasquale [illegible] plaint of [illegible] revelation [illegible] The viola [illegible] is written [illegible] the instrument [illegible] tuned [illegible] sound [illegible] the violas [illegible]

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Eagle July 17

BSO Manager To Speak at Kiwanis

George E. Judd, manager of the Boston Symphony Orchestra, will speak at the Kiwanis Club luncheon meeting Wednesday, July 29, at the Sheraton Hotel. His topic will be the Berkshire Symphonic Festival.

Eagle

Stern, de
At Week-

Isaac Stern

TANGLEWOOD — I
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Charles Munch conduc
program will be the first
all-Mozart music to be
in the Tanglewood thea
hall tomorrow night a
Sunday afternoon at 2.3

At Sunday afternoon's
Mr. Stern will be the vi
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fonie" for violin and vi

Tomorrow's Program

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Eagle

Chamber
In Mozart

Joseph dePasquale wi
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morrow afternoon in the
Mozart program of the e
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theatre. Isaac Stern wil
violin soloist with the ch
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by Charles Munch.

A native of Germantow
dePasquale graduated fr
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To Open With Overture

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Eagle July 17

Stern, de Pasquale Soloists At Week-End Mozart Programs

Isaac Stern

Joseph de Pasquale

TANGLEWOOD — Isaac Stern will play the solo in Mozart's Concerto in G major for the violin at the opening of the second series of early Berkshire Festival concerts by the chamber section of the Boston Symphony Orchestra, Charles Munch conducting. The program is the first of two of all-Mozart music to be presented at the Tanglewood theatre-concert hall tomorrow night at 8.30 and Sunday afternoon at 2.30.

At Sunday afternoon's program, Mr. Stern will be the violin soloist with Joseph de Pasquale, viola soloist, in Mozart's "Konzertante Sinfonie" for violin and viola.

Tomorrow's Program

The orchestra will play for its first time the Divertimento in D, for strings, the opening number of tomorrow evening's program. The Serenade in B-flat major for 13 wind instruments and the Symphony in D major ("Prague") will compose the second half.

The concerto is the third of five which Mozart wrote for the violin. He composed them in Salzburg in 1775 presumably as part of his duties as konzertmeister at the court of the archbishop of Salzburg. The French critic, Georges de Saint-Foix describes it as "entirely under the influence of the French violin music of that time."

The Divertimento is the first of three which the composer wrote at the age of 16. Later in the same year, 1772, he composed six more. The three divertimenti might have been intended for ultimate use as sympohnies, in Milan, for which city Mozart was then writing his opera, "Lucio Silla."

The serenade was written eight years later, and may have been performed at Munich by the Hofkapelle. The four clarinets dominate, with their special coloring.

The "Prague" symphony is named for the city in which it was first performed early in 1787. It was so enthusiastically received that Mozart was obliged to improvise upon the piano for half an hour before the audience would leave.

Started S[illegible]ing Piano

Mr. Stern, who has played at Tanglewood before, and has often appeared with the Boston orchestra, was born in Krin[illegible]miesz, Russia, July 21, 1920. He was taken by his parents to San Francisco as an infant. Studying piano at the age of six, he changed to violin two years later: Naoum Blinder, concertmaster of the San Francisco orchestra, with whom he played at the age of 11, was his teacher.

A major part of his study was with Louis Persinger, who for several summers lived and played on South Mountain. Stern made his New York debut in 1937. After active service in the Pacific area with the USO he has toured as a concert artist in many parts of the world.

No seats remain for the Mozart concerts, but admission will be sold for listening from the lawn. In case of rain the orchestra will play in the Music Shed. Picnic parties are invited before all concerts.

Eagle July 18

Chamber Orchestra of BSO In Mozart Program Tomorrow

Joseph dePasquale will play the viola solo in the "Konzertante Sinfonie" for violin and viola tomorrow afternoon in the second all-Mozart program of the early Berkshire Festival in the Tanglewood Theatre. Isaac Stern will be the violin soloist with the chamber orchestra of 35 principal members of the Boston Symphony, conducted by Charles Munch.

A native of Germantown, Pa., Mr. dePasquale graduated from Curtis Institute of Music, Philadelphia. During World War II he played with the Marine Band and Symphony Orchestra, with whom he appeared at the White House at state dinners, including those for Prime Minister Winston Churchill and General Charles DeGaulle.

Appointed first violist with the Boston orchestra at the age of 27, he was one of the youngest musicians to occupy that position in a major orchestra. With Mrs. dePasquale and their daughters, Maria Alexandra and Elizabeth Ann, he spends the summer at Seranak, the Koussevitzky estate in Lenox.

To Open With Overture

The program will open with the Overture to "The Marriage of Figaro." The popular opera, which Mozart wrote in Vienna in 1786, was forbidden by the Emperor because of its "immorality." It was interpreted as poking fun at the ruling aristocracy.

Except that the "Konzertante Sinfonie" was composed in Salzburg in the summer of 1779, nothing is known of its circumstances. In the program notes for tomorrow, John Burk, the orchestra's program annotator, quotes the late musicologist, Alfred Einstein, as calling it "Mozart's crowning achievement in the field of the violin concerto." It followed five concertos for violin and orchestra.

"Eine Kleine Nachmusik," Serenade for String Orchestra, with which Mr. Munch will open the second half of the program, is dated August 1787 and probably was first performed in Vienna.

The "Jupiter" Symphony in C major will conclude the program. A classical work which originally bore for identification only a cold number, it was named "Jupiter" more than a century ago, perhaps by a pianist and music teacher named J. B. Cramer.

All seats for this week-end's pair of concerts have been sold for several weeks. Admission for listening from the lawn will be on sale at the box office two hours before the opening. As for all Festival events, picnic parties are invited. Cafeteria service is available.

TANGLEWOOD, Lenox, Mass.
BERKSHIRE FESTIVAL
Herald Trib July 19
BOSTON SYMPHONY
Orchestra
CHARLES MUNCH, Music Dir.
THEATRE—TODAY at 2:30
MOZART Program
General Admission, $2

Next Sat., July 25, at 8:30, Sun., July 26, at 2:30. Seats at $4 and $5 (Admission $2)
SHED — Fri. and Sat. Eves., Sun. Afts. July 31, Aug. 1, 2; 7, 8, 9; 14, 15, 16
Address Box Office—Tanglewood, Lenox, Mass.

Tanglewood

TONIGHT

8.30—Concert by student orchestra of Berkshire Music Center. Music Shed
Symphony No. 5 .... Beethoven
Leonard Bernstein, conductor.
Prelude to Afternoon of a Faun, Debussy
Charles Munch, conductor.
Alborada del Gracioso .. .. Ravel
Robert Mandell, conductor.
Excerpts from the dramatic legend. The Damnation of Faust .... Berlioz
Minuet of the Will-o'-the-Wisps.
Dance of the Sylphs.
Hungarian March.
Samuel Krachmalnick, conductor.

TOMORROW AFTERNOON

4.00—Concert of German and Italian Baroque. Music by Tanglewood Study Group. Barn.

Both programs are open to Friends of the Berkshire Music Center, whose contributions help support the school. Membership is available at Tanglewood office.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

JUL 13 1953

Berkshire Festival Opens: 7,200 at 2 Bach Concerts

By Arthur Berger

LENOX, Mass., July 12.—The Berkshire Festival season got under way here at Tanglewood this week end with two Bach concerts in the theater concert hall by a chamber orchestra drawn from the Boston Symphony, a chorus drawn from the Berkshire Music Center and a number of fine soloists. Nourished by the beautiful setting in which the festival concerts take place and the fine music that is offered here, public interest in them steadily grows, and the combined attendance for the concert of last night and one this afternoon exceeded last year's by 800.

When one considers the austerity and uniform quality of a list made up of five "Brandenburg" concertos, last night's attendance of 4,200 seems quite remarkable. But an appreciative and attentive audience it was, indeed. As in previous years, the attendance for the second concert was somewhat smaller. Of today's 3,000 listeners, some 1200 listened from within the theater while others settled at various spots on the lawns outside, where they could take in the sunshine of this fine day or sit under a tree, and at the same time enjoy the cheerfulness of a program appropriate for just such an afternoon.

Cantata of Special Interest

The major work today was, in fact, quite frankly written in the spirit of rejoicing. It was the fine cantata, No. 28, "Gottlob, nun geht das jahre zu ende," written for the Sunday following Christmas in the church calendar. Aside from the mastery of the music itself, it offered the special interest of being the only work this week end without the stamp of thoroughgoing familiarity, since it was not from the perenial, standardized list from which all the other works were drawn. Charles Munch for this one work relinquished the baton to Hugh Ross, conductor of the chorus of the Berkshire Music Center. Mr. Ross gave a straightforward reading, obviously deferring to the vocal soloists, for it was upon them that the major responsibility devolved. All of them, it is gratifying to be able to report, rose admirably to the occasion.

It was one of the soloists in the cantata, as a matter of fact, to whom your reporter is indebted for one of the week end's most rewarding experiences. I refer to Sara Mae Endich, the only one of the four singers whose achievements as a performer were new to me. Miss Endich is a soprano with a very bright future, for she is a young lady endowed with a voice of truly beautiful and rich texture.

Meets Challenge Nobly

Miss Endich, a student at the Berkshire Music Center, met nobly a challenge that would intimidate many a more experienced singer. For it fell to her to open the program, and to do so with an intricately spun aria. This was, moreover, the extent of Miss Endrich's contribution to the afternoon. But with this one aria, and without the benefits of a warming-up period, she left an impression that was still vivid at the end when the program had run its course with Bach's suits in B minor and D major, under Mr. Munch's direction.

Sara Mae Endich, soprano, who appeared as soloist in Bach's Cantata No. 28 with the Boston Symphony at the Berkshire Festival yesterday.

The other singers were Betty Allen, John McCollum and MacMorgan, and it was Mr. McCollum's pure tenor voice that made the greatest impression. A major musical experience of the week end was the thoroughly distinguished, inspired and controlled piano-playing of Lukas Foss last night as one of the soloists in the Fifth "Brandenburg" Concerto. One must look very far indeed for execution of comparable caliber. Doriot Anthony played her flute solos with charm, and while the orchestral performance was often lacking in finish, there was much to redeem the occasion.

PAGE SIX

Legion of Honor For George Judd

The French Government conferred the Cross of Chevalier of the Legion of Honor upon George E. Judd, Manager of the Boston Symphony Orchestra, in Bastille Day ceremonies at the French Consulate yesterday. The award was presented by the French consul in Boston, M. Francois Charles-Roux.

The citation reads: "For George E. Judd, manager of the celebrated Boston Symphony Orchestra to which he has been attached since 1915, and to whose development he has contributed in an important way. He has always displayed a lively interest in French music, which often is featured in the programs of the orchestra, many of whose musicians are French or of French origin. Mr. Judd played an important role in the organization of the triumphal tour the orchestra made last year to France and Europe."

N.Y. SZ u H

Bachkonzert auf dem Berkshire Musikfest

(Sonderbericht für die "New Yorker Staats-Zeitung und Herold")

Von **FRED LOW**

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JEWISH DAILY FORWARD
260 Tremont Street
Boston 16, Mass.
94

July 15

באָסטאָן סימפאָני אָרקעסטער אין בוירקשיר פעסטיוואַל אין טענגלעוואָד

לעצטען שבת, דעם 11טען דזשולאי האט זיך ערעפענט דער 16טער יערליכער בוירקשיר פעסטיוועל קאָנצערט אין טענגלעוואוד, מאַס.

זעהר א רייכע פראגראם ווערט צוגעגרייט פאר די קומענדע קאָנצערטען.

ליאָן מאַרשאַל, סאָפּראַנאָ און וויליאם ווארפיעלד, באַריטאָן, מיט טשארלס מאנטע' אלס קאנדוקטאר. פרייטאג אָווענט, דעם 7טען אויגוסט וועט לעאָנארד בערנשטיין זיין דער גאַסט קאנדוקטאר.

Eagle July 17
Kiwanis

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His topic will be
Symphonic Festival.

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E. H. T.

[197]

Eagle July 17

Stern, de Pasquale Soloists At Week-End Mozart Programs

Isaac Stern

Joseph de Pasquale

TANGLEWOOD — Isaac Stern will play the solo in Mozart's Concerto in G major for the violin at the opening of the second series of early Berkshire Festival concerts by the chamber section of the Boston Symphony Orchestra, Charles Munch conducting. The program will be the first of two of all-Mozart music to be presented in the Tanglewood theatre-concert hall tomorrow night at 8.30 and Sunday afternoon at 2.30.

At Sunday afternoon's program, Mr. Stern will be the violin soloist and Joseph de Pasquale, viola soloist in Mozart's "Konzertante Sinfonie" for violin and viola.

Tomorrow's Program

The orchestra will play for its first time the Divertimento in D, for strings, the opening [illegible] of tomorrow evening's program. The Serenade in B-flat major for 13 wind instruments and the Symphony in D major ("Prague") will compose the second half.

The concerto is the third of five which Mozart wrote for the violin. He composed them in Salzburg in 1775, presumably as part of his duties as konzertmeister at the court of the archbishop of Salzburg. The French critic, Georges de Saint-Foix describes it as "entirely under the influence of the French violin music of that time."

The Divertimento is the first of three which the composer wrote at the age of 16. Later in the same year, 1772, he composed six more. The three divertimenti might have been intended for ultimate use as sympohnies, in Milan, for which city Mozart was then writing his opera, "Lucio Silla."

The serenade was written eight years later, and may have been performed at Munich by the Hofkapelle. The four clarinets dominate, with their special coloring.

The "Prague" symphony is named for the city in which it was first performed early in 1787. It was so enthusiastically received that Mozart was obliged to improvise upon the piano for half an hour before the audience would leave.

Started Studying Piano

Mr. Stern, who has played at Tanglewood before, and has often appeared with the Boston orchestra, was born in Kriminiesz, Russia, July 21, 1920. He was taken by his parents to San Francisco as an infant. Studying piano at the age of six, he changed to violin two years later. Naoum Blinder, concertmaster of the San Francisco orchestra, with whom he played at the age of 11, was his teacher.

A major part of his study was with Louis Persinger, who for several summers lived and played on South Mountain. Stern made his New York debut in 1937. After active service in the Pacific area with the USO he has toured as a concert artist in many parts of the world.

No seats remain for the Mozart concerts, but admission will be sold for listening from the lawn. In case of rain the orchestra will play in the Music Shed. Picnic parties are invited before all concerts.

Tanglewood

TONIGHT

8.30—Concert by student orchestra of Berkshire Music Center. Music Shed. Symphony No. 8 .... Beethoven

Leonard Bernstein, conductor.

Prelude to Afternoon of a Faun, Debussy

Charles Munch, conductor.

Alborada del Gracioso .... Ravel

Robert Mandell, conductor.

Excerpts from the dramatic legend. The Damnation of Faust .... Berlioz

Minuet of the Will-o'-the-Wisps.
Dance of the Sylphs.
Hungarian March.

Samuel Krachmalnick, conductor.

TOMORROW AFTERNOON

4.00—Concert of German and Italian Baroque. Music by Tanglewood Study Group. Barn.

Both programs are open to Friends of the Berkshire Music Center, whose contributions help support the school. Membership is available at Tanglewood office.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
JUL 13 1953

Berkshire Festival Opens: 7,200 at 2 Bach Concerts

By Arthur Berger

LENOX, Mass., July 12.—The Berkshire Festival season got under way here at Tanglewood this week end with two Bach concerts in the theater concert hall by a chamber orchestra drawn from the Boston Symphony, a chorus drawn from the Berkshire Music Center and a number of fine soloists. Nourished by the beautiful setting in which the festival concerts take place and the fine music that is offered here, public interest in them steadily grows, and the combined attendance for the concert of last night and one this afternoon exceeded last year's by 800.

When one considers the austerity and uniform quality of a list made up of five "Brandenburg" concertos, last night's attendance of 4,200 seems quite remarkable. But an appreciative and attentive audience it was, indeed. As in previous years, the attendance for the second concert was somewhat smaller. Of today's 3,000 listeners, some 1200 listened from within the theater while others settled at various spots on the lawns outside, where they could take in the sunshine of this fine day or sit under a tree, and at the same time enjoy the cheerfulness of a program appropriate for just such an afternoon.

Cantata of Special Interest

The major work today was, in fact, quite frankly written in the spirit of rejoicing. It was the fine cantata, No. 28, "Gottlob, nun geht das jahre zu ende," written for the Sunday following Christmas in the church calendar. Aside from the mastery of the music itself, it offered the special interest of being the only work this week end without the stamp of thoroughgoing familiarity, since it was not from the perenial, standardized list from which all the other works were drawn. Charles Munch for this one work relinquished the baton to Hugh Ross, conductor of the chorus of the Berkshire Music Center. Mr. Ross gave a straightforward reading, obviously deferring to the vocal soloists, for it was upon them that the major responsibility devolved. All of them, it is gratifying to be able to report, rose admirably to the occasion.

It was one of the soloists in the cantata, as a matter of fact, to whom your reporter is indebted for one of the week end's most rewarding experiences. I refer to Sara Mae Endich, the only one of the four singers whose achievements as a performer were new to me. Miss Endich is a soprano with a very bright future, for she is a young lady endowed with a voice of truly beautiful and rich texture.

Meets Challenge Nobly

Miss Endich, a student at the Berkshire Music Center, met nobly a challenge that would intimidate many a more experienced singer. For it fell to her to open the program, and to do so with an intricately spun aria. This was, moreover, the extent of Miss Endrich's contribution to the afternoon. But with this one aria, and without the benefits of a warming-up period, she left an impression that was still vivid at the end when the program had run its course with Bach's suits in B minor and D major, under Mr. Munch's direction.

Sara Mae Endich, soprano, who appeared as soloist in Bach's Cantata No. 28 with the Boston Symphony at the Berkshire Festival yesterday.

The other singers were Betty Allen, John McCollum and MacMorgan, and it was Mr. McCollum's pure tenor voice that made the greatest impression. A major musical experience of the week end was the thoroughly distinguished, inspired and controlled piano-playing of Lukas Foss last night as one of the soloists in the Fifth "Brandenburg" Concerto. One must look very far indeed for execution of comparable caliber. Doriot Anthony played her flute solos with charm, and while the orchestral performance was often lacking in finish, there was much to redeem the occasion.

Boston Herald — July 15

PAGE SIX

Legion of Honor For George Judd

The French Government conferred the Cross of Chevalier of the Legion of Honor upon George E. Judd, Manager of the Boston Symphony Orchestra, in Bastille Day ceremonies at the French Consulate yesterday. The award was presented by the French consul in Boston, M. Francois Charles-Roux.

The citation reads: "For George E. Judd, manager of the celebrated Boston Symphony Orchestra to which he has been attached since 1915, and to whose development he has contributed in an important way. He has always displayed a lively interest in French music, which often is featured in the programs of the orchestra, many of whose musicians are French or of French origin. Mr. Judd played an important role in the organization of the triumphal tour the orchestra made last year to France and Europe."

N.Y. SZuH July 14

Bachkonzert auf dem Berkshire Musikfest

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Eagle July 18

Chamber Orchestra of BSO In Mozart Program Tomorrow

Joseph dePasquale will play the viola solo in the "Konzertante Sinfonie" for violin and viola tomorrow afternoon in the second all-Mozart program of the early Berkshire Festival in the Tanglewood theatre. Isaac Stern will be the violin soloist with the chamber orchestra of 35 principal members of the Boston Symphony, conducted by Charles Munch.

A native of Germantown, Pa., Mr. dePasquale graduated from Curtis Institute of Music, Philadelphia. During World War II he played with the Marine Band and Symphony Orchestra, with whom he appeared at the White House at state dinners, including those for Prime Minister Winston Churchill and General Charles DeGaulle.

Appointed first violist with the Boston orchestra at the age of 27, he was one of the youngest musicians to occupy that position in a major orchestra. With Mrs. dePasquale and their daughters, Maria Alexandria and Elizabeth Ann, he spends the summer at Seranak, the Koussevitzky estate in Lenox.

To Open With Overture

The program will open with the overture to "The Marriage of Figaro." The popular opera, which Mozart wrote in Vienna in 1786, was forbidden by the Emperor because of its "immorality." It was interpreted as poking fun at the ruling aristocracy.

Except that the "Konzertante Sinfonie" was composed in Salzburg in the summer of 1779, nothing is known of its circumstances. The program notes for tomorrow by John Burk, the orchestra's program annotator, quotes the late musicologist, Alfred Einstein, as calling it "Mozart's crowning achievement in the field of the violin concerto." It followed five concertos for violin and orchestra.

"Eine Kleine Nachmusik," Serenade for String Orchestra, with which Mr. Munch will open the second half of the program, is dated August 1787 and probably was first performed in Vienna.

The "Jupiter" Symphony in C major will conclude the program. A classical work which originally bore for identification only a cold number, it was named "Jupiter" more than a century ago, perhaps by a pianist and music teacher named J. B. Cramer.

All seats for this week-end's pair of concerts have been sold for several weeks. Admission for listening from the lawn will be on sale at the box office two hours before the opening. As for all Festival events, picnic parties are invited. Cafeteria service is available.

TANGLEWOOD, Lenox, Mass.
BERKSHIRE FESTIVAL
New Herald Tribune July 19
BOSTON SYMPHONY
Orchestra
CHARLES MUNCH, Music Dir.
THEATRE—TODAY at 2:30
MOZART Program
General Admission, $2
Next Sat., July 25, at 8:30, Sun., July 26, at 2:30. Seats at $4 and $5 (Admission $2)
SHED — Fri. and Sat. Eves., Sun. Afts. July 31, Aug. 1, 2; 7, 8, 9; 14, 15, 16
Address Box Office—Tanglewood, Lenox, Mass.

JEWISH DAILY FORWARD
260 Tremont Street
Boston 16, Mass.
94

July 15

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Eagle 7/17

Lenox

FRANK V. McCARTHY **Tel. 561-M**

Town Residents, Resort Owner Clash Over Festival Problems

Theatre Permit Questioned—Objection Raised to Advertising Vehicle—Bruno Aaron Defends Disturbances in Summer

LENOX—Lenox as a residential town versus Lenox as a summer resort was the general subject of discussion at a meeting last night in the Town Hall.

Specifically, the discussion dealt with inquires and complaints from neighbors of the new Festival Theatre on Walker Street and a complaint of Tanglewood traffic from a man who said he represented himself and his neighbors on West Street.

Present were about 15 townspeople, the Zoning Board of Appeals and Charles G. Stanley and David H. Mackey of the Board of Selectmen who arranged the meeting at the request of townspeople. R. Harry Barnes, the third selectman, is ill.

Joseph E. LaPointe of Walker Street began the discussion by asking how the permit for the theatre was issued without neighbors knowing about it.

Dixon Quotes Bylaw

James Dixon, chairman of the Zoning Board, replied that the theatre is on the property of Festival House, spot zoned in a residential area as an inn. Under Section II of the zoning bylaws, he explained. Article 8 stated that "accessory use (will be permited) on the same lot with and customarily incident to any of the above permitted uses not detrimental to a residential neighborhood. The term accessory use shall not include":

The article lists four disapproved uses, but does not name a theatre as one of them.

On this basis, Mr. Dixon explained, when he received an inquiry from the Board of Selectmen last May asking what should be done about a request for a theatre permit on Festival House property, he concluded that the Zoning Board had no say in the matter. The other two members of the Zoning Board were not consulted, Mr. Dixon admitted.

Asked if he didn't think the theatre was detrimental to a residential neighborhood, Mr. Dixon replied that he had no reason to think so.

Stanley Suggests Petition

Mrs. Stanley, chairman of the Selectmen, told the townspeople that if they wish to get up a petition declaring the theatre a detriment or nuisance to the neighborhood, the board would "see what the next step is."

Mrs. LaPointe stated that an automobile decorated with signs and parked on Walker Street was the sort of thing neighbors were objecting to. She said the car used to be parked on the street near the theatre at performonce time, but now is driven around town instead.

Louis J. Belair, also of Walker Street, complained that as a result of the theatre and its cast, there are disturbances in the neighborhood sometimes almost until 3 AM.

In defense of the theatre, Bruno Aaron, manager of Festival House, stated that the only way to solve the problem of disturbances during the summer is to bar outsiders from Lenox. The summer guest business, he pointed out, is bound to cause some disturbance to the town's routine life. The only alternative is for no place to take in guests, and to let many of the former estates kept in the tax-paying bracket by the summer guest business slip into the non-tax-paying bracket of school and church property.

Trying To Be "An Asset"

"We're trying to be an asset to the community," Mr. Aaron said. "We're anxious to eliminate any nuisances and prevent unpleasantness."

As an example, he cited the removal of the sign-painted car from Walker Street as soon as the complaint was received.

On the general subject of summer business, Arthur Martin said that if Lenox keeps on the way it is going, in another 5 to 10 years, "it will be a good town to get out of." He said a small group of tradesmen push the summer resort idea, though 90 per cent of the people "just want to live here." The latter, he said, should be given consideration because they will be around a lot longer "than the get-rich-quick crowd."

Robert S. Hibbard of the zoning board stated that as long as the Berkshire Festival is in town, there will be inconvenience. "It's here," he said, "and you'll have to live with it."

He said he thought Lenox should be preserved for development as a residential area.

Complaints About Speeders

Concerning the festival, Vernon R. Childress said that a speeding motorist near his home on West Street came close to killing his daughter recently and has prompted him to object to West Street Tanglewood traffic.

Last year, he said, the two lanes of traffic both going the same way before and after the concerts isolated all who live between the monument and Tanglewood. In case of fire or other emergency, he explained, no one would be able to get in or out. He asked the board if anything could be done to reroute some of this traffic on Hawthorne Street or by some other means keep at least one lane open on West Street. He also asked for speed limit signs on West Street.

The Selectmen replied West Street is a state road and that therefore the state sets up the traffic regulations there. Previous selectmen have tried to get something done about the situation, it was explained, but without result. Unless a speed limit sign is already on West Street, one cannot be installed until it has been approved by the state attorney general and advertised in the newspapers.

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Eagle 7/17

BREAKS PRECEDENT: After Doriot Anthony completed her flu
in B minor for flute and strings at Sunday afternoon's Festival concert,
ductor of the Boston Symphony Orchestra, asked her to repeat the final
wood audience.

Eagle July 16

COUNTY STUDENTS: Among the Berkshire County students enrolled this summer at the Berkshire Music Center, Tanglewood, are Miss Eileen Dusio of 465 Dalton Avenue, Pittsfield, center, and George Membrino, 129 Castle Street, Great Barrington, at right. They are with their teacher, composer-pianist Lukas Foss.

NEW YORK, N. Y.
SUNDAY NEWS

JUL 12 1953

Start Tours to Tanglewood

One-day excursions to the Berkshire Music Festival at Tanglewood will be operated on six successive Sundays, starting today, by the New Haven Railroad. The $6.95 package price per person covers general admission to the concert, all taxes and all transportation. Departure from Grand Central Terminal is at 8:20 A. M., and the train pulls into Stockbridge at 12:15 P. M., where buses take passengers to the music shed. Buses return to Pittsfield after the concert in time for passengers to have dinner before boarding the 7:30 P. M. train, which arrives in New York at 11:30 P. M. Tickets must be purchased in advance at the New Haven's ticket offices at Grand Central.

Sunday News NY. July 12

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NEW YORK, N. Y.
SUNDAY NEWS

JUL 12 1953

New Haven in Railroad Switch

The New Haven Railroad, which for several seasons has run show trains from points up the line to New York, will turn itself around on Sundays beginning today and run a concert train from Grand Central to the Berkshire Music Festival at Tanglewood, Mass. Train leaves at 8:20 A.M., arrives Stockbridge, Mass., at 12:15 P.M. Buses will take longhairs from there to the music shed. Train back to New York due at 11:30 P.M. The price for the whole deal is $6.95, including a general admission ticket to the concert. This will go on for six Sundays.

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Music Eagle 7/16

Baroque Trio Opens Series At Tanglewood

By JAY C. ROSENFELD

The first of three successive Wednesday evening programs of chamber music at the Berkshire Music Center at Tanglewood given through the generosity of Mrs. Elizabeth Sprague Coolidge was played last night by the Baroque Trio, Fernando Valenti, harpsichord, Julius Baker, flute, and Daniel Saidenberg, cello.

* * *

AN AUDIENCE approaching in size the week-end concerts of the Boston Symphony Orchestra in this same hall filled the auditorium and again draped onto the close adjacent lawn and outside benches. The timbre of the flute and cello was favorable for those listening from outside; the harpsichord did not carry so effectively.

The program was exclusively devoted to composers of the great era of the late seventeenth and early eighteenth centuries, particularly of that uniquely rich vintage decade which reproduced Bach, who, conspicuously, was not represented last night. The evening was divided into music for solo and [illegible] groups, affording variety and contrast, and it was excellently prepared. Each artist gave great satisfaction both in his [illegible] and in his grasp of the style of the music.

Mr. Valenti's four sonatas of Scarlatti [illegible] He infused a [illegible] and [illegible] his happy [illegible] and [illegible] with [illegible] clarity. By a [illegible] the [illegible] of his instrument, especially in his left hand, he compounded the gay and [illegible] happy spirit of his music.

* * *

MR. BAKER'S TONE [illegible] was [illegible] [illegible] also [illegible] from [illegible] Musikmeister."

The [illegible] be paid [illegible] maintained [illegible] est [illegible] much [illegible] tions [illegible] semble [illegible] dinated [illegible] close of the [illegible] stepped [illegible] to greet Mrs. C[illegible] seated in the [illegible] and she was forced to stand and acknowledge the enthusiastic homage the large audience was eager to grant her. Next Wednesday's concert will be a program of sonatas for violin and piano played by Ruth Posselt and Gary Graffman.

MOZART CON
AT TANGLEW
ATTRACTS

Re. July 1

Munch Directs Boston
phony Orchestra in
perb Program

By WILLARD M. CLA

Tanglewood, July 18—
Tanglewood offered the m
Wolfgang Amadeus Mozart
sultry starlit night. Fif
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Munch Is Director

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wise, for under the direct
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MOZART CONCERT
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Eagle 7/17

Lenox

FRANK V. McCARTHY Tel. 561-M

Town Residents, Resort Owner Clash Over Festival Problems

Theatre Permit Questioned—Objection Raised to Advertising Vehicle—Bruno Aaron Defends Disturbances in Summer

LENOX—Lenox as a residential town versus Lenox as a summer resort was the general subject of discussion at a meeting last night in the Town Hall.

Specifically, the discussion dealt with inquires and complaints from neighbors of the new Festival Theatre on Walker Street and a complaint of Tanglewood traffic from a man who said he represented himself and his neighbors on West Street.

Present were about 15 townspeople, the Zoning Board of Appeals and Charles G. Stanley and David H. Mackey of the Board of Selectmen who arranged the meeting at the request of townspeople. R. Harry Barnes, the third selectman, is ill.

Joseph E. LaPointe of Walker Street began the discussion by asking how the permit for the theatre was issued without neighbors knowing about it.

Dixon Quotes Bylaw

James Dixon, chairman of the Zoning Board, replied that the theatre is on the property of Festival House, spot zoned in a residential area as an inn. Under Section II of the zoning bylaws, he explained. Article 8 stated that "accessory use (will be permited) on the same lot with and customarily incident to any of the above permitted uses not detrimental to a residential neighborhood. The term accessory use shall not include":

The article lists four disapproved uses, but does not name a theatre as one of them.

On this basis, Mr. Dixon explained, when he received an inquiry from the Board of Selectmen last May asking what should be done about a request for a theatre permit on Festival House property, he concluded that the Zoning Board had no say in the matter. The other two members of the Zoning Board were not consulted, Mr. Dixon admitted.

Asked if he didn't think the theatre was detrimental to a residential neighborhood, Mr. Dixon replied that he had no reason to think so.

Stanley Suggests Petition

Mrs. Stanley, chairman of the Selectmen, told the townspeople that if they wish to get up a petition declaring the theatre a detriment or nuisance to the neighborhood, the board would "see what the next step is."

Mrs. LaPointe stated that an automobile decorated with signs and parked on Walker Street was the sort of thing neighbors were objecting to. She said the car used to be parked on the street near the theatre at performonce time, but now is driven around town instead.

Louis J. Belair, also of Walker Street, complained that as a result of the theatre and its cast, there are disturbances in the neighborhood sometimes almost until 3 AM.

In defense of the theatre, Bruno Aaron, manager of Festival House, stated that the only way to solve the problem of disturbances during the summer is to bar outsiders from Lenox. The summer guest business, he pointed out, is bound to cause some disturbance to the town's routine life. The only alternative is for no place to take in guests, and to let many of the former estates kept in the tax-paying bracket by the summer guest business slip into the non-tax-paying bracket of school and church property.

Trying To Be "An Asset"

"We're trying to be an asset to the community," Mr. Aaron said. "We're anxious to eliminate any nuisances and prevent unpleasantness."

As an example, he cited the removal of the sign-painted car from Walker Street as soon as the complaint was received.

On the general subject of summer business, Arthur Martin said that if Lenox keeps on the way it is going, in another 5 to 10 years, "it will be a good town to get out of." He said a small group of tradesmen push the summer resort idea, though 90 per cent of the people "just want to live here." The latter, he said, should be given consideration because they will be around a lot longer "than the get-rich-quick crowd."

Robert S. Hibbard of the zoning board stated that as long as the Berkshire Festival is in town, there will be inconvenience. "It's here," he said, "and you'll have to live with it."

He said he thought Lenox should be preserved for development as a residential area.

Complaints About Speeders

Concerning the festival, Vernon R. Childress said that a speeding motorist near his home on West Street came close to killing his daughter recently and has prompted him to object to West Street Tanglewood traffic.

Last year, he said, the two lanes of traffic both going the same way before and after the concerts isolated all who live between the monument and Tanglewood. In case of fire or other emergency, he explained, no one would be able to get in or out. He asked the board if anything could be done to reroute some of this traffic on Hawthorne Street or by some other means keep at least one lane open on West Street. He also asked for speed limit signs on West Street.

The Selectmen replied West Street is a state road and that therefore the state sets up the traffic regulations there. Previous selectmen have tried to get something done about the situation, it was explained, but without result. Unless a speed limit sign is already on West Street, one cannot be installed until it has been approved by the state attorney general and advertised in the newspapers.

Eagle 7/17

BREAKS PRECEDENT: After Doriot Anthony completed her flute solo in Bach's suite No. 2 in B minor for flute and strings at Sunday afternoon's Festival concert, Charles Munch, right, conductor of the Boston Symphony Orchestra, asked her to repeat the final "Badinerie" for the Tanglewood audience.

Eagle July 16

COUNTY STUDENTS: Among the Berkshire County students enrolled this summer at the Berkshire Music Center, Tanglewood, are Miss Eileen Dusio of 465 Dalton Avenue, Pittsfield, center, and George Membrino, 129 Castle Street, Great Barrington, at right. They are with their teacher, composer-pianist Lukas Foss.

NEW YORK, N. Y.
SUNDAY NEWS

JUL 12 1953

Start Tours to Tanglewood

One-day excursions to the Berkshire Music Festival at Tanglewood will be operated on six successive Sundays, starting today, by the New Haven Railroad. The $6.95 package price per person covers general admission to the concert, all taxes and all transportation. Departure from Grand Central Terminal is at 8:20 A. M., and the train pulls into Stockbridge at 12:15 P. M., where buses take passengers to the music shed. Buses return to Pittsfield after the concert in time for passengers to have dinner before boarding the 7:30 P. M. train, which arrives in New York at 11:30 P. M. Tickets must be purchased in advance at the New Haven's ticket offices at Grand Central.

~~Sunday News N.Y.~~ July 12

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NEW YORK, N. Y.
SUNDAY NEWS

JUL 12 1953

New Haven in Railroad Switch

The New Haven Railroad, which for several seasons has run show trains from points up the line to New York, will turn itself around on Sundays beginning today and run a concert train from Grand Central to the Berkshire Music Festival at Tanglewood, Mass. Train leaves at 8:20 A.M., arrives Stockbridge, Mass., at 12:15 P.M. Buses will take longhairs from there to the music shed. Train back to New York due at 11:30 P.M. The price for the whole deal is $6.95, including a general admission ticket to the concert. This will go on for six Sundays.

[199]

[illegible] successive Wednes[illegible] programs of chamber music at the Berkshire Music Center at Tanglewood given through the generosity of Mrs. Elizabeth Sprague Coolidge was played last night by the Baroque Trio, Fernando Valenti, harpsichord, Julius Baker, flute, and Daniel Saidenberg, cello.

* * *

AN AUDIENCE approaching in size the week-end concerts of the Boston Symphony Orchestra in this same hall filled the auditorium and again draped onto the close adjacent lawn and outside benches. The timbre of the flute and cello was favorable for those listening from outside; the harpsichord did not carry so effectively.

The program was exclusively devoted to composers of the great era of the late seventeenth and early eighteenth centuries, particularly [illegible] vintage [illegible] Bach, who, [illegible] was not represented last night. The evening was [illegible] for [illegible] affording [illegible] and it was [illegible] Each artist [illegible] in his grasp of the style [illegible] music.

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MR. BAKER'S TONE [illegible] [illegible] newi[illegible] also [illegible] [illegible] from [illegible] Mockmaster."

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MOZART CONCERT AT TANGLEWOOD ATTRACTS 5800

Re. July 19

Munch Directs Boston Symphony Orchestra in Superb Program

By WILLARD M. CLARK

Tanglewood, July 18—Tonight Tanglewood offered the music of Wolfgang Amadeus Mozart and a sultry starlit night. Fifty-eight hundred persons accepted the invitation. The theater-shed holds only 1215 people, so the rest were distributed over a crest of grounds and regardless of whether or not they could hear the music, all seemed steeped in perfect enjoyment.

Munch Is Director

It could hardly have been otherwise, for under the direction [illegible] Charles Munch, the members [illegible] the Boston Symphony Orchestra played some of the loveliest music Mozart wrote in a manner that was as near perfection as any listener has a right to expect. It seems to us that Mr. Munch is particularly happy in the unfoldment of this intimate type of music. His readings of the music of Bach, last week, were models and tonight he revealed as few present day conductors are able, the beauties and subtleties of Mozart's incomparable music. He senses the [illegible]

MOZART CONCERT

[illegible]ed From Page 1A)

[illegible] every phrase, the subtle [illegible]ance and, most important, his tempi are always just and his dynamic range ever under control.

Tonight we heard a fine cross section of the Mozart output. The program opened with a delectable performance of the "Divertimento D Major, for strings, K 136."

The early divertimenti of Mozart are nothing more or less than charming and highly enjoyable entertainment for indoor or outdoor social gatherings. Yet, in some of them we find music fully as profound and brilliant as anything in the symphones or mature piano concertos, and the D Major divertimento is a case in point. Every time we hear a Mozart slow movement" we think it the loveliest we have ever heard, but there is something very intimate and endearing in the andante movement of this divertimento. Mr. Munch caressed every phrase, yet provided contrasts that revealed the vitality and upward surge of the work.

Stern Is Soloist

Isaac Stern was the soloist in the "Concerto in G Major, K 216" for violin and orchestra. Considering the magnificent series of works for piano and orchestra, Mozart's violin output is apt to seem light weight in contrast, but they make for joyous listening. The G Major concerto is a jovial high spirited piece, with a superb folk-like rondo. While the two ends of the concerto are brilliant, it again is the adagio that makes the greatest impression. Mr. Stern was at his best which means one hears violin playing hardly to be equalled today. He and Mr. Munch were in perfect accord, each complementing the other. The exactness with which the Boston Symphony men are playing these days is a source of never ending delight, and the meticulous care its conductor lavishes on every work.

The "Serenade in B-Flat Major for 13 wind instruments, K 361" is one of those captivating serenades of great charm and [illegible] assurance which Mozart seemed able to throw off at will. It was superbly played by the magnificent woodwind virtuois of the orchestra. The music is a tapestry of ever changing colors and its strength lies particularly in contrasts.

The program concluded with the Symphony in D Major, K. 504, known familiarly as the "Prague Symphony. This is an engaging symphony; a true masterpiece of instrumental composition, swift and fiery that one is always looking ahead a bit, wondering what will happen next. It is obvious that this symphony was designed for and can be adequately performed by a quite small orchestra. One notes that the [illegible] [illegible]tion to this work is of greater strength than is common with [illegible]

Eagle 7/16

roque Trio
ens Series
Tanglewood

JAY C. ROSENFELD

first of three successive
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for violin and piano
Ruth Posselt and Gary

MOZART CONCERT AT TANGLEWOOD ATTRACTS 5800

Re. July 19

Munch Directs Boston Symphony Orchestra in Superb Program

By WILLARD M. CLARK

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Munch Is Director

[illegible]

MOZART CONCERT

Continued From Page 1A

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Stern Is Soloist

[illegible]

Draws Man

Post 7/15

BY ROSE

Bastille Day festivities began esterday morning at the French Consulate on Beacon st. with the warding of the Croix de Chevaer de la Legion d'Honneur by he French Consul General Franois Charles-Roux to Henry R. hepley of Essex, George Judd f Symphony Hall and Dr. Edard D. Churchill, professor of urgery at Harvard Medical chool. Madame Charles-Roux, earing a simple tailored gray lk shantung dress with neckce of pearls assisted her husand in greeting the hundreds of iends of France who stopped in drink a Vive la France chamagne toast and join in singing a Marseillaise led by Mme. imone Riviere.

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zart. There is a freshness and calm to the andante which contrasts with the somewhat nervous energy of the opening movements. Here also is another difference. A Mozart symphony without a minuet is almost a curiousity and the "Prague" has no minuet, instead the third movement is one of animation and zest, rich in color and notable for its extremes of rynamics.

It was given a magnificent performance, and one had the feeling that listening to it one was preparing one's self for the mighty "Jumpitor" which we shall hear tomorrow afternoon, along with the overture to "Figaro"; the "concertante sinfonie for violin, viola and orchestra and the "Enine Kleine Nachtmusik."

Record Crowd of 5800 Hears Mozart Concert

Tanglewood, July 18—The third program of the 16th annual Berkshire Festival—the first all-Mozart concert of the season by the Boston Symphony Orchestra under the baton of Charles Munch—drew another record smashing crowd of 5800 music lovers to Tanglewood tonight. The 1200 capacity theater-concert hall was a sellout long before concert time and the vast throng that arrived to enjoy the solos of violinist Isaac Stern blanketed the lawn clear back to the main entrance.

Attending tonight's concert were Dr. Regina Sovia, native of Italy, who is at Middlebury College during the summer and a professor of the romance languages at the College of Notre Dame in Baltimore, Md., during the college term.

With the balmiest weather of the current concert season prevailing, still another tremendous influx of concertgoers is expected tomorrow afternoon for the second Mozart concert which will feature Isaac Stern and Joseph Depasquale as the soloists in the "Onzertante Sinfonie" for violin and viola. Already in three programs to date the festival has drawn 13,000. Last week end's largest attendance came on Saturday night when 4200 set a new opening night record for the all-Bach program.

Noted in the audience tonight was the world famous violinist Alexander Schneider, Henry B. Cabot, president of the trustees of the Boston Symphony and directors Judge Raymond Wilkins and Judge Jacob Kaplan.

Eagle 7/16

FRENCH HONOR JUDD: Francois Charles-Roux, French consul-general in Boston, at right, makes awards to three outstanding men of Massachusetts. Named chevaliers of the Legion of Honor were, left to right, Dr. Edward Churchill, chief of general surgical services at Massachusetts General Hospital; Dr. George E. Judd, manager since 1915 of the Boston Symphony; and Henry R. Shepley, architect, of Essex. *(UP Photo)*

10—The Berkshire Evening Eagle, Thursday, July 16, 1953 ★ ★

BOUQUET FOR MRS. COOLIDGE: Mrs. Elizabeth Sprague Coolidge, who each year contributes a series of chamber music concerts on Wednesday evenings in July to the Berkshire Music Center, receives from a Tanglewood guide a bouquet in appreciation of this season's series which opened last evening in the theatre with a program by the Baroque Trio. At Mrs. Coolidge's right is Miss Bertha McCullough, her secretary; at other side, Louis Speyer, BSO English horn player, and Mrs. Speyer.

Tanglewood

Eagle 7/16

Expected for the week-end concerts is James Fassett, CBS director of music, who will record sights and sounds for the intermission talks that he will give in four Sunday afternoon Berkshire Festival concerts that will be broadcast July 26 and Aug. 2, 9 and 16 on the "World Music Festivals" weekly program carried by CBS this summer and autumn.

Mr. Fassett recently returned from recording summer festivals in Florence and Rome, Italy; Bergen, Norway; Helsinki, Finland; and Amsterdam, Holland. After the Tanglewood programs, which will be broadcast directly from the Music Shed from 2.30 to 4, he will fly back to Europe to record festivals in Bayreuth, Salzburg and Edinburgh.

The Earl of Harwood, cousin of Queen Elizabeth, is planning to attend the Berkshire Festival to hear Charles Munch conduct the Boston Symphony Orchestra in Berlioz' dramatic symphony, "Romeo and Juliet" Aug. 7. The Earl is publisher of the British magazine Opera.

'I Hate Music'

Who hates music? Not Leonard Bernstein, the brilliant young American conductor. Nevertheless Mr. Bernstein chose "I Hate Music" as the title for a song cycle he composed.

Mr. Bernstein, who is teaching at Tanglewood and will be conducting the Boston Symphony there a little later, has had a meteoric career in the musical world.

He tells a bit about himself, talks about American music, and reveals his plans for the future in an interview with Duane LaFleche of The Knickerbocker News staff that will appear tomorrow in

THE KNICKERBOCKER NEWS

July 15

Tanglewood Soloists To Sing Sundays At First Church

7/17

Three Tanglewood soloists will sing at Sunday morning worship in the First Church of Christ in Pittsfield, Congregational, for the next five Sundays.

Miss Beatrice Krebs, contralto soloist of the Riverside (N.Y.) Church, will sing at the 11 AM worship on Sunday. Miss Krebs will appear with the Boston Symphony Orchestra at a Mozart concert at Tanglewood on Saturday, July 25. She will also sing again at First Church on Sunday, Aug. 9.

On July 26, Miss Susanne Derian, soprano soloist with the Rutgers (N.Y.) Collegiate Church, will sing, and on Aug. 2, Miss Lee Goebel, contralto of California, will appear at the church service. Miss Goebel, who is now doing oratorio work in New York City, will appear again on Sunday, Aug. 16.

Mrs. William S. Kent Jr., organist and director of music at the First Church, will accompany the soloists on Sunday morning, and on Sunday, Aug. 16.

NY HT July 19

TANGLEWOOD, Lenox, Mass.
BERKSHIRE
FESTIVAL
by the
BOSTON SYMPHONY
Orchestra
CHARLES MUNCH, Music Director
THEATRE—TODAY at 2:30
MOZART Program—General Admission, $2
Next Sat. July 25 at 8:30, Sun. July 26 at 2:30
Seats at $4 and $5 (Admission $2)
SHED—Fri. and Sat. Eves., Sun. Afts.
July 31, Aug. 1, 2; 7, 8, 9; 14, 15, 16
Address Box Office—Tanglewood, Lenox, Mass.

Berkshire Festival

Boston Symphony Orchestra, Charles Munch, conductor; Tanglewood, Lenox, Mass.

Today, 2:30 p. m. Mozart program: Overture to "The Marriage of Figaro"; Sinfonia Concertante for Violin and Viola, K. 364: (soloists, Isaac Stern and Joseph de Pasquale); Eine kleine Nachtmusik, K. 525; Symphony in D major ("Jupiter") K. 551.

Wednesday, 8:30. Ruth Posselt, violinist; Gary Graffman, pianist. Sonata in E, Hindemith; Sonata in A major, Op. 13, Faure; Sonata in E major, Bach; Sonata in F minor, Op. 80, Prokofiev.

Saturday, 8:30. Haydn program: Theresa Mass (Hugh Ross conducting; soloists, Lois McCauley, soprano; Beatrice Krebs, alto; John McCollum, tenor; Lee Cass, bass); Symphony in C minor, No. 95; Symphony in G ("Military") No. 100.

Sunday, July 26, 2:30. Divertimento (after Couperin), Op. 86, Strauss; "Le Tombeau de Couperin" Suite, Ravel; "Classical" Symphony Op. 25, Prokofiev; "La Creation du Monde," Milhaud; "A Parable of Death," (Vera Zorina, narrator), Foss.

[200]

Tanglewood Opening Success As 4,200 Hear Bach Program

By DUANE LA FLECHE

There was a threat of rain, but the threat dissipated.

The audience filled the theater-concert hall and an even larger audience was star-scattered on the lawns. Tanglewood opened its season.

The opening was Saturday night and for it Tanglewood was much the same. The lawns were as well groomed as ever, the crowd as heterogeneous. Under the trees were young lovers; in solitary pipe-smoking magnificence stood the young thinker (posing just a bit perhaps?); recumbent in a folding chair was the elderly gentleman, holding a piece of burning punk to deter the fireflies, the occasional mosquito and the moths attracted by the floodlit scene.

There were the well-groomed, the casually dressed, the honest-to-goodness intellectuals and the pseudo ones, those who had arrived in Cadillacs and those who had come by bus.

Most important of all, overshadowing the people and the scene, was the music. And the music Saturday night was the Brandenburg Concertos of Bach.

It is best to leave to the musical pedants the question of whether, let us say, the third measure of the second movement of the first of the concertos was interpreted to their liking. Such talk is only for the pedants. It is of small significance.

LUCAS FOSS
An Ovation

Of greatest significance is that the audience of 4,200 (the largest opening night audience in Tanglewood's history) sat enthralled as the familiar concertos flowed from the instrumental groups in their full beauty.

Where did the honors lie?

Certainly with young Lucas Foss, composer, conductor and pianist, who was given an ovation as he completed the long and complex piano part of the Fifth Concerto.

Mr. Foss will be on Tanglewood programs again July 29 when he will conduct his "A Parable of Death" with Vera Zorina, the ballerina, as narrator, and Aug. 1, when he will appear as soloist in his Piano Concerto No. 2 with the full orchestra.

Where else did honor lie?

With Roger Voisin, who played the difficult trumpet part of the Second Concerto, and with the young flutist, Doriot Anthony, only woman to hold a major desk with the Boston Symphony.

Most of all, perhaps, with Charles Munch, the conductor, whose baton, while commanding, was little in evidence, and who made the presentation of the music the happy thing it was.

Tanglewood continued its Theater-Concert Hall series yesterday with a second Bach program. Mozart will be played Saturday night and Sunday afternoon.

The following week will conclude the series, with Haydn and a group of more modern composers.

The shed concerts will open July 31 and continue three weekends with the full orchestra under Mr. Munch, Pierre Monteux and Leonard Bernstein, the brillian young American conductor.

Tanglewood's opening was auspicious. The remainder of the season will see the fulfilment of that promise.

(An exclusive interview with Leonard Bernstein, in which he tells of his plans and talks a bit about music, will appear later this week in The Knickerbocker News.)

Soloists Lauded at Tanglewood Opening

The musical fame of the Berkshire Festival at Tanglewood continues to grow. The opening concert of the Boston Symphony Orchestra under Charles Munch, presented in the theater-concert hall Saturday night, set a new attendance record. The audience, covering half the stage and flowing far out over the lawn, was a discerning one, coming for an evening of the baroque Bach.

Five of the six Brandenburg Concertos from the Cothen period provided a full program of beautiful ensemble and outstanding solo performances. Munch gave convincing readings that recalled the enduring vitality of this amazing music. From the sparkling vivacity of the allegros, through the profound slow movements, the resoucre of this early 18th Century music displayed the full tonal contrast of the chamber orchestra.

Since the Brandenburg Concertos are all written in the tradition of the Vivaldi Concerto Grosso, the variation in the solo concertino group of each work creates unique opportunities to observe instrumental characteristics.

Concertos Nos. 3 and 6 are scored for strings alone, but the triple harmonic division of the former is offset by omitting violins in the latter. The rare experience of hearing six solo violas reenforced with cellos and basses emerged as beauty to treasure in the sixth concerto.

The depth of Bach's music was so apparent in all of the slower movements, where artistry of phrasing with restraint of emotion but flow of rhythm, all combihed to reveal the perfection of soloists and ensemble. Munch kept his accompanying groups so well proportioned that relaxed ease was permitted the soloists. The resulting clarity of detail and fusion of harmonies were of such resonant quality as seldom can be heard in orchestral playing.

Particular interest centered in the work of three of the numerous solo assignments. Since it was her debut at the festival, the playing of solo flutist Doriot Anthony was particularly noticed in the second and fifth concertos. The tone is delicately limpid, unusually vibrant in the low register. Her phrasing and musicianship are flawless, so that there is no question of her assurance in such an important post.

Roger Voisin played the high F trumpet parts as originally scored in the second concerto with a flexibility, technique and endurance that was almost unbelievable. Seldom does a trumpet player attempt the part without modification, since modern orchestral demands are much diferent from the quality of the clarino of Bach's day.

Substitutions often are resorted to, such as at the Prades Festival, where Casals employed a soprano saxaphone. Mr. Voisin, using a special high F trumpet with keenest clarity of intense tone, fully deserved the ovation that followed his requiring performance.

Lucas Foss again revealed his superb artistry as pianist in the fifth concerto which concluded the evening. With soloists Richard Burgin, concertmaster, and Miss Anthony, a large portion of this work, the most popular of the set, calls for masterly pionism. The interpretive freedom within the rigid rhythmic pulse gave a flowing ease to this classic keyboard virtuoso piece.

It could have been the program that brought the large audience but certainly the performances were rewarding for the first night of the 1953 series. —(C.F.S.)

Mrs. Koussevitzky Entertains Committee For Benefit Concert 7/16

Mrs. Serge Koussevitzky was hostess yesterday afternoon at her home in Lenox, to the committee organizing the concert to be held at the Jewish Community Center, Pittsfield, Tuesday evening, July 28, for the benefit of "Music for Israel."

Jay C. Rosenfeld, member of the project's national committee, who presided, introduced Mrs. Koussevitzky, Miss Helen Coates, national chairman, and Mrs. Stanley Shapiro, local chairman.

At the concert Leonard Bernstein will make his only appearance of the season in this vicinity as a pianist. He will play with William Kroll, violin; Joseph dePasquale, viola; and Jean Bedetti, cello, in a program of Beethoven, Brahms and Mozart.

Pittsfield [illegible] July 20
Article [illegible]

TANGLEWOOD, LENOX: One-man show of paintings by Harry Lane of West Stockbridge. free.

Art at Tanglewood July 29

Although small in number, the exhibition of paintings and sculpture by Berkshire artists presented this past week in the reception hall at Tanglewood's main gate is rewarding and in keeping with the spirit of the musical events programmed there. This is the second of the series of exhibitions planned by Stuart Henry and was arranged by Harry Lane of West Stockbridge, who is to have a one-man show there next week.

Included in the all-Berkshire artist show was "Jumprope" by Homer Gunn of West Stockbridge done in a broad, liquid-like technique. Gunn is also represented, and to better advantage, with handsome abstractly conceived wood sculpture entitled "Torso."

Also contained in the exhibition is a fine drawing by Harry Lane, two music inspired abstractions by Stanley Bate of Claverack, N. Y., entitled "Allegro" and Scherzo," a notably executed "Quarry Pool" by June Kimball of Pittsfield, an expertly sketched portrait of his daughter Elizabeth by Stuart Henry, a dramatically pictured "Storm" by E. Arnold Clark of Great Barrington, a characteristic romanticized portrait by John Carrol of East Chatham, N. Y. entitled "Stephanie" and "Shadow of the House" by Harry Lane.

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commenting on the thousands streaming to Tanglewoof Festival to see Koussevitzky and Leonard Bernstein conducting: "Look at 'em, just to see some sucker lead a band."

30—The Berkshire Evening Eagle, Wednesday, July 15, 1953 ★★

Munch Conducts Students Tomorrow

Charles Munch, music director of the Boston Symphony Orchestra and director of the Berkshire Music Center, will lead the student orchestra in the Tanglewood Music Shed tomorrow evening. He will conduct Debussy's prelude to "Afternoon of a Faun," with Gretel Shanley of Westport, Conn., as flute soloist.

Leonard Bernstein, who heads the school orchestra and orchestral conducting departments, will open the program with Beethoven's fifth symphony.

Robert Mandell of the Bronx, N.Y. will conduct Ravel's "Alborada del Gracioso."

To Make Tanglewood Debut

Making his debut as a Tanglewood student orchestra conductor will be 27-year-old Sam Krachmalnick of St. Louis, first-year conducting student under Mr. Bernstein, and a younger brother of one of the school's best-known graduates, Jacob Krachmalnick, concertmaster of the Philadelphia Symphony Orchestra.

Last winter assistant conductor to Arthur Fiedler [illegible] tour by the Boston Pops Orchestra, Mr. Krachmalnick for the past two years has been assistant to Jean Morel at the Juilliard School of Music, N.Y., and is a [illegible] player, under the late Hans Kindler, with the National Symphony Orchestra of Washington, D.C. He will conduct three excerpts from Berlioz' "Damnation of Faust."

Baroque Quartet At Lenox Tonight

[illegible]

NEW YORK, N. Y.
POST

JUL 12 1953

WORDS and MUSIC

By Harriett Johnson

All-Gershwin Pro

Berkshire Festival Concerts

With the concerts in the Theater-Concert Hall continuing each week-end currently at the Berkshire Festival, Lenox, Mass., the major concerts in the Festival Shed will open the week-end of July 31. Charles Munch will be on the podium for the opening, leading the Boston Symphony in the following program: Beethoven Overture to "Leonore," No. 3; Mendelssohn Concerto in E Minor with Zino Francescatti as soloist; Aaron Copland's Suite from the ballet, "Appalachian Spring," and Ravel's "Bolero." All inquiries should be addressed to the Festival office, Tanglewood, Lenox.

[illegible] 7/16

Speaking of art, and no fooling, we heard two of the most beautifully-performed concerts we've ever heard anywhere—and that takes in a lot of territory—over at Tanglewood, last Saturday evening and Sunday afternoon. No use to tell you about them now that they're history. But it's our duty to say that if you're going to get seats for either of the two all-Mozarts coming up—Saturday evening at 8:30 and Sunday afternoon at 2:30 (not at 3 as was the case the last year) you'd better phone Lenox, Mass. 600 right now! As everyone knows, these concerts are played by members of the Boston Symphony Orchestra under Charles Munch, Hugh Ross conducting the chorus. Seats—if there are any left—are $4.00 and $5.00. But admission to the grounds is only $2.00 and thousands pay that to sit on the clean, spacious lawn while listening.

Sure, it's easy to get to Tanglewood! Takes only an hour and a half from the Millerton-Lakeville-Salisbury axis, at the most. We made it in an hour flat last Sunday, with a lot of traffic. Head for Great Barrington, Mass., and turn either left or right at the bridge which marks the end of the main stem, even if there's no Tanglewood sign saying turn left. Not that the frequent direction signs aren't adequate—we wish that Jacob's Pillow and Music Mountain did half so well in this respect. Plenty of polite cops; no parking charge; food within the gates. But that food is only so-so, with no carbonated drinks and orange juice priced at $.25 for a small cup. Better dine at any of the good eating places strung along the way, or take a lunch and eat it at one of the free picnic tables or on the lawn while admiring one of the finest views in the viewful Berkshires.

THE [illegible]

Legion of Honor Cross Awarded to Symphony Manager George Judd

[illegible]

Judd Honored 7/15

BOSTON, July 14 [illegible] Judd, manager of the Boston Symphony Orchestra [illegible] Legion of Honor [illegible] held [illegible] sulate [illegible] Roux [illegible] presen[illegible] tion [illegible] Judd's [illegible] velopment [illegible] lively [illegible] and to the [illegible] he played [illegible] chestra's [illegible] ropean tour last year. Mr. Judd joined the Boston Symphony staff in 1914 and has been manager since 1936.

10,100 ATTEND TWO CONCERTS AT TANGLEWOOD

Mozart Program Attracts [illegible] Despite Heat; Soloists Lauded

By WILLARD M. CLARK

[illegible]

Continued On Page 8

[illegible]

CONCERT PARADE ON TANGLEWOOD PROGRAM AUG. 13

Violinist Isaac Stern Plays At Annual Benefit for Music Center

Tanglewood will be on parade Thursday, Aug. 13. The annual benefit for the Berkshire Music Center, which includes afternoon festivities by every department of the summer school of music maintained by the Boston Symphony Orchestra at Tanglewood, a lawn supper and concert by the orchestra will be from 6 to 11 p. m., followed by dancing on the lawn.

Munch Conducts

Isaac Stern, the celebrated violinist, will play Beethoven's "Concerto in D Major" with the Boston Symphony Orchestra, Charles Munch, conducting. Mr. Stern was soloist at the past week end Festival Mozart concerts.

The second half of the concert program, to be conducted by Leonard Bernstein, head of the Berkshire Music Center's conducting classes, will offer as soloists baritone William Warfield and his wife, soprano Leontyne Price in the first public appearance of the couple since successes the past season in Vienna, Berlin, London and Paris. Miss Price, who was a Berkshire Music Center student in 1951, is currently singing Bess on Broadway, at the Ziegfeld Theater, and will appear on "Tanglewood on Parade" through the courtesy of the producers. Mr. Warfield will make his Tanglewood debut at the concert, and the following night will be Berkshire Festival soloist, with soprano Lois Marshall in Brahms' "Requiem." Mr. Warfield sang "Ol' Man River" in the recent filming of "Show Boat."

All ticket-holders will be invited to attend demonstrations by the school's symphony orchestra, chorus, chamber music, opera department and Tanglewood Study Group.

Moving of Concert Sets Precedent

Lenox, July 19- Another new chapter in the colorful history of the Berkshire Music Festival at Tanglewood was written this afternoon. For the first time one of the more intimate Mozart programs was transferred from the small theater-concert hall, with but a 1200 seating capacity, to the spacious music shed on the east end of the vast lawns of this symphony mecca.

For two years now tickets to these Bach and Mozart concerts have borne an alternative seat location for the huge fan-shaped shed in case of rain, when thousands of general admission audience on the lawn would be drenched. However, the downpour never arrived and neither could festival officials arrive at the decision to make the experiment of the transfer.

With the temperature hovering in the nineties this afternoon and reports from the Albany Airport indicating that the heavy electric storms in Utica were moving eastward rapidly, Manager George Judd gave the word to shift the site of today's concert an hour before the program was scheduled to get underway.

Next Sunday's concert, which is to be broadcast, will also be staged in the big music shed. And it is hardly likely that too many of these popular programs will ever be returned to the confines of the theater-concert hall.

Tanglewood Benefit Aug. 13

Special to the Herald Tribune

LENOX, Mass., July 19.—The annual benefit for the Berkshire Music Center, which includes afternoon festivities by every department of the summer school of music maintained here by the Boston Symphony Orchestra at Tanglewood, a lawn supper and an evening concert by the orchestra, will last from 6 to 11 p. m. on Thursday, Aug. 13.

Isaac Stern, violinist, will perform Beethoven's Concerto in D major with the Boston Symphony Orchestra, Charles Munch, conducting, at the evening concert. The second half of the concert program, to be conducted by Leonard Bernstein, head of the Berkshire Music Center's conducting classes, will offer as soloists baritone William Warfield and his wife, soprano Leontyne Price.

"Tanglewood on Parade" is held in aid of the Berkshire Music Center, now in its eleventh season; and box seats at $5, and front section of the great Music Shed, all of which are reserved at $4, will go on sale July 27 at the Tanglewood box office. General admission tickets, on sale now at $2.50, will entitle the holders to seats in the Shed's rear section.

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conduct.

Lois Marshall, soprano, and William Warfield, baritone, have been chosen by Charles Munch as soloists for the performance of Brahms' Requiem that the Boston Symphony Orchestra, under Mr. Munch's direction, will present at Tanglewood on Friday, Aug. 14.

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through next Sunday

NYT July 19

Isaac Stern, violin soloist at Tanglewood this afternoon.

TANGLEWOOD CONCERTS

Theatre-Concert Hall

Lenox, Mass.

TODAY, 2:30 P. M.: Boston Symphony Orchestra conducted by Charles Munch. Overture to the Marriage of Figaro; Sinfonia Concertante (K. 364); Eine kleine Nachtmusik; Jupiter Symphony . . . Mozart

SATURDAY, 8:30 P. M.: Conductor, Munch. Theresa Mass with Chorus and Soloists conducted by Hugh Ross; Symphony in C minor No. 95; Military Symphony . . . Haydn

NEXT SUNDAY, July 26, 2:30 P. M.: Conductor, Munch.
Divertimento after Couperin . . . Strauss
Le Tombeau de Couperin . . . Ravel
Classical Symphony . . . Prokofieff
La Creation du Monde . . . Milhaud
A Parable of Death (narrated by Vera Zorina) conducted by composer . . . Foss

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SOLOISTS AT TANGLEWOOD

Stern, Warfield and Miss Price in Annual Benefit Aug. 13

Isaac Stern, violinist; William Warfield, baritone, and his wife, Leontyne Price, soprano, will be the soloists for "Tanglewood on Parade," the annual benefit for the Berkshire Music Center, to be held Aug. 13 at Tanglewood, near Lenox, Mass.

They will appear in a shed concert with the Boston Symphony Orchestra. Mr. Stern will play Beethoven's Violin Concerto, with Charles Munch conducting. Mr. Warfield and Miss Price will appear in the second half of the program under the direction of Leonard Bernstein.

Other events on the program will be given in separate auditoriums on the estate. Every department of the center will participate. In addition, there will be a lawn supper and dancing after the final concert.

NEW YORK, N. Y.
HERALD TRIBUNE

JUL 19 1953

Berkshire Festival

Boston Symphony Orchestra, Charles Munch, conductor; Tanglewood, Lenox, Mass.

Today, 2:30 p. m. Mozart program: Overture to "The Marriage of Figaro"; Sinfonia Concertante for Violin and Viola, K. 364; (soloists, Isaac Stern and Joseph de Pasquale); Eine kleine Nachtmusik, K. 525; Symphony in D major ("Jupiter") K. 551.

Wednesday, 8:30. Ruth Posselt, violinist; Gary Graffman, pianist. Sonata in E, Hindemith; Sonata in A major, Op. 13, Faure; Sonata in E major, Bach; Sonata in F minor, Op. 80, Prokofiev.

Saturday, 8:30. Haydn program: Theresa Mass (Hugh Ross conducting; soloists, Lois McCauley, soprano; Beatrice Krebs, alto; John McCollum, tenor; Lee Cass, bass); Symphony in C minor, No. 95; Symphony in G ("Military") No. 100.

Sunday, July 26, 2:30. Divertimento (after Couperin), Op. 86, Strauss; "Le Tombeau de Couperin" Suite, Ravel; "Classical" Symphony Op. 25, Prokofiev; "La Creation du Monde," Milhaud; "A Parable of Death" (Vera Zorina, narrator), Foss.

Young Adults Plan Tanglewood Weekend

A Tanglewood Music Festival weekend is being planned by the Young Adult Association of the Jewish Community Center. The event will be held the weekend of Aug. 14-16.

Concerts will be presented at Tanglewood during that period on Saturday evening, with Leonard Bernstein conducting, and on Sunday afternoon, with Charles Munch conducting.

The Young Adults plan to leave Providence from the Center at 1 P. M. Friday, Aug. 14, which is a legal holiday in Rhode Island. Accommodations will be arranged at the Avaloch Hotel in Lenox, Mass. The Tanglewood committee is arranging auto transportation.

Young adults interested in attending should contact Dorothy Click, Greta Gluckman, Jerry Katz, Roz Bronfman or Jane Gumbiner.

NEW YORK, N. Y.
TIMES

JUL 13 1953

TANGLEWOOD FETE OPENS WITH BACH

Two Lead-Off Concerts Attract 7,200 to Berkshire Center—Student Activity High

By ROSS PARMENTER

Special to THE NEW YORK TIMES.

LENOX, Mass., July 12—The sixteenth Berkshire Festival opened at Tanglewood this week-end. The first two concerts, which consisted of Bach programs played by a chamber orchestra in the theatre-concert hall, attracted 7,200 persons.

In opening the festival with these programs, Charles Munch followed the tradition established by his predecessor as music director, the late Serge Koussevitzky, who began the Bach programs in the summer of 1945, the year before the war-crippled festival was able to resume its regular concerts with the full Boston Symphony Orchestra.

Next week-end, Mr. Munch will follow another Koussevitzky tradition. His second pair of concerts with the reduced ensemble will be devoted to Mozart. But with the July 25-26 concerts, he will make a partial break. Only the first will be devoted to Haydn. The other will be given over to modern composers.

Selected Groups Play

Besides the Bach programs for the public, the week-end also included three concerts for friends of the Berkshire Music Center. These were given by selected groups from among the 398 students who arrived at Tanglewood a week ago to attend the six-week session of the center, a music school that is operated in conjunction with the festival each year.

The first of these concerts, on Friday night, was given by the student orchestra and was led in turn by Robert Mandell and Harold Blumenfeld, who are students, and Leonard Bernstein, who directs the orchestra department. The second, this morning, was given by students in the chamber music department. The third, tonight, featured compositions by Alvin Epstein, Tossi Ichiyanagi, Edward J. Miller, Sherron McClellan, Adrian and Barney Childs, student-composers training here under Aaron Copland and Carlos Chavez.

Further evidence of the almost incredible student activity during the first week of the session is that three of the soloists and the fifty chorus singers for Bach's Cantata No. 28 in this afternoon's program were students.

Programming Is Unusual

The theatre-concert hall seats only 1,100. This meant that a majority of the large crowds that assembled for the two Bach concerts listened from surrounding areas outside. Saturday night's attendance of 4,200 — a record for opening night — quite literally blanketed the lawn.

With the first program, which included five of the six Brandenburg concertos, the outsiders also missed out in not having been able to see the stage. For one of the interests of the unusual programming of so many works from a single group was that one could see as well as hear the way Bach varied his instrumentation for each concerto.

For four of the concertos there were fourteen violinists on the left and six violinists, four 'cellists and three double bass players on the right. The space between these twenty-seven string players was left free for the instrumentalists playing the solo parts. To see the shifts was like seeing a game of musical chairs.

The two soloists who performed with greatest distinction were Roger Voisin, who played the high trumpet part on a special silver trumpet in the second concerto, and Lukas Foss, who, in a beautifully modulated fashion, played the piano part in the fifth concerto. Doriot Anthony, the orchestra's new first flutist, also reaped laurels in the fifth concerto, and Richard Burgin, the concertmaster, was a sensitive and dependable musician in many solo passages.

Mr. Munch's readings were more notable for their rhythmic vitality than their over-all refinement, and the Boston strings did not always sound as precise and splendid as they should. Where the string ensemble playing was most careful and expressive was in the No. 3, in which six violists, four 'cellists and three double bass players were the only participants.

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parade.

Judd Honored

Special to the Herald Tribune

BOSTON, July 14.—George E. Judd, manager of the Boston Symphony Orchestra, received the cross of Chevalier of the Legion of Honor in a ceremony held today at the French Consulate here. Francois Charles-Roux, French Consul in Boston, presented the award. The citation called attention to Mr. Judd's contribution to the development of the orchestra, his lively interest in French music, and to the important role which he played in organizing the orchestra's highly successful European tour last year. Mr. Judd joined the Boston Symphony's staff in 1914 and has been manager since 1936.

Tanglewood

Eagle July 18

Stern at Elm Court

Isaac Stern, violin soloist for the week-end's Mozart concerts by members of the Boston Symphony Orchestra, conducted by Charles Munch, is staying with his wife, the former Vera Lindenblit, at Elm Court, Lenox.

Mr. Stern has just completed his 11th consecutive tour of the United States and Canada. He plays a 250-year-old Guarnerius violin. Recently he made his film debut in "Tonight We Sing," in the role of the Belgian violinist, Eugene Ysaye.

Lenox

Masonic Official Guest of Gastons

LENOX—Most Worshipful Thomas Sherard Roy of Boston, grand master of Masons in Massachusetts, and Mrs. Roy, were week-end guests of Mr. and Mrs. Ward J. Gaston at Tanglewood, where Mr. Gaston is superintendent.

The party attended the Berkshire Festival concerts Saturday evening and Sunday afternoon and toured the Berkshires, visiting the summit of Mount Greylock for the sunset Sunday night.

Dr. and Mrs. Roy left this morning for their summer home in Canada. Dr. Roy will attend the sessions of the Grand Lodge of Canada in Ontario.

Rail Excursions

NYHT July 19

The New Haven Railroad is offering one-day excursion tours for the Berkshire Festival Sunday afternoon concerts at Tanglewood. The package price of $6.95 includes round-trip rail transportation, bus transportation, general admission to the concert and all taxes. Trains leave at 8:20 a. m., arriving at Stockbridge at 12:15 p. m. Returning, they leave Pittsfield at 7:30 p. m., arriving in New York at 11:30 p. m. Tickets must be purchased in advance.

Eagle July

Attendance At Second Series Breaks Record

The 10,100 attendance at the second series of early Berkshire Festival concerts in the Tanglewood theatre was more than 50 per cent above that of even date in 1952, and 2900 more than for the opening series this season. The 17,300 total for the two 1953 week ends topped the attendance for the same series in 1952 by 4700.

All attendance figures at Tanglewood so far this year have set records.

Tanglewood

Stern at Elm Court

Isaac Stern, violin soloist for the week-end's Mozart concerts by members of the Boston Symphony Orchestra, conducted by Charles Munch, is staying with his wife, the former Vera Lindenblit, at Elm Court, Lenox.

Mr. Stern has just completed his 11th consecutive tour of the United States and Canada. He plays a 250-year-old Guarnerius violin. Recently he made his film debut in "Tonight We Sing," in the role of the Belgian violinist, Eugene Ysaye.

Plouffe

THE SCENE CHANGES: For the first time in the history of the so-called small concerts at Tanglewood, Boston Symphony Orchestra officials yesterday afternoon switched the Mozart concert from the theatre-concert hall to the Music Shed. Threatening weather and the heat played a part in making the decision to shift to the larger structure.

A Gift for Dr. Munch

Plouffe

Charles Munch, conductor of the Boston Symphony Orchestra, receives some candid pictures from nine-year-old Wendy Joseph of Freeport, L.I. The photographs were taken by Wendy's father, Dr. Rudolph Joseph, at last year's concerts at Tanglewood.

In Brief . . .

When we noted last week that Tanglewood's "small" concerts were bursting the seams of the adjective, we didn't expect such immediate confirmation as yesterday's history-making transfer of the concert to the big Shed as the joint result of the crowd, the heat and lowering skies . . .

10,000 at Mozart Concerts This Week End at Tanglewood

Small Series Moved to Great Shed For First Time in Festival History; Isaac Stern Plays Brilliantly

By JAY C. ROSENFELD

YESTERDAY AFTERNOON'S concert of the Berkshire Festival, in the so-called small series with which the season always starts, moved from its accustomed location in the theatre-concert hall to the great Shed for the first time in Tanglewood history. An audience of 5800 Saturday evening combined with the record-breaking heat and the possibility of rain, influenced the management to move to the larger and airier hall. As a matter of fact, the switch in plans was accomplished with ease because tickets had been marked with seat designations for both halls. Yesterday afternoon 4300 was the attendance figure, making a total week end of more than 10,000.

Both programs were devoted exclusively to Mozart, as the first brace had been to Bach, and the third and final two will be to Haydn and a varied list respectively this coming week end. Yesterday afternoon was all music familiar to Tanglewood audiences, and it was probably just as well so, as it was not an afternoon to make laborious demands on one's intellectual capacities. Charles Munch conducted the orchestra of some 35 Boston Symphony Orchestra members in the overture to "The Marriage of Figaro," the serenade "Eine Kleine Nachtmusik," and the "Jupiter" symphony.

To our ears the Shed shell reflected the sound with a suggestion of amplification so that the performance did not have the fine edge usually identified with the smaller hall.

* * *

THE TRANSFER of the concert to the larger auditorium altered the character of the event in some degree. There has been an intimacy, even though attendance was counted beyond 5000, and a chamber music atmosphere in the old hall, whereas, in the huge Shed, that attribute vanished. This was noticeably apparent in the accompaniment to the Sinfonie concertante in which Issac Stern violinist, and Joseph de Pasquale violist, were soloists. The solo instruments did not emerge from the orchestral background as clearly and distinctively as would have best served the performance and they were muffled and hidden within the orchestral mass too often. Furthemore, while each one played with great beauty, there was not tremendous affinity evident. Each artist played with glowing tone and spacious enunciation but maintained his individuality to the end.

* * *

MR. STERN had been the soloist on the preceding evening, too, when he played the Mozart G major concerto. This performance was carved out of granite. The flawless playing was to be expected, but the perspective, the line and design, all were evidence of a great artist. As a matter of fact, we would question the wisdom of the choice of that particular one of Mozart's violin concertos for this particular occasion, but, once having chosen it, Stern played it for itself and not for the audience. He played with classical austerity but a penetratingly warm tone, with a chaste simplicity but an intensely felt understanding. The concerto provides the least display of all the Mozart violin concerti, and Stern never once inserted any device to increase the show which did not fit with the style of his own conception. There were no gaudy slides, no extra bow strokes to make a momentary flash but destroy the mood. It was one of the most self-effacing performances we can recall.

* * *

THE WHOLE SATURDAY evening program progressed with an especially satisfactory sequence, starting with the D major Divertimento for strings only, followed by three movements from the wonderful Serenade for thirteen wind instruments, and then, as a finale, the D major symphony, (K504), called the "Prague," where all forces combined, the strings joining with the winds. Mozart varied the orchestration in his symphonies for his own purposes but he often omitted a reed or a grass instrument. In Saturday's symphony in the slow movement the reeds double or are in unison with the strings in their least effective registers so that it becomes essentially a telling wind number.

The strings were noticeably happy in the Divertimento. There was a punch and bounce in their playing and a controlled strength in the sonority. Then the serenade showed the excellent wind section of the Boston orchestra. There was an evenness and balanced resonance which was remarkably delightful. When the contra-bassoon established the foundation for several situations, the effect was memorable. There was some beautiful playing all around but none excelled Pasquale Cardillo the clarinetist, in several most graceful phrases. The final movement, a theme with variations is full of fun and opportunities. Of course, this was the later Mozart of a "middle-aged" twenty-four, not the "maturing" Mozart of sixteen of the Divertimento.

* * *

THE PRAGUE symphony is the last Mozart wrote before the final big three, and, for us, is not equally interesting in all three movements. The counterpoint of the last movement never fails to provide stimulation and excitement, and Munch stirred his responsive men (and lady flutist) to spirited piquancy. Indeed, in the second half, the flute, Miss Doriot Anthony, was conspicuously reliable and satisfying as she repeatedly stated the figure upon which the phrases are so beautifully constructed and superimposed. The first movement starts with a slow introduction which suffered by such close proximity to the preceding wind choir sonority. All the instruments utter the same phrase in unison in their respective registers robbing, by juxtaposition, the orchestra of a completeness, and this is not relieved for some time.

The orchestra played without jackets Saturday night and yesterday afternoon also, giving the musicians an extra freedom and comfort which at the same time looked even smarter than usual.

HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM
JUN 17 1953

Holmes, Dean Of N. E. Conservatory, Dies

WELLESLEY, Mass. (AP)—Funeral services will be held Friday for Malcolm H. Holmes, 46, dean of the New England Conservatory of Music and director of the Harvard University band.

He died yesterday after an illness of three months.

Holmes was born in Brockton and graduated from Harvard in 1928.

He taught at Wellesley College after his graduation from Harvard and later was an instructor at the Berkshire Music Center at Tanglewood and conducted the Harvard-Radcliffe orchestra.

He leaves his parents, Mr. and Mrs. Charles W. Holmes.

Services will be in the Harvard Memorial Chapel and burial in Mt. Auburn Cemetery, Cambridge.

[203]

HARTFORD, CONN.
TIMES
JUL 11 1953

You Never Saw A Cuter Tooter

DORIOT ANTHONY, first woman ever to hold a major desk with the Boston Symphony Orchestra, will be flute soloist at Tanglewood this evening and Sunday afternoon.

NEW YORK, N. Y.
HERALD TRIBUNE
JUL 15 1953

Judd Honored

Special to the Herald Tribune

BOSTON, July 14.—George E Judd, manager of the Boston Symphony Orchestra, received the cross of Chevalier of the Legion of Honor in a ceremony held today at the French Consulate here. Francois Charles-Roux, French Consul in Boston, presented the award. The citation called attention to Mr. Judd's contribution to the development of the orchestra, his lively interest in French music, and to the important role which he played in organizing the orchestra's highly successful European tour last year. Mr. Judd joined the Boston Symphony's staff in 1914 and has been manager since 1936.

Tanglewood

SCHEDULE FOR THE WEEK

Tomorrow Night

* 8.30—Opera Scenes. Theatre.

Wednesday

* 8.30—Sonata recital by Ruth Posselt, violin and Gary Graffman, piano, gift of Mrs. Elizabeth Sprague Coolidge. Theatre.

Thursday

* 8.30—Concert by small chorus. Theatre.

Friday

* 8.30—Symphony concert by student orchestra. Music Shed, conducted by faculty and students.

Saturday

8.30—Berkshire Festival concert. Charles Munch conducting chamber orchestra of Boston Symphony members. Theatre.

Sunday

*10.00—Chamber music concert by students. Chamber Music Hall.

2.30—Berkshire Festival concert. Charles Munch conducting chamber orchestra of Boston Symphony members in all-Haydn program. Theatre

PM

* 8.30—Composers' forum. Aaron Copland moderator. Chamber Music Hall.

*—Open to Friends of the Berkshire Music Center whose voluntary contributions help to support the school.

Tonight

8.30—Students' forum on "The Problem of Communication in contemporary Music," Aaron Copland, moderator. Speakers: conductor - composer-pianists Leonard Bernstein and Lukas Foss, teachers of conducting at Berkshire Music Center; Barney Childs composition student; and Leonard Rosenman, commissioned to write opera at Tanglewood.

First Opera Scenes Tomorrow Night

The first evening of opera scenes of the season by students at the Berkshire Music Center will be held tomorrow evening at 8.30 in the Tanglewood theatre. Staged by Boris Goldovsky, opera department head, and Miss Sarah Caldwell, his assistant, the performance will be open to Friends of the school whose voluntary contributions help to support it.

The program will consist of scenes from Mozart's "The Magic Flute"; Scarlatti's "The Rake's Reform"; Verdi's "Aida" and "Falstaff", Gounod's "Faust" and Benjamin Britten's "Albert Herring."

Miss Christina Cardillo of North Adams, who is a Tanglewood student for the second season, will appear as one of the three Spirits in the Mozart opera and as D[illegible] in "The Rake's Reform."

A feature of the production will be the "workshop costumes," designed by Laura Zirner for the workshop of the University of Illinois, where she and her husband, Ludwig Zirner, are on the faculty. Mr. and Mrs. Zirner are heading the associates' section of the department.

The costumes [illegible] assembled to [illegible] style and period. They are all one size, and may [illegible] fit the figure through the use of elastic, pins and draping. Circular pieces of material are turned into capes, collars and ruffles; straight pieces into belts, sashes or shawls, for example.

Workshop settings, also Mrs. Zirner's creation, on loan to Tanglewood by the University of Illinois, are of screens, frames and furniture elements, assembled to indicate the acting area or for them to perform realistic scenes.

Developed for economy and [illegible]ability, the simple costumes and set make possible the presentation of opera for young singers.

In the week-end audience were Miss Margaret Bourke-White of New York, Life magazine photographer and writer; and two Boston Symphony Orchestra trustees: President of the board and Mrs. Harry B. Cabot, who had come from their summer home in Northeast Harbor, Me., and Judge and Mrs. Harry Kaplan of Boston.

Paintings on Exhibition

For the current week in the reception room at the Tanglewood main gate is a collection of paintings by Harry Lane of West Stockbridge.

A year-round resident of the Berkshires since 1949, Mr. Lane was acting director of the Berkshire Art Center last summer, and has been instrumental in assembling group shows of local artists, including those at Tanglewood and a recent one at the Berkshire Playhouse, Stockbridge.

A native of New York, Mr. Lane studied in Munich, Germany, and Paris. Examples of his work are hung in the Metropolitan Museum of Art, New York; the Worcester Museum; and in the collection of the Standard Oil Company of New Jersey. He has painted murals in the U.S. Post Offices of Port Washington, N.Y., and Oakdale, La.

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BOSTON, MASS.
HERALD
JUL 12 19

3 Massachusetts M Honored by France

The French governme
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Bastille Day ceremonies.

The awards will be pr
by Francois Charles-Roux,
consul in Boston, at the co
Recipients will be Dr.
D. Churchill, chief of
surgical services, Massach
General Hospital; George E.
manager of the Boston Sym
Orchestra, and Henry R. Sh
architect, Essex.

Knickerbocker News - Albany NY July 20/53

Stern Displays Artistry In Mozart Violin Concerto

The second week of Tanglewood concerts by the Boston Symphony Orchestra under Charles Munch was devoted to music of Mozart. Another overflow audience Saturday night heard a program featuring the superb violinist Isaac Stern and the Serenade for 13 Wind Instruments.

[illegible] weather also played a role. The orchestra was coatless and the humidity affected the strings, including the soloist's, and deadened the tympani tone.

In the opening Divertimento for Strings by the 16-year-old Mozart, one heard the simple, yet sparkling, rococo style of melody with bass support. Dominated by the violins, the trills and turns of the allegro changed to an elegaic andante of song-like beauty. Contrasts of pizzicato and bouncing-bow answers punctuated the presto.

Mr. Stern previously had been heard by this reviewer principally as a stunning virtuoso performer of the romantic and modern school of violin. His grasp of the classic G major concerto broadened this view and confirmed the estimate of his position as one of the great artists of today. A warm purity of tone with deft consideration of the full range of variation impressed one in its sheer beauty. Control and execution were a certainty, so that attention and adherence to every phrase of Mozartean style was his object.

Mr. Munch used the full string complement only in the tutti passages, permitting the soloist to produce an elegant tone. The muted adagio, taken at a deliberate tempo that would tax any other group, produced some of the loveliest effects, particularly as assisted by the arresting quality of flutist Doriot Anthony. The episodic final movement finished with such grace that the audience gave an ovation to the performers.

The Serenade in B flat major for 13 wind instruments, all reeds and horns, was an entertaining novelty. Using alto and bass clarinet instead of the obsolete basset horns, and contrabassoon for rich pedal effects, Mr. Munch brought a gem to light.

The program closed with a less interesting reading of the D major Symphony, the "Prague." After an opening adagio not up to Boston standards, the allegro found the orchestra again in perfect ensemble. Some might question the slower tempo given to the second theme, but the resulting contrast added to the interest. Anticipation of the qualities of the remarkable "Jupiter" symphony may be found in the development of the first movement. In all, the work served less impressively as a finale for the night.

The third series of Theater-Concert Hall programs this week will include a Hadyn program Saturday night with modern works for chamber orchestra and chorus Sunday afternoon. These will conclude the six chamber orchestra concerts before the final three weeks in the Shed by the full orchestra.—C. F. S.

This Clipping From
BOSTON, MASS.
HERALD

JUL 12 1953

3 Massachusetts Men Honored by France

The French government will confer the Cross of Chevalier of the Legion of Honor on three Massachusetts men Tuesday, at Bastille Day ceremonies.

The awards will be presented by Francois Charles-Roux, French consul in Boston, at the consulate. Recipients will be Dr. Edward D. Churchill, chief of general surgical services, Massachusetts General Hospital; George E. Judd, manager of the Boston Symphony Orchestra, and Henry R. Shepley, architect, Essex.

Tanglewood Concerts Set New Records

Waterbury, Conn.

(Special to The American)

Lenox, Mass., July 20 — Audiences of 10,100 set new high records for Mozart week-end concert attendance at Tanglewood Saturday and Sunday.

They heard the Boston Symphony Orchestra, under direction of Charles Munch, in shirt-sleeve performances of eight works by the Austrian master. Isaac Stern, young Russian - born, American schooled violinist, was soloist for the two programs.

Yesterday afternoon he joined the orchestra's first chair violist, Joseph de Pasquale, for a moving interpretation of the E flat double concerto for violin and viola, last presented at Tanglewood in 1949, when William Kroll played with Mr. de Pasquale.

Mr. Stern is an exacting and precise musician; Mr. de Pasquale no less so. The demands for musical eloquence, the richness of this sophisticated Mozart instrumental pairing, were fully met.

The rest of the week end program included Mozart's Divertimento in D major, for strings; the violin concerto in G major; B-flat Serenade for 13 wind instruments; and Prague (D major) symphony on Saturday; overture to the Marriage of Figaro, Eine Kleine Nachtmusik and Jupiter (C major) symphony on Sunday.

With the threat of rain, yesterday's concert was moved from the 1,200-seat Theater-Concert Hall to the more spacious Shed. The weatherman held off, however, but the audience of 4,300 still had opportunity to listen under cover and in shade, in the accoustically-perfect shell. Mozart would be amazed at the mass attendance for these divertimenti and serenades written for little garden party or drawing room intermissions.

The three "little concert" week ends preliminary to the major Festival programs end next week, with all Haydn scheduled for Saturday night, and a melange of Strauss, Ravel, Prokofieff, Milhaud and Foss for Sunday afternoon.

FZ

This Clipping From
SCHENECTADY, N. Y.
GAZETTE

JUL 11 1953

Music Festival At Tanglewood Opens Tonight

The Berkshire Music festival at Tanglewood, near Lenox, Mass., will open its six weekends of 15 concerts tonight at 8:30 o'clock at the Theatre-Concert hall. Charles Munch will conduct a chamber orchestra of Boston Symphony men in a program featuring five of the J. S. Bach Brandenburg concertos.

The second program in the series, also all Bach, will be held tomorrow at 2:30 p. m.

Soloists tonight will include Doriot Anthony, flute; Harold Gomberg, oboe; Roger Voisin, trumpet; Richard Burgin, violin, and Lukas Foss, piano.

* * *

SOLOISTS TOMORROW will include Miss Anthony in the Bach Suite in B minor for flute and strings; also Sara Mae Endich, soprano; Betty Allen, alto; John McCollum, tenor; and Mac Morgan, bass, in the Cantata number 28.

A few seats remain for tonight's and tomorrow afternoon's concerts and general admission to the grounds also will be sold.

Mozart concerts on July 18 and 19 are sold out but general admission to the grounds will be available. A few seats are available for the July 25 all-Haydn program and the July 26 20th Century composers. The major Berkshire festival with the full 104-piece Boston Symphony orchestra participating, will open in the Tanglewood Music shed on July 31.

STANDARD-TIMES, NEW B

Mass by Haydn To Be Presented

Premiere of Cantata Set at Tanglewood

Special to The Standard-Times

LENOX, July 18—The music of Haydn will be played next Saturday night and works of Richard Strauss, Ravel, Prokofieff, Milhaud and Lukes Foss will be performed next Sunday afternoon in the Theater-Concert Hall at Tanglewood during the third weekend of Berkshire Festival concerts.

These will be the orchestra's last concerts in the 1,152-seat theater. The following week the major Festival concerts will commence in the 6,000-seat Music Shed. Members of the Boston Symphony Orchestra will perform, with Charles Munch conducting. Hugh Ross will lead the Haydn Theresa Mass and Mr. Foss will conduct his cantata, "A Parable of Death," in its New England premiere.

This weekend's concerts are devoted to the music of Mozart. Tonight's concert featured Isaac Stern as violin soloist in Mozart's Concerto in G for Violin (K.216). Mr. Stern will team with Joseph de Pasquele, the Boston Symphony's first viola player, as soloists in the Sinfonia Concertante for Violin and Viola (K.364), as highlight of tomorrow's 2:30 p. m. concert.

Will Be Broadcast

Next Sunday afternoon's concert will be the first of four Festival performances to be broadcast nationally by CBS as the only American event in the network's World Music Festivals program, which includes highlights from seven European Summer festivals.

Vera Zorina, for whom "A Parable of Death" was commissioned last season by the Louisville Orchestra, will be narrator at the Tanglewood performance of the cantata. Tenor soloist will be John McCollum of Tuckahoe, N. Y., and a chorus of other Berkshire Music Center students will participate.

The cantata had its premiere in Louisville last March, and has since been heard in New York in April and at the Ojai Festival in California in May. The text is translated by Anthony Hecht from "Stories of God" by the Austrian writer, Rainer Maria Rilke. Miss Zorina, who has appeared in Max Reinhardt productions in Berlin, in ballet in London with Anton Dolin and in America with the Ballet Russe de Monte Carlo, in many films and on Broadway will make her first appearance at Tanglewood.

The Haydn Theresa Mass, highlight of next Saturday's 8:30 p. m. concert, will have as soloists Lois McCauley of Trenton, N. J., soprano; Beatrice Krebs, New York City, alto; Mr. McCollum, tenor, and Lee Cass of New York City, bass. All are students in the opera department of the Music Center.

Programs Given

Complete programs for next weekend's concerts follow:

Next Saturday—Theresa Mass: Symphony in C Minor No. 95, and Symphony in G ("Military"), No. 100, all by Haydn.

Next Sunday — Divertimento (after Couperin), Op. 86, by Strauss; "Le Tombeau de Couperin," suite, by Ravel; "Classical" Symphony, Op. 25, by Prokofieff; "La Creation du Monde" by Milhaud and "A Parable of Death" by Foss.

Next week's concerts by students of the school at Tanglewood, open to members of the Friends of the Berkshire Music Center, whose support helps to maintain it, will be: Opera scenes (Department IV students), Tuesday night in the Theater-Concert Hall; small choir (Department II students), Thursday night in the Theater-Concert Hall; orchestra (Department I students), Friday night in the Music Shed; chamber music (Department I students), Sunday morning in the Chamber Music Hall; and composers' forum (Department III students) next Sunday night in the Chamber Music Hall.

Lennox

The Berkshire program this week-end is all Mozart and Isaac Stern is the soloist with the Boston Symphony. We're going up and so will report about it in full next week; but here's what we'll hear: Saturday at 8:30—The Divertimento in D, the Violin Concerto in G (K216), the Serenade for 13 winds, and the Prague Symphony. Sunday at 2:30 the symphony will be the Jupiter, the concerto will be the Sinfonia Concertante for Violin and Viola (Joseph de Pasquale with Isaac Stern in this one.) Also on the program, the overtur to "The Marriage of Figaro" and "Eine Kleine Nachtmusik".

Next Wednesday a violin (Ruth Posselt) and piano (Gary Graffman) recital will feature music of Hindemith, Faure, Bach and Prokofieff.

This Clipping From
SPRINGFIELD, MASS.
EVE. NEWS

JUL 14 1953

Noted Musicians Talking Shop

James Stagliano (left) principal horn player with the Boston Symphony Orchestra, chats with Carlos Chavez, distinguished Mexican composer-conductor, who is guest composer on the Tanglewood faculty, in this informal shot taken at the Berkshire Music Festival at Lenox.

PROVIDENCE, R. I.
JOURNAL

JUL 12 1953

Isaac Stern, Joseph de Pasquale will be Tanglewood soloists.

All-Mozart Programs Are Scheduled at Tanglewood

MOZART will take over at the second weekend pair of Berkshire Festival programs in the Theater-Concert Hall at Tanglewood, Lenox, Mass., next Saturday night and Sunday afternoon. Charles Munch will conduct the Boston Symphony Orchestra in both concerts. Isaac Stern, violinist, and Joseph de Pasquale, viola, will be soloists.

Saturday night's all-Mozart program, starting at 8:30 o'clock, is announced as follows: Divertimento in D, for Strings (K.136); Concerto for Violin, in G (K.216), Isaac Stern, soloist; Serenade for Thirteen Winds (K.361); and Symphony in D ("Prague") K.-504).

The following Mozart compositions will form the Sunday afternoon program, at 2:30 o'clock: Overture to "The Marriage of Figaro"; Sinfonia Concertante, Isaac Stern and Joseph de Pasquale, soloists; "Eine Kleine Nachtmusik" (K.525), and Symphony in C major ("Jupiter") (K.551).

STUDENTS OF THE Berkshire Music Center will give the first of six weekly chamber music concerts in the Chamber Music Hall this morning at 10 o'clock. In the same hall tonight at 8:30 o'clock the first composers' forum will be held. Compositions of those studying with Aaron Copland, Carlos Chavez, Irving Fine and Lukas Foss will be performed by their fellow students and commented upon. Friends of the Berkshire Music Center, whose contributions help to support it, are invited to all performances at the school.

The first of four "live" radio broadcasts of the Berkshire Festival concert at Tanglewood, Lenox, Mass., will be presented this afternoon from 2:30 to 4 o'clock by the C. B. S. network.

[204]

* * *

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

Season 1953

Berkshire Festival

AT TANGLEWOOD, LENOX, MASS.

Concerts in the Theatre-Concert Hall

Saturday Evenings at 8:30 • Sunday Afternoons at 2:30

Saturday Evening, July 11—Charles Munch

Bach .... Brandenburg Concertos
- No. 1, in F
- No. 2, in F (with flute, oboe, trumpet and violin)
- No. 3, in G (strings)
- No. 5, in D (with piano, flute and violin)
- No. 6, in B-flat (strings)

Sunday Afternoon, July 12—Charles Munch

Bach .... Cantata No. 28, *with Chorus and Soloists*
(*Conducted by* Hugh Ross)
Bach . . . Suite No. 2, in B minor, for Flute and Strings
(*Soloist:* Doriot Anthony)
Bach .... Suite No. 3, in D major

Saturday Evening, July 18—Charles Munch

Mozart...... Divertimento in D, for Strings (K. 136)
Mozart........... Concerto for Violin, in G (K. 216)
(*Soloist:* Isaac Stern)
Mozart........ Serenade for Thirteen Winds (K. 361)
Mozart......... Symphony in D ("Prague") (K. 504)

Sunday Afternoon, July 19—Charles Munch

Mozart........................ Overture to "Figaro"
Mozart. . . Sinfonia Concertante, for Violin and Viola (K. 364)
(*Soloists:* Isaac Stern *and* Joseph de Pasquale)
Mozart........... Eine kleine Nachtmusik (K. 525)
Mozart.... Symphony in D major ("Jupiter") (K. 551)

Saturday Evening, July 25—Charles Munch

Haydn.......... Theresa Mass, *with Chorus and Soloists*
(*Conducted by* Hugh Ross)
Haydn................ Symphony in C minor, No. 95
Haydn......... Symphony in G ("Military"), No. 100

Sunday Afternoon, July 26—Charles Munch

Strauss....... Divertimento (after Couperin), Op. 86
Ravel............ "Le Tombeau de Couperin," Suite
Prokofieff........... "Classical" Symphony, Op. 25
Milhaud................. "La Création du Monde"
Foss......................... "A Parable of Death"
(*Narrator:* Vera Zorina) (*Conducted by the Composer*)

CONCERTS IN THE SHED
July 31–*August* 16

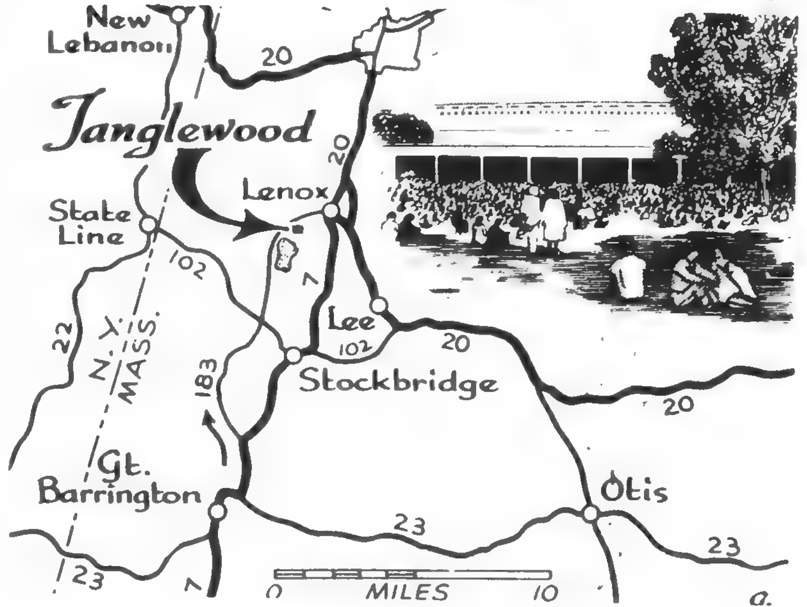
SINGLE TICKETS on sale at Tanglewood
Lenox, Mass.
Theater-Concert Series: $4 and $5.
Shed Series: $2.50, $3, $3.50, $4, $5.50 and $6.50

Conductors:
CHARLES MUNCH PIERRE MONTEUX
LEONARD BERNSTEIN

THE BERKSHIRE FESTIVAL
15 Concerts by the
Boston Symphony Orchestra

* * *

Tanglewood Tempo Quickens



FAMOUS SOLOISTS
DRAW CROWDS
AT FESTIVAL

All signs point to a record-breaking season as the Berkshire Festival at Tanglewood approaches the halfway point. The Big Shed Concerts will begin Friday evening, July 31, with Charles Munch, director of the Boston Symphony Orchestra, conducting. Two more weekends remain in the Theatre-Concert Hall Series, with Conductor Munch on the podium. Critical acclaim has testified to the succes of the 1953 season. The star-studded list of soloists for the various programs has brought music lovers from ever greater distances to the beautiful setting at Tanglewood.

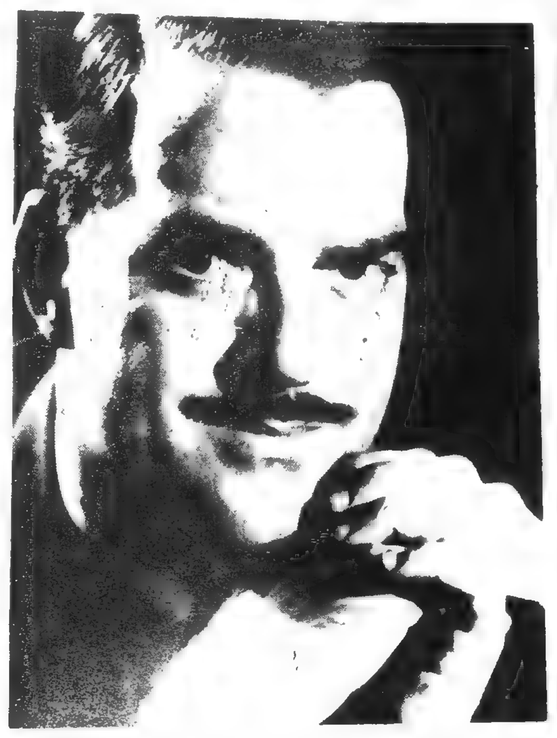
Conductor Charles Munch brings the Boston Symphony Orchestra to its greatest peak at Tanglewood. (Right) Mr. Munch is shown in conversation with Pierre Monteux and Leonard Bernstein (right) who will also conduct at Tanglewood this summer

Photos by Plouffe

(for pictures of soloists, see inside back-cover)

TS TO BE HEA
TANGLEWOOD

Vera Zorina - July 26



Bolet - August 2

This Clipping From
LAWRENCE, MASS.
EAGLE

Donate Records

The record collection of Symphony, classical and light operatic music at the Ipswich public library is growing. [illegible] have been received from Mr. and Mrs. G. Dexter [illegible] presented Ravel's "Bolero" played by the Boston Symphony Orchestra; Beethoven's "Concerto [illegible] Major" played by the NBC Symphony Orchestra. [illegible] "Symphony Number 5 [illegible]" played by the London [illegible] ic orchestra, Beethoven's [illegible] in C Sharp Minor" played by [illegible] erewski and [illegible] featuring Lotte Lehmann's [illegible]

This Clipp
BOSTON,
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JUL 5 -

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Jacob's Pillow

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Boston Symphony Orch

PITTSFIELD,
BERKSHIRE

JUL 2 -

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NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE

JUL 2 - 1953

Berkshire Festival Concerts Will Open At Lenox On July 11

The 16th Berkshire Festival since concerts were inaugurated in the hills of Western Massachusetts in 1934, the fourteenth since the Boston Symphony Orchestra participated, will commence its six week ends of 15 concerts on Saturday evening, July 11, at 8:30 p.m., in the Theatre-Concert Hall at Tanglewood, Lenox. Charles Munch, music director, will conduct members of the Boston Symphony Orchestra in two programs devoted to the music of Johann Sebastian Bach.

The three week ends of Bach, Mozart, Haydn concerts, July 11-26, which precede the major **Berkshire Festival**, with the entire 104-piece Boston Symphony Orchestra performing in the Music Shed July 31-August 16, have proven more popular each year, until the audience on the lawn exceeds that within the 1152-seat auditorium.

Features of the Bach concerts July 11-12 are the famous performance of young American composer-conductor-pianist Lukas Foss of the piano solo in the Brandenburg Concerto No. 5; the first appearance at Tanglewood of Miss Doriot Anthony, flutist, the first woman ever to become a principal with Boston's famed orchestra, in the Brandenburg Concertos No. 2 and 5, and in the Suite No. 2, and the performance by the Boston Symphony Orchestra of Bach's Cantata No. 28, with chorus and soloists, to be conducted by Hugh Ross.

Mr. Munch will open the Berkshire Festival on Saturday with five of the six Brandenburg Concertos. They are: No. 1 in F; No. 2, in F with the following soloistst from the orchestra: Doriot Anthony, flute; Harold Gomberg, oboe; Roger Voisin, trumpet; Richard Burgin, violin; No. 3, in G (strings); No. 5, in D (Lukas Foss, piano; Miss Anthony, flute; Mr. Burgin, violin); No. 6, in B-flat (strings).

Sunday afternoon, July 11, at 2:30 p. m. the program will commence with the Bach Cantata No. 28, Hugh Ross conducting. Soloists are Sara Mae Endich, soprano; Betty Allen, alto; John McCollum tenor; Mac Morgan, bass. Miss Anthony will be soloist in the Suite No. 2 in B minor, for Flute and Strings. The program will conclude with the Suite No. 3 in D Major.

Following opening exercises of the Berkshire Music Center this Sunday at 3:30 p. m. in the Theater-Concert Hall, the first school performance will be given Friday evening (July 10) at 8:30 p. m. in the Music Shed, when for the first time the symphony orchestra of talented students will play together. The first of six weekly chamber music concerts will be given in the Chamber Music Hall Sunday morning (July 12) at 10:00 a. m. Sunday, evening at 8:30 p. m., also in the Chamber Music Hall, the first composers' forum will be held, when the works of those studying with Aaron Copland, Carlos Chavez, Irving Fine and Lucas Foss will be performed by their fellow students and commented upon. Friends of the Berkshire Music Center, whose contributions help to support it, are invited to all performances at the school.

Tickets are available at the Tanglewood box office for all Festival concerts. Programs for the Festival and a calendar of the more than 50 events at the school, with information on how to join the Friends' Society, will be mailed on request.

BOSTON, MASS.
POST

JUL 1 - 1953

About People

BY GRACE DAVIDSON

* * *

Madame Olga Koussevitzky, widow of the la Boston Symphony Orchestra conductor, joined work two years ago. No one is too big or too sm These 40 and 50-year-old Boston girls are amazin appearance. They have no difficulty in making cause.

Mrs. Bieringer explains their work is so fasc her back more than she gives to it. She says th old-looking woman among them; some of the w 70's and 80's. Last year they enrolled the famous Keller. No one seems safe from being trapped their spell.

[205]

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

Season 1953

Berkshire Festival

AT TANGLEWOOD, LENOX, MASS.

Concerts in the Theatre-Concert Hall

Saturday Evenings at 8:30 • Sunday Afternoons at 2:30

Saturday Evening, July 11—Charles Munch

Bach........................Brandenburg Concertos
No. 1, in F
No. 2, in F (with flute, oboe, trumpet and violin)
No. 3, in G (strings)
No. 5, in D (with piano, flute and violin)
No. 6, in B-flat (strings)

Sunday Afternoon, July 12—Charles Munch

Bach..........Cantata No. 28, *with Chorus and Soloists*
(*Conducted by* Hugh Ross)
Bach... Suite No. 2, in B minor, for Flute and Strings
(*Soloist:* Doriot Anthony)
Bach........................Suite No. 3, in D major

Saturday Evening, July 18—Charles Munch

Mozart......Divertimento in D, for Strings (K. 136)
Mozart...........Concerto for Violin, in G (K. 216)
(*Soloist:* Isaac Stern)
Mozart........Serenade for Thirteen Winds (K. 361)
Mozart.........Symphony in D ("Prague") (K. 504)

Sunday Afternoon, July 19—Charles Munch

Mozart.......................Overture to "Figaro"
Mozart....Sinfonia Concertante, for Violin and Viola (K. 364)
(*Soloists:* Isaac Stern *and* Joseph de Pasquale)
Mozart........... Eine kleine Nachtmusik (K. 525)
Mozart....Symphony in D major ("Jupiter") (K. 551)

Saturday Evening, July 25—Charles Munch

Haydn..........Theresa Mass, *with Chorus and Soloists*
(*Conducted by* Hugh Ross)
Haydn................Symphony in C minor, No. 95
Haydn.........Symphony in G ("Military"), No. 100

Sunday Afternoon, July 26—Charles Munch

Strauss.......Divertimento (after Couperin), Op. 86
Ravel............"Le Tombeau de Couperin," Suite
Prokofieff...........“Classical” Symphony, Op. 25
Milhaud.................."La Création du Monde"

Foss.........................."A Parable of Death"
(*Narrator:* Vera Zorina) (*Conducted by the Composer*)

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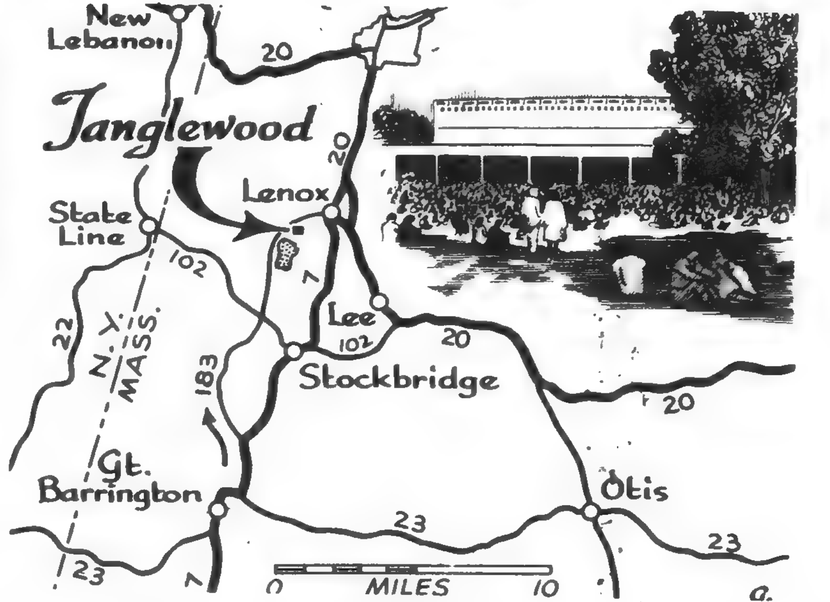
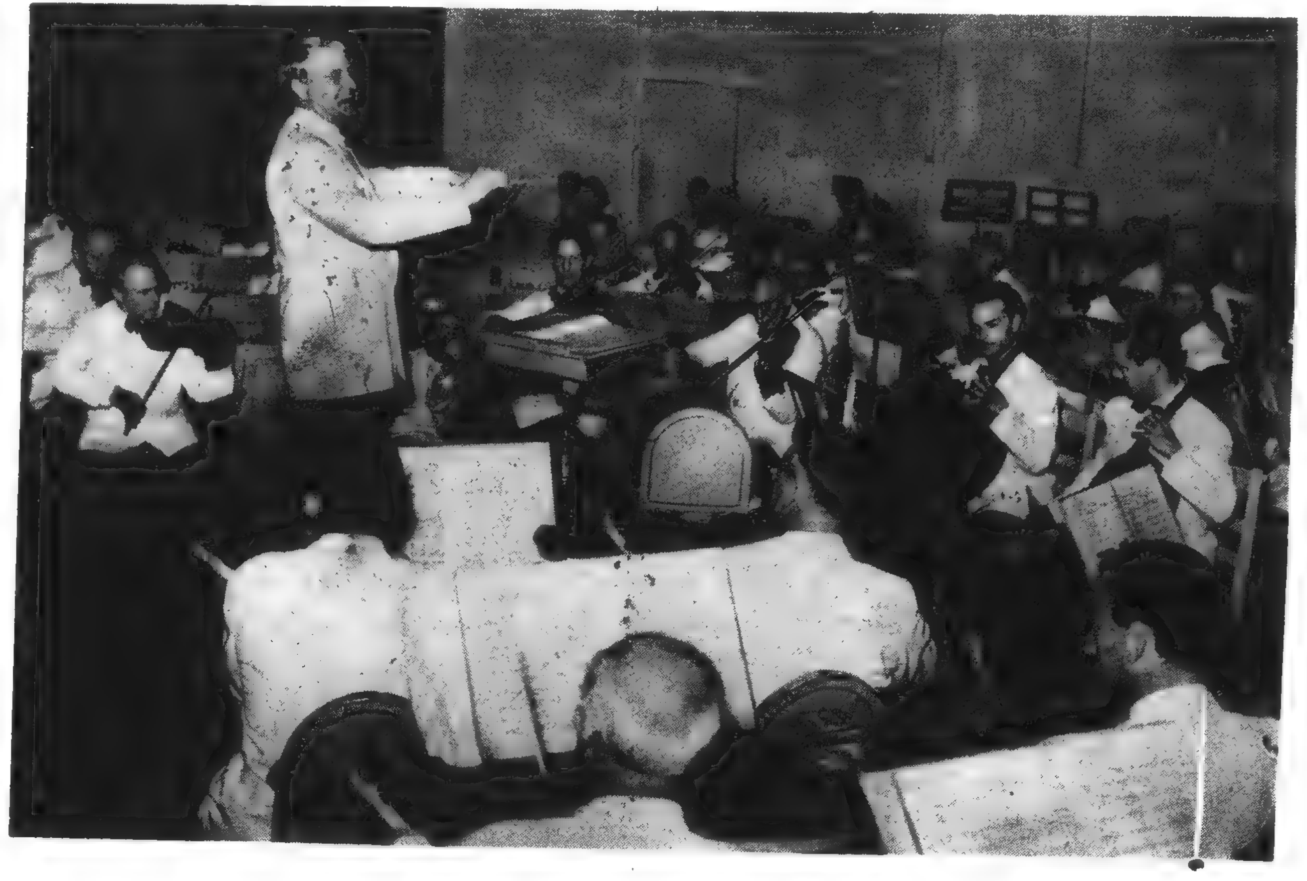
THE BERKSHIRE FESTIVAL
15 Concerts by the
Boston Symphony Orchestra

Tanglewood Tempo Quickens



FAMOUS SOLOISTS DRAW CROWDS AT FESTIVAL

All signs point to a record-breaking season as the Berkshire Festival at Tanglewood approaches the halfway point. The Big Shed Concerts will begin Friday evening, July 31, with Charles Munch, director of the Boston Symphony Orchestra, conducting. Two more weekends remain in the Theatre-Concert Hall Series, with Conductor Munch on the podium. Critical acclaim has testified to the succes of the 1953 season. The star-studded list of soloists for the various programs has brought music lovers from ever greater distances to the beautiful setting at Tanglewood.



Conductor Charles Munch brings the Boston Symphony Orchestra to its greatest peak at Tanglewood. (Right) Mr. Munch is shown in conversation with Pierre Monteux and Leonard Bernstein (right) who will also conduct at Tanglewood this summer

Photos by Plouffe

(for pictures of soloists, see inside back-cover)

S STS TO BE HEARD
T TANGLEWOOD

de Pasquale -

Vera Zorina - *July 26*

Jorge Bolet - *August 2*

This Clipping From
LAWRENCE, MASS.
EAGLE

JUL 11 1953

Donate Records

The record collection of Symphony, classical and light operatic music at the Ipswich public library is growing. Recent gifts have been received from Mr. and Mrs. G. Dexter Herndon, who presented Ravel's "Bolero" played by the Boston Symphony Orchestra; Beethoven's "Concerto in D. Major" played by the NBC Symphony Orchestra. Beethoven's "Symhony Number 5 in C Minor" played by the London Philharmonic orchestra; Beethoven's "Sonata in C Sharp Minor" played by Paderewski; and a Brahm's recital featuring Lotte Lehmann, soprano.

NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE

JUL 2 - 1953

Berkshire Festival Concerts Will Open At Lenox On July 11

The 16th Berkshire Festival since concerts were inaugurated in the hills of Western Massachusetts in 1934, the fourteenth since the Boston-Symphony Orchestra participated, will commence its six week ends of 15 concerts on Saturday evening, July 11, at 8:30 p.m., in the Theatre-Concert Hall at Tanglewood, Lenox. Charles Munch, music director, will conduct members of the Boston Symphony Orchestra in two programs devoted to the music of Johann Sebastian Bach.

The three week ends of Bach, Mozart, Haydn concerts, July 11-26, which precede the major Berkshire Festival, with the entire 104-piece Boston Symphony Orchestra performing in the Music Shed. July 31-August 16, have proven more popular each year, until the audience on the lawn exceeds that within the 1152-seat auditorium.

Features of the Bach concerts July 11-12 are the famous performance of young American composer-conductor-pianist Lukas Foss of the piano solo in the Brandenburg Concerto No. 5; the first appearance at Tanglewood of Miss Doriot Anthony, flutist, the first woman ever to become a principal with Boston's famed orchestra, in the Brandenburg Concertos No. 2 and 5, and in the Suite No. 2, and the performance by the Boston Symphony Orchestra of Bach's Cantata No. 28, with chorus and soloists, to be conducted by Hugh Ross.

Mr. Munch will open the Berkshire Festival on Saturday with five of the six Brandenburg Concertos. They are: No. 1 in F; No. 2, in F with the following soloistst from the orchestra: Doriot Anthony, flute; Harold Gomberg, oboe; Roger Voisin, trumpet; Richard Burgin, violin; No. 3, in G (strings); No. 5, in D (Lukas Foss, piano; Miss Anthony, flute; Mr. Burgin, violin); No. 6, in B-flat (strings).

Sunday afternoon, July 11, at 2:30 p. m. the program will commence with the Bach Cantata No. 28, Hugh Ross conducting. Soloists are Sara Mae Endich, soprano; Betty Allen, alto; John McCollum tenor; Mac Morgan, bass. Miss Anthony will be soloist in the Suite No. 2 in B minor, for Flute and Strings. The program will conclude with the Suite No. 3 in D Major.

Following opening exercises of the Berkshire Music Center this Sunday at 3:30 p. m. in the Theater-Concert Hall, the first school performance will be given Friday evening (July 10) at 8:30 p. m. in the Music Shed, when for the first time the symphony orchestra of talented students will play together. The first of six weekly chamber music concerts will be given in the Chamber Music Hall Sunday morning (July 12) at 10:00 a. m. Sunday, evening at 8:30 p. m., also in the Chamber Music Hall, the first composers' forum will be held, when the works of those studying with Aaron Copland, Carlos Chavez, Irving Fine and Lucas Foss will be performed by their fellow students and commented upon. Friends of the Berkshire Music Center, whose contributions help to support it, are invited to all performances at the school.

Tickets are available at the Tanglewood box office for all Festival concerts. Programs for the Festival and a calendar of the more than 50 events at the school, with information on how to join the Friends' Society, will be mailed on request.

BOSTON, MASS.
POST

JUL 1 - 1953

About People

BY GRACE DAVIDSON

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Madame Olga Koussevitzky, widow of the late and illustrious Boston Symphony Orchestra conductor, joined the Youth Aliyah work two years ago. No one is too big or too small for enlistment. These 40 and 50-year-old Boston girls are amazingly attractive in appearance. They have no difficulty in making captives for their cause.

Mrs. Bieringer explains their work is so fascinating that it gives her back more than she gives to it. She says that there is not an old-looking woman among them; some of the women are in their 70's and 80's. Last year they enrolled the famous 72-year-old Helen Keller. No one seems safe from being trapped in the magic of their spell.

This Clipping From
BOSTON, MASS.
MORNING GLOBE

JUL 5 - 1953

In Western Massachusetts:

Nature Plus in the Berkshires

By SELMA GORDON

In 1929, the casual traveler in his Model A, out looking for a quiet spot to spend a vacation, was lured to Pittsfield and the Berkshire country with the following bits of locally issued encouragement: "Pittsfield has paved streets, eight banking institutions, one life insurance company, three fire insurance companies, 35 churches, complete railroad and trolley service and pure water in plenty."

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[illegible] week, the Berkshire [illegible] man-created attractions will be in full swing. [illegible] Playhouse at Stockbridge [illegible] been in operation [illegible]. Its resident group [illegible] and set-makers [illegible] at work inside and [illegible] theatre's big red barn [illegible] time you drive by.

[illegible] is the season's [illegible] Jacob's Pillow [illegible] about 9 miles [illegible]. Off Route 20 [illegible] down road- [illegible] and Spring- [illegible] Ladder by [illegible] Festival spot [illegible] Pillow from [illegible] original prop- [illegible] since Colonial [illegible]

[illegible] Wednesday. Ted [illegible] founder [illegible] in shirt [illegible] members of [illegible] making improvements [illegible] of the es- [illegible] the callouses [illegible] he observed proud- [illegible] dance a Spanish [illegible] almost don't need [illegible]

The [illegible] of his handiwork [illegible] year [illegible] more flagstone [illegible] the theatre garden, [illegible] paths for easier [illegible] a number of outdoor benches [illegible] to accommodate [illegible] who picnic before performances.

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During its peak Summer weeks, Tanglewood accommodates up to 6000 people at a single performance. Tickets range from $2.80 and $3.50 for Shed concerts to $4 and $5 for offerings in the theater. General admission, which means a seat on the grass where hearing is fine but seeing is a matter of first-come-first-served, is $2.00. Grounds open an hour before concert time.

The trend toward informality which has reached new heights in recent seasons (with picnicking allowed and even dancing on the grass) has had the line drawn at ladies who arrive in shorts. For the third season, the management will politely hand any guest so attired a Tanglewood grass skirt for the concert's duration.

Though the Berkshire Festival has been around since 1936, it was not the first marriage of music and nature in Western Massachusetts. Just outside Pittsfield traveling South, there is a good cinder-covered auto road up South Mountain. Here, in the '20s, under the sponsorship of Mrs. Elizabeth Sprague Coolidge, the precurser to today's Tanglewood programs began. Chamber Music concerts, featuring some of the world's leading artists were presented each Summer. Though the South Mountain Music Foundation has since moved to Washington, D. C., the concert shed still stands on the mountain. Each year, at the end of the Tanglewood season, South Mountain takes over, for old time's sake and on a small scale, to provide concerts through September.

Why various forms of outdoor Summer culture chose the Berkshires as a Summer home is not hard to see. The countryside makes for an ideal natural backdrop. It would never intrude on a concert listener or a ballet viewer. It is not spectacular enough to demand constant visual attention. It is quiet, reassuring and restful. The Berkshire country can be appreciated slowly and wears well over extended periods of time.

Places of interest in the immediate vicinity of Tanglewood include the Indian Mission House and the Berkshire Garden Center (a good picnic spot) in Stockbridge; "Arrowhead" in Pittsfield where Herman Melville wrote Moby Dick; and the remains of a small Shaker Village at Hancock (West Pittsfield) although the natives will tell you there's a bigger and better Shaker Village right across the border in New York State.

WEEK-END GUIDE TO BERKSHIRES: From Boston, there is the northern route, out on 2, through Fitchburg, Greenfield and over the Mohawk Trail with its famous hairpin turn into North Adams and the Berkshire country. There is also the southern route, out 20, through Waltham, Marlboro, Old Sturbridge Village, Springfield and the Jacob's Ladder Trail into Lenox. Motels and inns are filled early and wherever possible reservations should be made in advance of trip. If you are on a day trip to Tanglewood concert, plan to arrive early and stay late to avoid traffic tie-ups. At Tolland State Forest on Rte. 8 (south of West Becket), there are tent sites and facilities for overnight camping. Savoy State Forest, on Rte. 116 south of Adams, has cabins and tent sites: Windsor State Forest just beyond Savoy on Rte. 116 has overnight camping facilities. There is good swimming at Laurel Lake (south of Lenox, Rte. 7) at Onota Lake (just west of Pittsfield) and at Pontoosuc Lake (north of Pittsfield) where it is rumored arrowheads and pottery from Indian days can still be found when the water is very low. Off on a good, dirt road north of Adams is a very famous natural marble bridge span. At Dalton, north of Pittsfield on Rte. 9, paper for paper money has been made since Revolutionary times, and the Crane Paper Museum welcomes visitors. There is a good auto route up Mt. Greylock (3500 ft.), the highest mountain in Massachusetts, reached by taking U. S. 7 north through Lanesboro. As a variation on the way home, take the Berkshire Trail (Rte. 9) from Pittsfield to Northampton, and continue on 9 through to the Worcester Turnpike and back into Boston.

SPRINGFIELD, MASS.
REPUBLICAN

JUL 12 1953

Our Hilltown Neighbors

By DAVID J. MALCOLM

Tanglewood opened its concert season on Sunday without us, much to our disappointment, for almost without interruption we have been at Tanglewood each year since the project started. We would not attempt to try to say how many years ago it was but we were among those who attended concerts in the tent during the formative years before the Music Shed was built.

For those people who have frequently planned to take in a concert or two, but have hesitated from year to year because they were not familiar with the set-up, perhaps a few words of explanation may not be amiss. In general the program is divided into three parts. The first is the summer school of music where talented young musicians from all over the nation gather to take advanced work in this branch of the arts. A large number of the students have already established names for themselves before coming to Tanglewood. Consequently, concerts presented by these young people are far from amateurish. These programs are open without charge to Friends of the Music Center, a group of people who contribute each year to the support of the school of music. Dr. Lewis Perry is the director of the school and may be contacted during the summer at Lenox for further information on the matter.

The second division of the general program is a series of concerts held in the Music Theater during the earlier week ends of the summer, with Dr. Charles Munch conducting. These concerts are very delightful and very popular and are less expensive to attend than are concerts held later, in the Music Shed.

The third division of the general program is a series of great concerts with the entire Boston Symphony Orchestra performing in the Music Shed to an audience coming from the far corners of the world. A pleasant feature of concerts in the shed is that a great many music lovers who for one reason or another, did not secure tickets for the shed, enjoy sitting on the spacious lawns that surround the building and listening to the music from afar. Admission tickets to the grounds are available at the gate immediately preceding each concert.

But enough of wistful thinking, concerning pleasant summer Sundays spent at Tanglewood in years gone by.

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INDIANAPOLIS, IND.
TIMES
JUL 12 1953

Radio Still An Excellent Music Medium

By JACK GRAVES
United Press Staff Correspondent

NEW YORK, July 11—If there were such a thing as an official theme song for the radio industry these days, it would have to be "You Can't Take That Away From Me"—with "that" referring to music.

Television may have taken most of the cream, but the rich and heady world of sharps and flats—especially in the classical field—is still peculiarly radio's.

"Television actually has done nothing for music," said James Fassett, director of music for CBS radio, expressing not only his own opinion but the concensus of those who work with or merely enjoy music as an audience.

Sound All-Important

"This is because the sound is the all-important thing, hearing the all-important sense involved in appreciating music. The person who enjoys good music may sit in an auditorium with hundreds of others at a concert or recital with his eyes wide open, but once the music starts he is scarcely conscious of seeing those about him or the artists providing the music. All other senses are totally subordinate to that of hearing.

"As a matter of fact, watching a music program on television can detract from the music, no matter how well played. Although the viewer wouldn't be distracted by what he saw if he were sitting through a concert in an auditorium, he can't escape the intrusion of the sense of seeing on the sense of hearing when he's in his own living room with that screen in front of him. You can't escape being aware of it and its changing picture."

A Recording Tour

Fassett, who has been commentator for the New York Philharmonic - Symphony broadcasts for four years, left by plane recently for Rome on the first leg of an all-summer junket that will result in a steady diet of the world's best music for millions of music fans in the United States.

Fasset will record on tape the in-performance highlights of Leopold Stokowski conducting the Santa Cecelia Orchestra of Rome, the Wagnerian Opera Festival at Bayreuth, the first international Bergen Music Festival in Norway, the International Festival of Music and Drama in Edinburgh, The Netherlands Festival, the Maggio Musicale in Florence, Italy, the Salzburg Festival in Austria, the Sibelius Festival in Helsinki and the Tanglewood Festival in Stockbridge, Mass.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUL 2 - 1953

Former Rose Eisner Has Hartford Exhibit

Painter of Flowers And Landscapes Takes up Portraits

Mr. and Mrs. Louis Joseloff of Pittsfield, Hartford and Altadena, Cal., relax during the hanging of 25 of Mrs. Joseloff's paintings in one-man show at G. Fox and Company, Hartford department store.

Mrs. Louis Joseloff of 69 Commonwealth Avenue last week was given a one-man show of her paintings at G. Fox & Company, Hartford. Incidentally, she "left 12 behind," as she modestly expressed it, which is a high percentage of sales for three days of a 25-picture exhibit.

All Mrs. Joseloff's painting has been done while maintaining a very well-run home and raising a family, which she did equally well. Although she liked to draw when a child, and was considered to have an artistic bent, she never had a lesson until she came to Pittsfield from New York on her first marriage to the late attorney, Michael L. Eisner. She continues to use the name of Rose Eisner on her paintings.

Studying with Robert and Ethel Hamilton, Martin Hoy and Francis Day, Mrs. Joseloff painted still life, flowers and landscapes. Last year she took portrait painting with Jerry Farnsworth in Sarasota, Fla. "While I was studying with him I thought I wasn't getting anything, but after I tried a portrait and realized he had taught me something," Mrs. Joseloff says. "I have since done two portraits of my husband. They came out pretty well, don't you think so, Louis?" Mr. Joseloff agreed that they had.

"I wish that I had taken up portrait painting earlier," Mrs. Joseloff continued. "I'm going to do some more as soon as I have time." With her schedule, one wonders how soon that will be. Dividing the summer between Pittsfield and Hartford, her husband's former home, and working on the Art League, Berkshire Association and sidewalk shows, there isn't much time left for painting, but she will manage it.

Mrs. Joseloff's landscapes no longer are limited to the Berkshire Hills, and her flowers now include those of the arid West. "Southern California is a wonderland for flower painters," she says. "We have lovely gardens, and calla lilies grow there like weeds."

When she lived in Pittsfield the year round, Mrs. Joseloff worked hard at painting and promoting a local interest in art. She is a charter member of the Pittsfield Art League and was for five years its president. She was chairman of the league's annual exhibit and outdoor sale of paintings in front of the Berkshire Museum during recent Tanglewood Festivals, and was chairman of the Berkshire Art Association which last year started an annual are festival, bringing in artists from a 70-mile radius.

The Joseloffs will leave in September for Altadena, Cal., their winter home, and a trip to Hawaii, which is about the only part of the world Mr. Joseloff hasn't seen, as travel is his hobby. His wife's next show may be expected to contain not only portraits, but Pacific landscapes.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUL 3 - 1953

Resort Business in High Gear As Berkshire Festival Nears

LENOX—Following a relatively slack month of June in some areas of the resort and tourist business here, the 4th of July week end is expected to begin the busy season—to be maintained by the Berkshire Festival which begins next week.

Reports on June business have been mixed, with some types of vacation businesses thriving and others reporting a disappointing month. Most all, however, expect a busy July and August.

Among those reporting a prosperous June was George Turain, owner-manager of the Curtis Hotel. He said his house count was up 20 per cent for the month and that food and liquor business was up 30 per cent. Part of this increase was due to several conventions held there during June. Requests for reservations through the non-convention season are also well above normal, however.

Resorts reporting increases were Music Inn, Seven Hills and Festival House, but all explain the increase by the fact that their businesses were relatively new last year. Philip Barber of Music Inn says that reservations there were up 15 per cent during June. Business is expected to continue on a high level there with the Tanglewood concerts beginning next week end, followed by Music Inn's own jazz round table.

Motels Cutting In

Most of the reports of relatively slack business during June come from the small guest house operators. One claim is that the new series of motels on the Pittsfield road siphons off much of this transient business. Another claim is that poor weather during early June and a trend towards later season vacations are the cause.

Another problem mentioned by some of the operators is the fact that many people who used to reserve rooms for the entire week as they planned to come to Lenox by Thursday anyway, are now coming up for the week ends only because of the shift in concert nights at Tanglewood. The concert which used to be Thursday evenings has been switched to Friday evenings.

But with no concerts scheduled for this week end, there will still be well over a thousand vacationers in town, many of them to remain throughout the week. Eastover alone has 430 reservations for the week end, some of them farmed out at accommodations all the way up to Church Hill. Accommodations on the Eastover grounds have been booked solid well into August.

Also overflowing this week end and booked near capacity into August are several of the smaller resorts with accommodations for between 75 and 125 each.

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BOSTON, MASS.
MORNING GLOBE

JUL 5 - 1953

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By next week, the Berkshire country's man-created attractions will all be in full swing. The Summer Playhouse at Stockbridge has been in operation since June 22. Its resident group of scenery painters and set-makers can be seen at work inside and outside the theatre's big red barn almost any time you drive by.

Jacob's Pillow

This week-end is the season's opening of the Jacob's Pillow Dance Festival, about 9 miles south of East Lee. Off Route 20 (that winding, up and down roadway between Lenox and Springfield named Jacob's Ladder by early settlers), the Festival spot got its name of Jacob's Pillow from a large rock on the original property, thus called since Colonial times.

Up to last Wednesday, Ted Shawn, the Festival's founder and director, was working in shirt sleeves with other members of his troupe, making improvements on the barn properties of the establishment. "See the callouses on my hands," he observed proudly. "When I dance a Spanish number now, I almost don't need castinets."

The results of his handiwork this year include more flagstone terracing in the theatre garden, more concrete paths for easier walking, and a number of outdoor benches installed to accommodate early arrivals who picnic before performances.

Of Tanglewood and Music

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Painter of Flowers And Landscapes Takes up Portraits

Mr. and Mrs. Louis Joseloff of Pittsfield, Hartford and Altadena, Cal., relax during the hanging of 25 of Mrs. Joseloff's paintings in one-man show at G. Fox and Company, Hartford department store.

Mrs. Louis Joseloff of 69 Commonwealth Avenue last week was given a one-man show of her paintings at G. Fox & Company, Hartford. Incidentally, she "left 12 behind," as she modestly expressed it, which is a high percentage of sales for three days of a 25-picture exhibit.

All Mrs. Joseloff's painting has been done while maintaining a very well-run home and raising a family, which she did equally well. Although she liked to draw when a child, and was considered to have an artistic bent, she never had a lesson until she came to Pittsfield from New York on her first marriage to the late attorney, Michael L. Eisner. She continues to use the name of Rose Eisner on her paintings.

Studying with Robert and Ethel Hamilton, Martin Hoy and Francis Day, Mrs. Joseloff painted still life, flowers and landscapes. Last year she took portrait painting with Jerry Farnsworth in Sarasota, Fla. "While I was studying with him I thought I wasn't getting anything, but later I tried a portrait and realized he had taught me something," Mrs. Joseloff says. "I have since done two portraits of my husband. They came out pretty well, don't you think so, Louis?" Mr. Joseloff agreed that they had.

"I wish that I had taken up portrait painting earlier," Mrs. Joseloff continued. "I'm going to do some more as soon as I have time."

With her schedule, one wonders how soon that will be. Dividing the summer between Pittsfield and Hartford, her husband's former home, and working on the Art League, Berkshire Association and sidewalk shows, there isn't much time left for painting, but she will manage it.

Mrs. Joseloff's landscapes no longer are limited to the Berkshire Hills, and her flowers now include those of the arid West. "Southern California is a wonderland for flower painters," she says. "We have lovely gardens, and calla lilies grow there like weeds."

When she lived in Pittsfield the year round, Mrs. Joseloff worked hard at painting and promoting a local interest in art. She is a charter member of the Pittsfield Art League and was for five years its president. She was chairman of the league's annual exhibit and outdoor sale of paintings in front of the Berkshire Museum during recent Tanglewood Festivals, and was chairman of the Berkshire Art Association which last year started an annual are festival, bringing in artists from a 70-mile radius.

The Joseloffs will leave in September for Altadena, Cal., their winter home, and a trip to Hawaii, which is about the only part of the world Mr. Joseloff hasn't seen, as travel is his hobby. His wife's next show may be expected to contain not only portraits, but Pacific landscapes.

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PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUL 3 - 1953

Resort Business in High Gear As Berkshire Festival Nears

LENOX—Following a relatively slack month of June in some areas of the resort and tourist business here, the 4th of July week end is expected to begin the busy season—to be maintained by the Berkshire Festival which begins next week.

Reports on June business have been mixed, with some types of vacation businesses thriving and others reporting a disappointing month. Most all, however, expect a busy July and August.

Among those reporting a prosperous June was George Turain, owner-manager of the Curtis Hotel. He said his house count was up 20 per cent for the month and that food and liquor business was up 30 per cent. Part of this increase was due to several conventions held there during June. Requests for reservations through the non-convention season are also well above normal, however.

Resorts reporting increases were Music Inn, Seven Hills and Festival House, but all explain the increase by the fact that their businesses were relatively new last year. Philip Barber of Music Inn says that reservations there were up 15 per cent during June. Business is expected to continue on a high level there with the Tanglewood concerts beginning next week end, followed by Music Inn's own jazz round table.

Motels Cutting In

Most of the reports of relatively slack business during June come from the small guest house operators. One claim is that the new series of motels on the Pittsfield road siphons off much of this transient business. Another claim is that poor weather during early June and a trend towards later season vacations are the cause.

Another problem mentioned by some of the operators is the fact that many people who used to reserve rooms for the entire week as they planned to come to Lenox by Thursday anyway, are now coming up for the week ends only because of the shift in concert nights at Tanglewood. The concert which used to be Thursday evenings has been switched to Friday evenings.

But with no concerts scheduled for this week end, there will still be well over a thousand vacationers in town, many of them to remain throughout the week. Eastover alone has 430 reservations for the week end, some of them farmed out at accommodations all the way up to Church Hill. Accommodations on the Eastover grounds have been booked solid well into August.

Also overflowing this week end and booked near capacity into August are several of the smaller resorts with accommodations for between 75 and 125 each.

SPRINGFIELD, MASS.
REPUBLICAN

JUL 1 2 1953

Tanglewood Tales

Lenox, July 11—Betty Lou Allen, the contralto in Bach's Cantata No. 28, on this Sunday's Berkshire Festival concert by members of the Boston Symphony Orchestra, Charles Munch conducting, at Tanglewood, is a Hartford girl, who was on Broadway last season in "My Darlin' Aida," and who performed at the Congress for Cultural Freedom's Paris exposition a year ago in the Virgil Thomson-Gertrude Stein opera "Four Saints in Three Acts."

Sara Mae Endich, soprano soloist in this Sunday's Bach cantata, is an employee of the advertising department of the European edition of the New York Herald-Tribune. Last year, her first at Tanglewood, she was a choral leader student and sang the soprano solo in Schubert's "Mass," the occasion being her first appearance with any orchestra. This season she has switched to the opera department, and will have the role of the bride in Chabrier's one-act opera, "An Incomplete Education," which Boris Goldovsky's students will present on August 3. She is a native of Steubenville, O. She is a soloist at Central Synagog, New York, and is heard on its Sunday afternoon broadcasts, "The Message of Israel."

Composer Aaron Copland, assistant director of the Berkshire Music Center and a member of its faculty since its inception in 1940, has been invited to conduct a program of his own works in Mexico City in the autumn after the Tanglewood season. It will be Mr. Copland's seventh visit to the republic in the south. The honor is a reciprocal one, extended the composer by Tanglewood's guest composer this summer, Carlos Chavez, who organized the Mexico City Symphony Orchestra and is its permanent conductor.

First of informal lectures for students at Tanglewood, on Mondays, Wednesdays and Fridays at 3:15 p. m. in the Chamber Music Hall, will be held Monday by Peter Gradenwitz, an Israeli journalist and a Tanglewood Study Group student this summer. His topic will be "Oriental Music."

Joseph de Pasquale, Boston Symphony Orchestra first violist, who performs the solo with Isaac Stern, violinist, in Mozart's "Sinfonia Concertante" at the Berkshire Festival concert of July 19, is married to Maria, a niece of the late Dr. Serge Koussevitzky, and with their two children, three-year-old Maria Alexandra and 18-month-old Elizabeth Ann, they make their home in Seranak, the Koussevitzky estate at Tanglewood. Mr. de Pasquale enjoys baseball, footbal and pingpong as hobbies.

Boston Symphony Orchestra Music Director Charles Munch owns the original manuscript of Darius Milhaud's "La Creation du Monde," which was composed in 1923 as a result of the French composer's initial visit to the U. S the preceding year and his introduction to Harlem jazz. It was planned as a ballet with scenario by Blaise Cendrar, composed for a small group of instruments. The Boston Symphony has not played it before it has its Tanglewood premiere at the July 26 concert. Leonard Bernstein conducted it with the New York City Symphony in 1945.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUN 20 1953

Francescatti And Bernstein To Open Stadium

Two Berkshire summer residents will take the principal parts in the opening program of Lewisohn Stadium's 36th concert in New York Monday evening. Leonard Bernstein, head of the orchestra and conducting departments at the Berkshire Music Center, Tanglewood, will conduct the Stadium Symphony Orchestra and Zino Francescatti of Stockbridge will play the solo in Mendelssohn's violin concerto in E minor.

Mr. Francescatti will appear with the Boston Symphony Orchestra under the baton of Charles Munch in the same concerto at the opening program of the Berkshire Festival concerts in the Tanglewood music shed July 31.

Mr. Bernstein also will conduct the Stadium orchestra Tuesday and Wednesday evening.

BOSTON, MASS.
HERALD

JUL 1 2 1953

Munch and Mozart at Berkshire Festival

The second weekend of Berkshire Festival concerts in the Theater-Concert Hall at Tanglewood, Lenox, Mass., on Saturday evening at 8:30 P. M. and Sunday afternoon, July 19, at 2:30 P. M., will be devoted to the works of Mozart. Charles Munch will lead members of the Boston Symphony Orchestra, with Isaac Stern, violinist, as soloist

Mr. Stern will be soloist in the Concerto for Violin, in G (K. 216) on Saturday evening, and will team with Joseph de Pasquale, violist of the Boston Symphony Orchestra, on Sunday afternoon in the Sinfonia Concertante, for Violin and Viola (K. 364).

Another feature of the weekend will be the first performance anywhere by the Boston Symphony Orchestra of the Divertimento in D, for Strings (K. 136), with which Mr. Munch will open the Sunday afternoon program.

The complete programs are:

Saturday, July 18:
Mozart—Divertimento in D, for Strings (K. 136).
Mozart—Concerto for Violin, in G (K. 216).
(Soloist: Isaac Stern)
Mozart—Serenade for Thirteen Winds (K. 361).
Mozart—Symphony in D ("Prague") (K. 504).
Sunday, July 19:
Mozart—Overture to "The Marriage of Figaro."
Mozart—Sinfonia Concertante, for violin and Viola (K. 364).
(Soloists: Isaac Stern and Joseph de Pasquale)
Mozart—Eine kleine Nachtmusik (K. 525).
Mozart—Symphony in D major ("Jupiter") (K. 551).

Through the generosity of Mrs. Elizabeth Sprague Coolidge, a sonata recital will be given on Wednesday evening (July 22) by Ruth Posselt, violinist, and Gary Graffman, pianist. Miss Posselt is a member of the faculty of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in connection with the Berkshire Festival. The program will include music of Hindemith, Faure, Bach and Prokofieff.

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* * *

FOUR AT BERKSHIRE

Seven greater Hartford people, including four from West Hartford are members of this year's Society of Friends of the Berkshire music festival.

Dr. and Mrs. L. B. Drake of 77 Montclair Drive, and Mr. and Mrs. Francis S. Murphy of 235 South Main St., represent West Hartford. Hartford itself is represented by Mr. C. Arthur Hackney, Mr. Max Adelson, and Dr. J. M. Steven.

There are 11 Connecticut students at the Center, too. While none are from West Hartford, several are well known to local concert goers. Miss Annette Liberson of Hartford is doing advanced piano work, and Miss Betty Lou Allen of the same city is studying chorus and training as a mezzo-soprano.

While it is not unusual for West Hartfordites to drive up in the late afternoon to a shed or concert hall evening performance, the only regular subscriber from this area is reported to be Mrs. E. M. Hartman of Hartford.

As we reported several weeks ago, the season opened Friday, July 4. The schedule for the 1952 season includes 49 different events including 27 music center performances.

The high spots in the coming week (Friday, July 18 through Thursday, July 24) include a symphony concert Saturday night featuring Lukas Foss playing the Mozart piano concerto in C major; a Sunday afternoon concert of three symphonies by Haydn and Schubert; and the first concert in the Shed, Thursday, at which time Charles Munch will direct the orchestra in Beethoven's "Eroica" and Brahms "First."

* * *

SYRACUSE, N. Y.
HERALD-AMERICAN

JUL 1 2 1953

* * *

Mozart Programs in 'Tanglewood' With Violin and Viola

De Pasquale

Stern

THE SECOND week end of Berkshire Festival Concerts in the Theater Concert Hall in Tanglewood, Lenox, Mass., will take place next Saturday night and Sunday afternoon, July 18-19, and will be devoted to works of Mozart. Charles Munch will lead members of the Boston Symphony Orchestra with Isaac Stern, violinist, as soloist. Stern will be soloist in the Concerto for Violin in G (K 216) Saturday night and, with Joseph De Pasquale, principal violinist of the Boston Symphony, will play the Sinfonia Concertante for Violin and Viola (K 364) Sunday afternoon.

ANOTHER FEATURE will be the first performance by the Boston Symphony of the Divertimento in D for Strings (K 136) with which Director Munch will open the Sunday afternoon program. Through generosity of Mrs. Elizabeth Sprague Coolidge, a sonata recital will be given Wednesday night, July 22, by Ruth Posselt, violinist, and Gary Graffman, pianist. Miss Posselt is a member of the faculty of Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in connection with the Berkshire Festival. The recital program will comprise music of Hindemith, Faure, Bach and Prokofieff.

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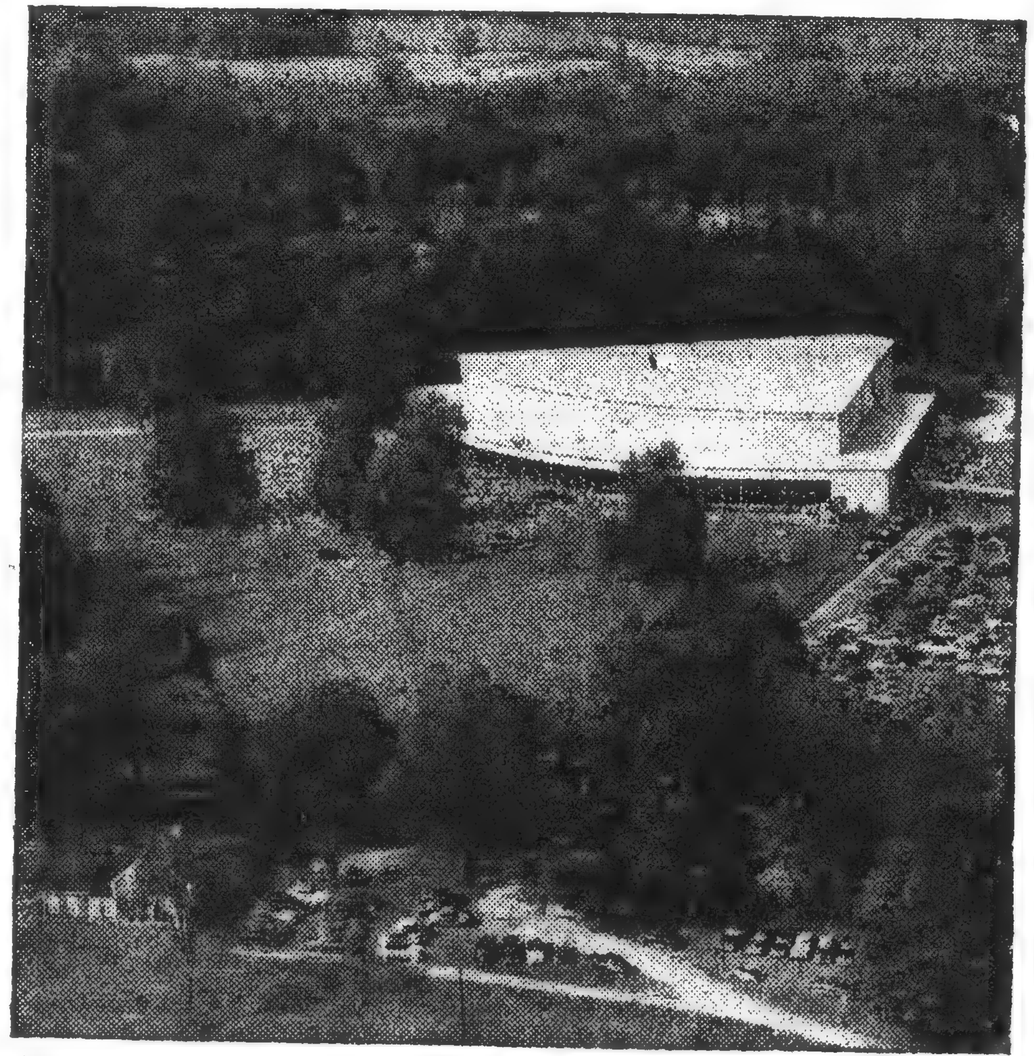
Tanglewood Season Open



The Berkshire Music Festival shed at Tanglewood, Lenox, Mass., where the Boston Symphony orchestra, Charles Munch conducting, will perform nine weekend concerts from July 24 to August 10.

VARIETY
NEW YORK, N. Y.

JUL 1 5 1953

James Fassett, CBS Radio producer and commentator on the current "World Music Festivals" series sponsored by Willys Motors, returned to the U. S. by plane Monday (13) from first lap of Festival broadcasts from Italy, Norway, Finland and Holland.

During next month he'll broadcast the series from the Berkshire Festival in Tanglewood, Mass., before returning to Europe for the Salzburg, Bayreuth, and Edinburgh festivals.

VARIETY
NEW YORK, N. Y.

JUL 1 5 1953

Broadway

George E. Judd, manager of the Boston Symphony Orchestra and the Berkshire Festival, made a Chevalier in the Legion of Honor by the French government yesterday (Tues.), Bastille Day.

SPRINGFIELD, MASS.
REPUBLICAN

JUL 1 2 1953

Soloist Today

DORIOT ANTHONY

Miss Anthony, flutist, first woman to hold a major desk in the Boston Symphony Orchestra, will be the soloist this afternoon in the second all-Bach concert at Tanglewood. She will play the solo part in the Suite No. 2 in B minor for flute and strings.

Catskill, N. Y., July 16, 1953

Players and Pipers . . .

by John and Betty Bagley

Miss Doriot Anthony, [illegible] young first [illegible] Symphony [illegible] of the Sunday afternoon [illegible] the Tanglewood Theatre [illegible] for Charles M[illegible] Bach's Suite No. 2, [illegible] concerto, with an orchestra [illegible] 15 strings [illegible] and flute playing [illegible] applause [illegible] Miss [illegible] the extreme [illegible] so heavy that Munch [illegible] movement, [illegible] in our Tanglewood [illegible] Miss Anthony [illegible] Los Angeles [illegible] fill the [illegible] was then [illegible] name [illegible] ful and [illegible] liant.

The performance [illegible] No. 3, with [illegible] 35, [illegible] fail [illegible] and [illegible] the [illegible] of the [illegible]

The all-Bach concert began with Contato 28, "Gottlob! nun geht das Jahr zu End," written for the Sunday after Christmas, sung by the Berkshire Festival Chorus, with Hugh Ross conducting the singers and the 35-piece orchestra. Ross knows how to get what he wants from a chorus. Then men soloists were not distinguished; the soprano had a pleasing voice and we regretted that there was no solo for Betty Allen, negro contralto, whose voice sounded unusually rich in a brief duet with John McCollum, tenor.

In response to [illegible] about the [illegible] wood, [illegible] through [illegible] Wa[illegible] of mountain [illegible] chusetts, [illegible] sign [illegible] all corners [illegible] hill to Tanglewood [illegible] through much [illegible] the Great Barrington [illegible] (Clip for future reference [illegible] you expect to be traveling that way.)

HARTFORD, C
TIMES
JUL 1 3

Charles Mu

EVANS CLINCHY

Dr. Charles Munch,
and spry than
ened up the Summe
on at Tanglewood ov
weekend with two co
of the music of Bach, d
his own very special an
syncratic manner.

The opening concert
day night was quite festi
sides setting a new atte
record of 4,200 for a p
Theater Concert Hall p
the evening featured f
the six inimitable Brand
Concerti.

* * *

IF THAT SEEMS like
ful lot of Brandenburgs
be said right now that
one would have liked t
the Fourth, too, and th
the only one that Dr.
saw fit to omit.

As to the playing
selected five, it may
said that two of them
Three and Six, were d
perfection, Nos. One a
were done rather poorl
No. Five was played in a
what routine manner
for Lukas Foss' brillian
board work on the exten
denza.

For some inexplicable
Dr. Munch has always
Nos. Three and Six with
relish. He cut the o
down to about eight o
violas and violins, thr
and three double basses
Six, and he sent this
group scuttling throug
piece with a light, g
air, shot through her
there with flashes of f
brilliance.

* * *

NO. THREE, which
strings alone, is a
heavier piece anyway,
Munch gave it all the
and pomp that it shoul
without ever letting
leaden. And he made
of spritely joy out of the
complex movement.

On Nos. One and T
least on Saturday night,
he nor the orchestra we
up to par.

No. One was given
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reading The adagio was
out to the point of b
and in the succeeding
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the home stretch as if th
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in a matter of seconds.

The solo work of Ralp
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Anthony on the flute
keep the Second on a
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Roger Voisin, which we
and inexpert, tended t

Lane Paintings On Exhibitio At Tanglew

Lenox, July 22—Third in
ries of weekly painting and
ture exhibitions scheduled
the Berkshire Festival conc
the Boston Symphony Orche
Tanglewood, through the co
tion of the Berkshire M
Pittsfield, is a one-man
paintings and drawings by
Lane of West Stockbridge
this Saturday.

Paintings in casein and
the reception hall by the m
trance at Tanglewood,
"Shadow of the House," a
shire scene showing a gr
barns against the ominous
sky of an approaching
"Uprooted"; "Approac
Storm"; "Still Life in the
"Portrait of a Dancer";
nel"; "Arrangement." Tw
ings are: "Study for "Upro
and "Barns at Bearsville."

Mr. Lane has been a yea
resident of the Berkshire
1949. He was acting dir
the Berkshire Art Center
naan, N. Y. last summer,
assembled group shows
artists. A native of Ne
Mr. Lane trained in M
Paris, and is represente
Metropolitan Museum of
York; Worcester Museu

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d a major desk in the
oloist this afternoon in
She will play the solo
flute and strings.

July 16, 1953

ers and
es . . .

nd Betty Bagley

Anthony, attractive
utist of the Boston
hestra, was the star
afternoon concert in
od Theatre. Conduc-
Munch presented
No. 2, almost a flue
an orchestra of about
two flutes, the sec-
ing only briefly. The
Miss Anthony after
fast last section was
Munch repeated the
action unprecedent-
nglewood experience.
was discovered in
ast fall and asked to
flutist position, which
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Her flute tones are
w; her technique bril-

nance of Bach's Suite
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made up for some
moments in the rest

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Berkshire Festival
Hugh Ross con-
singers and the 35-
ra. Ross knows how
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there was no solo
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sounded unusually
ief duet with John
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to several inquiries
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on on 23; turn left on
Turnpike); at first
atham, turn right on
out 9 miles turn left
over the mountain.
arp right turn at foot
at State Line, Massa-
Follow Tanglewood
ng here and marking
Brings you down the
lewood, West Gate,
lighter traffic than
arrington approach.
ure reference if you
traveling that way.

This Clipping From
HARTFORD, CONN.
TIMES
JUL 13 1953

Dr. Charles Munch Opens Tanglewood

By EVANS CLINCHY

Dr. Charles Munch, more [illegible] spry than ever, [illegible] up the Summer season at Tanglewood over the weekend with two concerts [illegible] done in [illegible] and idio[illegible] [illegible] concert Saturday [illegible] festive. Be[illegible] new attendance [illegible] for a premiere [illegible] Hall program. [illegible] featured five of [illegible] Brandenburg [illegible]

* * *

IF THAT SEEMS like an aw[illegible] of Brandenburgs, let it [illegible] now that I for [illegible] have liked to hear [illegible] too and that was [illegible] one that Dr. Munch [illegible] the playing of the [illegible] it may also be [illegible] two of them. Nos. [illegible] and Six were done to [illegible] Nos. One and Two [illegible] rather poorly and [illegible] Five was played in a somewhat routine manner except [illegible] Lukas Foss' brilliant keyboard work on the extended cadenza.

For some inexplicable reason, Dr. Munch has always played Nos. Three and Six with special [illegible]. He cut the orchestra [illegible] to about eight or nine [illegible] and violins, three celli and [illegible] double basses for No. [illegible] and he sent this small [illegible] through the [illegible] with a light, gossamer [illegible] through here and [illegible] with flashes of fire and brilliance.

* * *

NO. THREE, which is for [illegible] alone, is a slightly [illegible] piece anyway, and Dr. Munch gave it all the dignity and pomp that it should have without ever letting it get [illegible]. And he made a thing [illegible] joy out of the speedy, complex movement.

On Nos. One and Two, at least on Saturday night, neither he nor the orchestra were quite up to par.

No. One was given a most individual, even capricious, [illegible]. The adagio was dragged out to the point of boredom, and in the succeeding allegro he sent his men headlong down the home stretch as if their very lives depended on getting there in a matter of seconds.

The solo work of Ralph Gomberz on the oboe and Doriot Anthony on the flute helped keep the Second on an even keel, but the trumpet solos of Roger Voisin, which were loud and inexpert, tended to throw the entire piece off balance. Now Mr. Voisin is an able trumpeter and he worked very hard Saturday night, but the unfamiliar, especially built trumpet that he uses must have thrown him for a loss. For his effort he deserved the tumultuous applause he received, but in all honesty, it must be recorded here that he hurt the work as a whole,

* * *

MR. FOSS, on the other hand, even though he played the Fifth on the piano rather than the clavier, made it quite delightful, particularly that cadenza which he unraveled with exquisite care and delicacy.

On Sunday, we were offered a lively and most musical version of the Cantata No. 28 with the Berkshire Festival Chorus under Hugh Ross' direction. Miss Betty Lou Allen, the Hartford contralto, was the alto soloist, and she did very nicely even though her only part was a duet with the fine tenor, John McCollum.

The rest of the afternoon was taken up with the Second and Third Suites for Orchestra. Miss Anthony on the flute made the Second Suite a sheer delight, and a smiling Dr. Munch could only stop the applause by having her repeat the final presto. The Third Suite, however, was done a bit listlessly, even the famous Air on the G String verging just a bit on the tedious and uninspired.

All this Bach, critical cavils aside, added up to a delightful weekend, one that attests to the inexhaustible variety and richness of just about the best composer who ever lived.

Lane Paintings On Exhibition At Tanglewood

[illegible] July 22 Third in a series of weekly painting and sculpture [illegible] scheduled during [illegible] Berkshire Festival concerts by [illegible] Boston Symphony Orchestra at Tanglewood, through the co-operation of the Berkshire Museum, [illegible] is a one-man show of [illegible] and drawings by Harry [illegible] of West Stockbridge through Saturday.

[illegible] in casein and oil, in [illegible] hall by the main en[illegible] at Tanglewood, include [illegible] of the House," a Berk[illegible] scene showing a group of [illegible] against the ominous leaden [illegible] an approaching storm; [illegible]: "Approaching [illegible] "Still Life in the Shed"; [illegible] of a Dancer"; "Senti[illegible] Arrangement." Two drawings [illegible] "Study for 'Uprooted'" [illegible] at Bearsville."

[illegible] Lane has been a year-round [illegible] of the Berkshires since [illegible] he was acting director of [illegible] Berkshire Art Center in Ca[illegible] Y. last summer, and has [illegible] group shows by local [illegible]. A native of New York, [illegible] trained in Munich and [illegible] is represented in the [illegible] Metropolitan Museum of Art, New [illegible] Worcester Museum; with

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TOLEDO, OHIO
BLADE

JUL 12 195

Munch Leading Three Concerts

Special to The Blade

LENOX, Mass., July 11 — The Berkshire Music Festival opened here today on the nearby estate, Tanglewood, maintained by the Boston Symphony Orchestra. The festival will extend to Aug. 16.

In the first three weekends, concerts will be given on Saturday evenings and Sunday afternoons; the first devoted to the music of Bach; the second to Mozart; the third to Haydn and contemporary composers — Milhaud, Strauss, Ravel and Foss.

Programs by the Boston Symphony Orchestra in the great Shed have been divided into three series, beginning July 31, Aug. 7 and Aug. 14. Charles Munch will conduct all but three of the Shed concerts, those of Aug. 1, 9 and 15. Guest conductors will be Pierre Monteux and Leonard Bernstein.

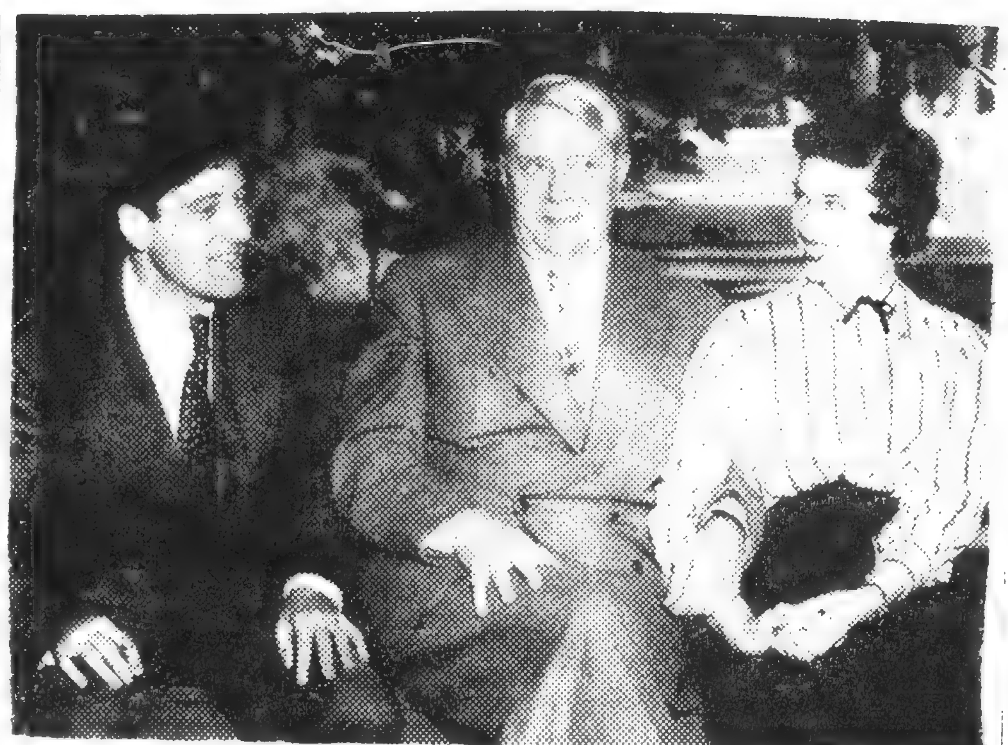
Works to be performed this year include Haydn's "St. Theresa" mass; Milhaud's "Creation of the World"; Foss' "A Parable of Death," the composer conducting; Berlioz' "Romeo et Juliette" and the Brahms "Deutsches Requiem."

Carlos Chavez, Mexican composer and conductor, will teach composition at the Berkshire Music Center this summer, a post occupied previously by Hindemith, Martinu, Barber, Lopatnikov, Honegger, Milhaud, Ibert, Messiaen and Dallapiccola. Richard Bergin, concertmaster of the Boston Symphony Orchestra, will head the chamber music department; Leonard Bernstein, Seymour Lipkin, Lukas Foss, conducting and orchestra; Hugh Ross, choral music; Boris Goldovsky, opera.

VARIETY
NEW YORK, N. Y.

JUL 15 1953

Lois Marshall, soprano, and William Warfield, baritone, will be soloists in the Brahms Requiem which the Bost[illegible]phony Orchestra will perform for the Berkshire Festival concert Aug. 14, at Tanglewood, Lenox, Mass.



THREE WHO HELPED open the Summer season over the weekend at Tanglewood in Lenox, Mass., relax during rehearsals. Left to right, they are Lukas Foss, piano soloist in the Fifth Brandenburg Concerto by Bach, Charles Munch, conductor of the Boston Symphony, and Sara Mae Endich, soprano soloist in the Bach Cantata No. 28.

ALBANY, N. Y.
KNICKERBOCKER NEWS

JUL 13 1953

Soloists Lauded at Tanglewood Opening

The musical fame of the Berkshire Festival at Tanglewood continues to grow. The opening concert of the Boston Symphony Orchestra under Charles Munch, presented in the theater-concert hall Saturday night, set a new attendance record. The audience, covering half the stage and flowing far out over the lawn, was a discerning one, coming for an evening of the baroque Bach.

Five of the six Brandenburg Concertos from the Cothen period provided a full program of beautiful ensemble and outstanding solo performances. Munch gave convincing readings that recalled the enduring vitality of this amazing music. From the sparkling vivacity of the allegros, through the profound slow movements, the resoucre of this early 18th Century music displayed the full tonal contrast of the chamber orchestra.

Since the Brandenburg Concertos are all written in the tradition of the Vivaldi Concerto Grosso, the variation in the solo concertino group of each work creates unique opportunities to observe instrumental characteristics.

Concertos Nos. 3 and 6 are scored for strings alone, but the triple harmonic division of the former is offset by omitting violins in the latter. The rare experience of hearing six solo violas reenforced with cellos and basses emerged as beauty to treasure in the sixth concerto.

The depth of Bach's music was so apparent in all of the slower movements, where artistry of phrasing with restraint of emotion but flow of rhythm, all combined to reveal the perfection of soloists and ensemble. Munch kept his accompanying groups so well proportioned that relaxed ease was permitted the soloists. The resulting clarity of detail and fusion of harmonies were of such resonant quality as seldom can be heard in orchestral playing.

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Substitutions often are resorted to, such as at the Prades Festival, where Casals employed a soprano saxaphone. Mr. Voisin, using a special high F trumpet with keenest clarity of intense tone, fully deserved the ovation that followed his requiring performance.

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It could have been the program that brought the large audience but certainly the performances were rewarding for the first night of the 1953 series. —(C.F.S.)

"What CAN we do tonight?" but "What WILL we do tonight?" So we'll ask you to read the ads and the posters this time—but bear the following attractions in mind. Tanglewood, of course,

with the past pair of the "little shed" concerts scheduled for Saturday evening at 8:30 and Sunday afternoon at 2:30 (NOT at 3, as was the case in previous years.) If you want to ge a seat anywhere except on the grass you'd better phone Lenox, Mass. 600 like crazy!

NEW YORK, N. Y.
HERALD TRIBUNE
JUL 20 1953

Tanglewood Benefit Aug. 13

Special to the Herald Tribune

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Isaac Stern, violinist, will perform Beethoven's Concerto in D major with the Boston Symphony Orchestra, Charles Munch, conducting, at the evening concert. The second half of the concert program, to be conducted by Leonard Bernstein, head of the Berkshire Music Center's conducting classes, will offer as soloists baritone William Warfield and his wife, soprano Leontyne Price.

"Tanglewood on Parade" is held in aid of the Berkshire Music Center, now in its eleventh season; and box seats at $5, and front section of the great Music Shed, all of which are reserved at $4, will go on sale July 27 at the Tanglewood box office. General admission tickets, on sale now at $2.50, will entitle the holders to seats in the Shed's rear section.

Two girls hitch-hiked from Montreal last week to attend the Festival concerts over the weekend. They made it here in 5 days. Over 900 miles . . . to hear the Boston Symphony Orchestra. That's a real tribute. They stayed at Mr. and Mrs. George O'Brien's. Now they're on their way to Cape Cod. If you're going to the Cape and see them, give them a lift. Sailors, don't stop!

VACATIONTIME IN THE BERKSHIRES

THE
TANGLEWOOD
STORY

Concerts in the
Theatre-Concert Hall

Saturday Evenings at 8:30 • *Sunday Afternoons at 2:30*

Saturday Evening, July 25—CHARLES MUNCH

HAYDN	Theresa Mass, *with Chorus and Soloists* (*Conducted by* HUGH ROSS)
HAYDN	Symphony in C minor, No. 95
HAYDN	Symphony in G ("Military"), No. 100

Sunday Afternoon, July 26—CHARLES MUNCH

STRAUSS	Divertimento (after Couperin), Op. 86
RAVEL	"Le Tombeau de Couperin," Suite
PROKOFIEFF	"Classical" Symphony, Op. 25
MILHAUD	"La Création du Monde"
FOSS	"A Parable of Death"
(*Narrator:* VERA ZORINA)	(*Conducted by the Composer*)

NEW LEBANON, N. Y.

At Tanglewood

Vera Zorina, narrator and Lukas Foss, composer and conductor of "A Parable of Death", which will have its New England premiere by the Boston Symphony Orchestra at the Berkshire Festival concert Sunday afternoon at Tanglewood.

This Week At TANGLEWOOD

Tues., *8:30 p. m.—Theatre-Concert Hall; Opera Scenes by students of Dept. IV

Wed., *8:30 p. m.—Theatre-Concert Hall. Coolidge Sonata Recital, Ruth Posselt, Violin; Gary Graffman, piano.

Thurs., *8:30 p. m.—Theatre-Concert Hall; Small Choir Concert by students of Dept. II.

Fri., *8:30 p. m.—Music Shed—Orchestra Concert by students of Dept. 1

Sat., 8:30 p. m.—Theatre-Concert Hall. Berkshire Festival Concert—Charles Munch, conductor. An all-Haydn program.

Sun., *10:00 a. m.—Chamber Music Hall—Chamber Music Concert by students of Dept. 1—2:30 p. m.—Music Shed. Berkshire Festival Concert, Charles Munch, conductor. (Broadcast coast-to-coast by CBS Radio.

*8:30 p. m.—Chamber Music Hall, Composers' Forum, by students of Dept. III.

* Events open to Friends of the Berkshire Music Center.

This Clipping From
HARTFORD, CONN.
TIMES
JUL 13 1953

Dr. Charles Munch Opens Tanglewood

By EVANS CLINCHY

Dr. Charles Munch, more fit and spry than ever, opened up the Summer season at Tanglewood over the weekend with two concerts of the music of Bach, done in his own very special and idiosyncratic manner.

The opening concert Saturday night was quite festive. Besides setting a new attendance record of 4,200 for a premiere Theater Concert Hall program, the evening featured five of the six inimitable Brandenburg Concerti.

* * *

IF THAT SEEMS like an awful lot of Brandenburgs, let it be said right now that I for one would have liked to hear the Fourth, too, and that was the only one that Dr. Munch saw fit to omit.

As to the playing of the selected five, it may also be said that two of them, Nos. Three and Six, were done to perfection, Nos. One and Two were done rather poorly and No. Five was played in a somewhat routine manner except for Lukas Foss' brilliant keyboard work on the extended cadenza.

For some inexplicable reason, Dr. Munch has always played Nos. Three and Six with special relish. He cut the orchestra down to about eight or nine violas and violins, three celli and three double basses for No. Six, and he sent this small group scuttling through the piece with a light, gossamer air, shot through here and there with flashes of fire and brilliance.

* * *

NO. THREE, which is for strings alone, is a slightly heavier piece anyway, and Dr. Munch gave it all the dignity and pomp that it should have without ever letting it get leaden. And he made a thing of spritely joy out of the speedy, complex movement.

On Nos. One and Two, at least on Saturday night, neither he nor the orchestra were quite up to par.

No. One was given a most individual, even capricious, reading The adagio was dragged out to the point of boredom, and in the succeeding allegro he sent his men headlong down the home stretch as if their very lives depended on getting there in a matter of seconds.

The solo work of Ralph Gomberg on the oboe and Doriot Anthony on the flute helped keep the Second on an even keel, but the trumpet solos of Roger Voisin, which were loud and inexpert, tended to throw the entire piece off balance. Now Mr. Voisin is an able trumpeter and he worked very hard Saturday night, but the unfamiliar, especially built trumpet that he uses must have thrown him for a loss. For his effort he deserved the tumultuous applause he received, but in all honesty, it must be recorded here that he hurt the work as a whole,

* * *

MR. FOSS, on the other hand, even though he played the Fifth on the piano rather than the clavier, made it quite delightful, particularly that cadenza which he unraveled with exquisite care and delicacy.

On Sunday, we were offered a lively and most musical version of the Cantata No. 28 with the Berkshire Festival Chorus under Hugh Ross' direction. Miss Betty Lou Allen, the Hartford contralto, was the alto soloist, and she did very nicely even though her only part was a duet with the fine tenor, John McCollum.

The rest of the afternoon was taken up with the Second and Third Suites for Orchestra. Miss Anthony on the flute made the Second Suite a sheer delight, and a smiling Dr. Munch could only stop the applause by having her repeat the final presto. The Third Suite, however, was done a bit listlessly, even the famous Air on the G String verging just a bit on the tedious and uninspired.

All this Bach, critical cavils aside, added up to a delightful weekend, one that attests to the inexhaustible variety and richness of just about the best composer who ever lived.

Lane Paintings On Exhibition At Tanglewood

Lenox, July 22—Third in a series of weekly painting and sculpture exhibitions scheduled during the Berkshire Festival concerts by the Boston Symphony Orchestra at Tanglewood, through the co-operation of the Berkshire Museum, Pittsfield, is a one-man show of paintings and drawings by Harry Lane of West Stockbridge through Saturday.

Paintings in casein and oil, in the reception hall by the main entrance at Tanglewood, include "Shadow of the House," a Berkshire scene showing a group of [illegible] against the ominous leaden sky of an approaching storm; "Uprooted"; "Approaching Storm"; "Still Life in the Shed"; "Portrait of a Dancer"; "Sentiment"; "Arrangement." Two drawings are: "Study for 'Uprooted'" and "Barns at Bearsville."

Mr. Lane has been a year-round resident of the Berkshires since [illegible]. He was acting director of the Berkshire Art Center in Canaan, N. Y. last summer, and has exhibited group shows by local artists. A native of New Y[illegible] he trained in M[illegible] and is represen[illegible] Metropolitan Museum of [illegible] Worcester Museu[illegible]

TOLEDO, OHIO
BLADE
JUL 12 195

Munch Leading Three Concerts

Special to The Blade

LENOX, Mass., July 11 — The Berkshire Music Festival opened here today on the nearby estate, Tanglewood, maintained by the Boston Symphony Orchestra. The festival will extend to Aug. 16.

In the first three weekends, concerts will be given on Saturday evenings and Sunday afternoons; the first devoted to the music of Bach; the second to Mozart; the third to Haydn and contemporary composers — Milhaud, Strauss, Ravel and Foss.

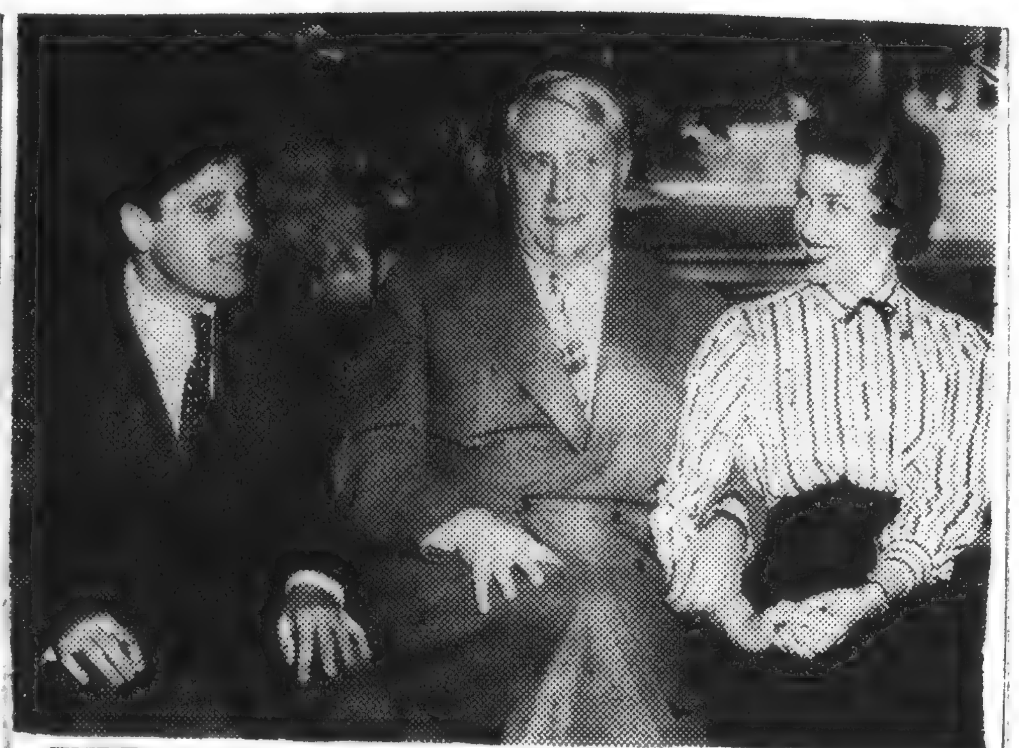
Programs by the Boston Symphony Orchestra in the great Shed have been divided into three series, beginning July 31, Aug. 7 and Aug. 14. Charles Munch will conduct all but three of the Shed concerts, those of Aug. 1, 9 and 15. Guest conductors will be Pierre Monteux and Leonard Bernstein.

Works to be performed this year include Haydn's "St. Theresa" mass; Milhaud's "Creation of the World"; Foss' "A Parable of Death," the composer conducting; Berlioz' "Romeo et Juliette" and the Brahms "Deutsches Requiem."

Carlos Chavez, Mexican composer and conductor, will teach composition at the Berkshire Music Center this summer, a post occupied previously by Hindemith, Martinu, Barber, Lopatnikov, Honegger, Milhaud, Ibert, Messiaen and Dallapiccola. Richard Bergin, concertmaster of the Boston Symphony Orchestra, will head the chamber music department; Leonard Bernstein, Seymour Lipkin, Lukas Foss, conducting and orchestra; Hugh Ross, choral music; Boris Goldovsky, opera.

VARIETY
NEW YORK, N. Y.
JUL 15 1953

Lois Marshall, soprano, and William Warfield, baritone, will be soloists in the Brahms Requiem which the Boston Symphony Orchestra will perform for the Berkshire Festival concert Aug. 14, at Tanglewood, Lenox, Mass.



THREE WHO HELPED open the Summer season over the weekend at Tanglewood in Lenox, Mass., relax during rehearsals. Left to right, they are Lukas Foss, piano soloist in the Fifth Brandenburg Concerto by Bach, Charles Munch, conductor of the Boston Symphony, and Sara Mae Endich, soprano soloist in the Bach Cantata No. 28.

ALBANY, N. Y.
KNICKERBOCKER NEWS
JUL 13 1953

Soloists Lauded at Tanglewood Opening

The musical fame of the Berkshire Festival at Tanglewood continues to grow. The opening concert of the Boston Symphony Orchestra under Charles Munch, presented in the theater-concert hall Saturday night, set a new attendance record. The audience, covering half the stage and flowing far out over the lawn, was a discerning one, coming for an evening of the baroque Bach.

Five of the six Brandenburg Concertos from the Cothen period provided a full program of beautiful ensemble and outstanding solo performances. Munch gave convincing readings that recalled the enduring vitality of this amazing music. From the sparkling vivacity of the allegros, through the profound slow movements, the resoucre of this early 18th Century music displayed the full tonal contrast of the chamber orchestra.

Since the Brandenburg Concertos are all written in the tradition of the Vivaldi Concerto Grosso, the variation in the solo concertino group of each work creates unique opportunities to observe instrumental characteristics.

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VACATIONTIME IN THE BERKSHIRES

[illegible] Post 1/23

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PROKOFIEFF...........“Classical” Symphony, Op. 25
MILHAUD.................."La Création du Monde"
FOSS.........................."A Parable of Death"
(*Narrator:* VERA ZORINA) (*Conducted by the Composer*)

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***8:30 p. m.—Chamber Music Hall, Composers' Forum, by students of Dept. III.**

*** Events open to Friends of the Berkshire Music Center.**

SPRINGFIELD, MASS.
REPUBLICAN
JUL 12 1953

Second All-Bach Program In Tanglewood Hall Today

Chorus and Soloists in Cantata No. 28; Doriot Anthony Soloist in Suite No. 2; Isaac Stern Featured Artist in Mozart Concerto Saturday

Lenox, July 11—The second 1953 Berkshire Festival all-Bach concert in the Tanglewood Theater-Concert Hall, at 2.30 p. m. tomorrow afternoon, will open with the Boston Symphony Orchestra's first performance of the Cantata No. 28, with the festival chorus conducted by Hugh Ross, and Sara Mae Endich, soprano; Betty Allen, also; John McCollum, tenor; ac Morgan, bass. Doriot Anthony will be soloist in the Suite No. 2, in B minor, for flute and strings. The program concludes with the Suite No. 3, in D major.

ISAAC STERN

Concerts This Week

A chamber music program by students is scheduled for tomorrow morning and a forum for composition students of Aaron Copland, Carlos Chavez, Irving Fine and Lukas Foss tomorrow evening.

The first of three concerts given to the school by Mrs. Elizabeth Sprague Coolidge will be Wednesday evening, a recital by the Baroque Trio, consisting of Fernando Valenti, harpsichord. Julius Baker, flute; Daniel Saidenberg, cello. The program includes works of Telemann, Domenico Scarlatti, Lotti, Loeillet, Rameau. Anyone who contributes to the support of the school by becoming a member of the Ssociety of Friends of the Berkshire Music Center, is invited to all school events.

At the opening exercises of the school last Sunday Charles Munch, its director, urged nearly 400 students who will spend the next six weeks in concentrated study and participation in music to take responsibility for developing and expressing the inner life of the 44 states and eight foreign countries from which they come. "The arts are a civilizing strength, and civilization, despite its failures, is a just goal of the human spirit," he declared.

The Friday evening symphony concert by the student orchestra of Department 1, the Sunday morning chamber music of Department 1 students (July 19) and the composers' forum the same evening, by Department 2 students, will be held as usual.

Mozart Programs

The second week end of festival concerts, Saturday evening at 8.30 and next Sunday afternoon at 2.30, will be devoted to the works of Mozart. Mr. Munch will lead members of the Boston Symphony, with Isaac Stern, violinist, as soloist. In the Concerto for Violin, in G (K. 216), on Saturday evening, and will team with Joseph de Pasquale, violinist of the Boston Symphony, on Sunday afternoon in the Sinfonia Concertante, for Violin and Viola (K. 364).

Another feature of the week end will be the first performance anywhere by the Boston Symphony of the Divertimento in D, for strings (K. 136), with which Mr. Munch will open the Sunday afternoon program.

NEW YORKER
NEW YORK, N. Y.
JUL 4 - 1953

IN THE COUNTRY

Berkshire Festival—Opening performances of the season, which will run through Sunday, Aug. 16—Charles Münch conducting the Boston Symphony in two all-Bach programs, the second one with Doriot Anthony, flute. (Theatre-Concert Hall, Tanglewood, Lenox, Mass. Saturday, July 11, at 8:30, and Sunday, July 12, at 2:30.)

Tanglewood Concert on CBS

Special to the Herald Tribune

LENOX, Mass., July 21.—Sunday afternoon's Berkshire Festival concert at Tanglewood will be held in the large Music Shed, instead of in the smaller Theater-Concert Hall as originally scheduled, because the first ninety minutes of the concert will be broadcast by the Columbia Broadcasting System in its World Music Festivals series.

The part of the program to be played by members of the Boston Symphony Orchestra under Charles Munch which goes on the air includes Richard Strauss' Divertimento, Op. 86; Ravel's "Le Tombeau de Couperin," Prokofiev's Classical Symphony and Milhaud's "Le Creation du Monde." Lukas Foss' "Parable of Death" will follow. The concert begins at 2:30.

This Clipping From
NEW YORK, N. Y.
TIMES
JUL 19 1953

PROGRAMS OF THE WEEK

STADIUM CONCERTS
LEWISOHN STADIUM

MONDAY. Conductor, Alexander Smallens; Gordon Manley, pianist; Roman Totenberg, violinist. All concerts begin at 8:30 P. M., unless otherwise noted.

Leonore Overture No. 3	Beethoven
Piano Concerto No. 1	Brahms
Psyche	Franck
Symphonie Espagnole	Lalo

TUESDAY. Conductor, Miguel Sandoval; Jose Greco and his Company of Spanish Dancers, with Lola de Ronda, Luis Olivares, Julio Torres, Malena Vargas, Angel Soler, Chinin de Triana, Roger Machado.

Espana	Chabrier
Baile de Luis Alonzo	Gimenez
Danza del Contrabandista	Sandoval
Intermezzo from Goyescas	Granados
Malaguena	Albeniz
Guitar Solo and Alegrias	Traditional
La Petenera	Machado
Jota from the Three-Cornered Hat	De Falla
Bolero	Ravel
Madrid—1890	Chueca
Nights in the Gardens of Spain	De Falla
Cana	Traditional
Batuque	Fernandez
Cordoba	Albeniz
Danza Espanola	Sandoval
El Cortijo	Breton

WEDNESDAY. Conductor, Smallens; Michael Rosenker, violinist.

Overture to Euryanthe	Weber
Siegfried Idyll	Wagner
Till Eulenspiegel	Strauss
Overture, 1812	Tchaikovsky
Violin Concerto in A minor	Dvorak

THURSDAY. Brahms program. Conductor, Smallens; Claudio Arrau, pianist.
Academic Festival Overture; Symphony No. 2, Concerto No. 2 in B flat.

SATURDAY. Conductor, Julius Rudel; Jarmila Novotna, soprano; Charles Kullman, tenor.

Light Cavalry Overture	Von Suppe
Wine, Women and Song; Excerpt from the Gypsy Baron; Perpetuum Mobile; Excerpt from the Great Waltz; Emperor Waltz; Overture to Die Fledermaus; Pizzicato Polka; Tritsch-Tratsch Polka; The Blue Danube; Radetzky March	Strauss
Vienna, City of Dreams	Sieczynski
Marche Militaire	Schubert
Love's Own Sweet Song, from Sari; Duet from Gypsy Princess	Kalman
Duet from Gypsy Love	Lehar

GUGGENHEIM MEMORIAL CONCERTS
GOLDMAN BAND

TONIGHT. Central Park. All concerts begin at 8:30 P. M., unless otherwise noted.

Marche Troyenne	Berlioz
Overture, Tannhauser	Wagner
Concert Waltz; March, The League of Composers	Goldman
Jesu, Joy of Man' Desiring	Bach
March; Sea Songs	Vaughan Williams
Waltzes; excerpts from Die Fledermaus	Strauss

MONDAY. Central Park.

Sleepers Awake: Fugue in A minor	Bach
Choral Prelude	Bach-Stokowski
Fugue a la Gigue	Bach-Holst
Jesu, Joy of Man's Desiring; Toccata and Fugue in D minor	Bach
March	Bach-Grainger
Excerpts from Die Walkuere	Wagner
Acceleration Waltz	Strauss
Overture, William Tell	Rossini

WEDNESDAY. Central Park.

Pomp and Circumstance	Elgar
Prelude and Chorus, Mefistofele	Boito
Entr'acte, from Orestes	Taneiev
Russian Sailors' Dance	Gliere
Soirees Musicales	Britten
New World Symphony (first movement)	Dvorak
Introduction and Tarantella; March, On Guard	Goldman
Waltz, Love Songs	Strauss
Valse	Brahms
A Dream	Bartlett
Italian Polka	Rachmaninoff

THURSDAY. Prospect Park.

Tunbridge Fair	Piston
Pageant for Band	Persichetti
Symphony for Band	Gould
Canzona for Band	Mennin
Irish Fantasie	Rogers
Second Swedish Rhapsody	Leidzen
Flashing Eyes of Andalusia	Sousa
The Belle of the Ball Waltz	Anderson
March, Hail Brooklyn	Goldman

FRIDAY. Central Park.
Repeating Thursday's program.

SATURDAY. Prospect Park.

Grand March, Cleopatra	Mancinelli
Prelude and Chorus, Mefistofele	Boito
Il Sole, from Iris	Mascagni
Excerpts from La Boheme	Puccini
Overture, Italian in Algiers; Inflammatus, from Stabat Mater	Rossini
Symphonic Poem, Universal Judgment	De Nardis
Excerpts from Aida	Verdi

OPERA
LEMONADE OPERA
141 West Thirteenth Street

TONIGHT, 8:30 P. M., Don Pedro. Performances nightly except Mondays.

PUNCH OPERA
Cherry Lane Theatre

WEDNESDAY, 8:30 P. M. George Antheil's Volpone. Performances nightly through next Sunday.

Moore, Victoria; Myers, Pierce, Falk, Roussin, Thompson, Hart, Miller. Conductor, Rex Wilder.

LA PUMA WORKSHOP
270 West Eighty-ninth Street

WEDNESDAY, 7:45 P. M. La Boheme. Admission free, reservations in advance.

AMATO OPERA THEATRE
159 Bleecker Street

FRIDAY AND SATURDAY, La Boheme. Admission free; reservations in advance.

SALMAGGI OPERA
Randall's Island Stadium

SATURDAY, 8:45 P. M., Madama Butterfly.

OTHER EVENTS
TODAY

SANDOR BALINT, violinist; **PAUL KESSLER,** tenor, Brooklyn Museum, 2 P. M.

CLARICE CRAWFORD, mezzo soprano; **JOSEPH CRAWFORD,** tenor; Carl Fischer Hall, 3 P. M.

THURSDAY

VERDI'S REQUIEM, presented by the Summer Session Chorus of Teachers College, St. Paul's Chapel, Columbia University, 8:30 P. M.

TANGLEWOOD CONCERTS
Theatre-Concert Hall
Lenox, Mass.

TODAY, 2:30 P. M. Boston Symphony Orchestra conducted by Charles Munch.

Overture to the Marriage of Figaro; Sinfonia Concertante (K. 364); Eine kleine Nachtmusik; Jupiter Symphony	Mozart

SATURDAY, 8:30 P. M. Conductor, Munch.

Theresa Mass, with Chorus and Soloists conducted by Hugh Ross; Symphony in C minor, No. 95; Military Symphony	Haydn

NEXT SUNDAY, July 26, 2:30 P. M. Conductor, Munch.

Divertimento (after Couperin)	Strauss
Le Tombeau de Couperin	Ravel
Classical Symphony	Prokofieff
La Creation du Monde	Milhaud
A Parable of Death (narrated by Vera Zorina; conducted by composer)	Foss

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Magazine Writer Takes Crack at County Hotels

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[illegible]

Former students [illegible] throughout the world total [illegible]

This Clipping From
GENEVA, N. Y.
TIMES
JUL 2 - 1953

Radio and TV, Day by Day

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For five months a year Fassett travels, visiting seven important music festivals in Europe and the Berkshire Festival at Tanglewood, Mass. His job is making tape recordings of these extraordinary musical events, which he later broadcasts on CBS's radio survey of summer music, the "World Music Festivals."

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"After that I will go back to Salsburg," Fassett wrote. "I will do two Sunday broadcasts of the Richard Wagner festival in Bayreuth.

After that, Fassett will fly to Edinburgh to broadcast the Glyndebourne Opera, the Highland Games, the military tattoo and highlights of the International Festival of Music and Drama in Scotland.

SPRINGFIELD, MASS.
REPUBLICAN
JUL 12 1953

Second All-Bach Program In Tanglewood Hall Today

Chorus and Soloists in Cantata No. 28; Doriot Anthony Soloist in Suite No. 2; Isaac Stern Featured Artist in Mozart Concerto Saturday

Lenox, July 11—The second 1953 Berkshire Festival all-Bach concert in the Tanglewood Theater-Concert Hall, at 2.30 p. m. tomorrow afternoon, will open with the Boston Symphony Orchestra's first performance of the Cantata No. 28, with the festival chorus conducted by Hugh Ross, and Sara Mae Endich, soprano; Betty Allen, also; John McCollum, tenor; ac Morgan, bass. Doriot Anthony will be soloist in the Suite No. 2, in B minor, for flute and strings. The program concludes with the Suite No. 3, in D major.

ISAAC STERN

Concerts This Week

A chamber music program by students is scheduled for tomorrow morning and a forum for composition students of Aaron Copland, Carlos Chavez, Irving Fine and Lukas Foss tomorrow evening.

The first of three concerts given to the school by Mrs. Elizabeth Sprague Coolidge will be Wednesday evening, a recital by the Baroque Trio, consisting of Fernando Valenti, harpsichord. Julius Baker, flute; Daniel Saidenberg, cello. The program includes works of Telemann, Domenico Scarlatti, Lotti, Loeillet, Rameau. Anyone who contributes to the support of the school by becoming a member of the Ssociety of Friends of the Berkshire Music Center, is invited to all school events.

At the opening exercises of the school last Sunday Charles Munch, its director, urged nearly 400 students who will spend the next six weeks in concentrated study and participation in music to take responsibility for developing and expressing the inner life of the 44 states and eight foreign countries from which they come. "The arts are a civilizing strength, and civilization, despite its failures, is a just goal of the human spirit," he declared.

The Friday evening symphony concert by the student orchestra of Department 1, the Sunday morning chamber music of Department 1 students (July 19) and the composers' forum the same evening, by Department 2 students, will be held as usual.

Mozart Programs

The second week end of festival concerts, Saturday evening at 8.30 and next Sunday afternoon at 2.30, will be devoted to the works of Mozart. Mr. Munch will lead members of the Boston Symphony, with Isaac Stern, violinist, as soloist. In the Concerto for Violin, in G (K. 216) on Saturday evening, and will team with Joseph de Pasquale, violinist of the Boston Symphony, on Sunday afternoon in the Sinfonia Concertante, for Violin and Viola (K. 364).

Another feature of the week end will be the first performance anywhere by the Boston Symphony of the Divertimento in D, for strings (K. 136), with which Mr. Munch will open the Sunday afternoon

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NEW YORKER
NEW YORK, N. Y.
JUL 4 - 1953

IN THE COUNTRY

Berkshire Festival—Opening performances of the season, which will run through Sunday, Aug. 16—Charles Münch conducting the Boston Symphony in two all-Bach programs, the second one with Doriot Anthony, flute. (Theatre-Concert Hall, Tanglewood, Lenox, Mass. Saturday, July 11, at 8:30, and Sunday, July 12, at 2:30.)

Tanglewood Concert on CBS

N.Y.H.T. 7/22

Special to the Herald Tribune

LENOX, Mass., July 21.—Sunday afternoon's Berkshire Festival concert at Tanglewood will be held in the large Music Shed, instead of in the smaller Theater-Concert Hall as originally scheduled, because the first ninety minutes of the concert will be broadcast by the Columbia Broadcasting System in its World Music Festivals series.

The part of the program to be played by members of the Boston Symphony Orchestra under Charles Munch which goes on the air includes Richard Strauss' Divertimento, Op. 86; Ravel's "Le Tombeau de Couperin," Prokofiev's Classical Symphony and Milhaud's "Le Creation du Monde." Lukas Foss' "Parable of Death" will follow. The concert begins at 2:30.

This Clipping From
NEW YORK, N. Y.
TIMES
JUL 19 1953

PROGRAMS OF THE WEEK

STADIUM CONCERTS
LEWISOHN STADIUM

MONDAY. Conductor, Alexander Smallens; Gordon Manley, pianist; Roman Totenberg, violinist. All concerts begin at 8:30 P. M., unless otherwise noted.
Leonore Overture No. 3 .... Beethoven
Piano Concerto No. 1 .... Brahms
Psyche .... Franck
Symphonie Espagnole .... Lalo

TUESDAY. Conductor, Miguel Sandoval; Jose Greco and his Company of Spanish Dancers, with Lola de Ronda, Luis Olivares, Julio Torres, Malena Vargas, Angel Soler, Chinin de Triana, Roger Machado.
Espana .... Chabrier
Baile de Luis Alonzo .... Gimenez
Danza del Contrabandista .... Sandoval
Intermezzo from Goyescas .... Granados
Malaguena .... Albeniz
Guitar Solo and Alegrias .... Traditional
La Petenera .... Machado
Jota from the Three-Cornered Hat .... De Falla
Bolero .... Ravel
Madrid—1890 .... Chueca
Nights in the Gardens of Spain .. De Falla
Cana .... Traditional
Batuque .... Fernandez
Cordoba .... Albeniz
Danza Espanola .... Sandoval
El Cortijo .... Breton

WEDNESDAY. Conductor, Smallens; Michael Rosenker, violinist.
Overture to Euryanthe .... Weber
Siegfried Idyll .... Wagner
Till Eulenspiegel .... Strauss
Overture, 1812 .... Tchaikovsky
Violin Concerto in A minor .... Dvorak

THURSDAY. Brahms program. Conductor, Smallens; Claudio Arrau, pianist.
Academic Festival Overture; Symphony No. 2; Concerto No. 2 in B flat.

SATURDAY. Conductor, Julius Rudel; Jarmila Novotna, soprano; Charles Kullman, tenor.
Light Cavalry Overture .... Von Suppe
Wine, Women and Song; Excerpt from the Gypsy Baron; Perpetuum Mobile; Excerpt from the Great Waltz; Emperor Waltz; Overture to Die Fledermaus; Pizzicato Polka; Tritsch-Tratsch Polka; The Blue Danube; Radetzky March .... Strauss
Vienna, City of Dreams .... Sieczynski
Marche Militaire .... Schubert
Love's Own Sweet Song, from Sari; Duet from Gypsy Princess .... Kalman
Duet from Gypsy Love .... Lehar

GUGGENHEIM MEMORIAL CONCERTS
GOLDMAN BAND

TONIGHT. Central Park. All concerts begin at 8:30 P. M., unless otherwise noted.
Marche Troyenne .... Berlioz
Overture, Tannhauser .... Wagner
Concert Waltz; March, The League of Composers .... Goldman
Jesu, Joy of Man' Desiring .... Bach
March; Sea Songs .... Vaughan Williams
Waltzes; excerpts from Die Fledermaus .... Strauss

MONDAY. Central Park.
Sleepers Awake; Fugue in A minor ... Bach
Choral Prelude .... Bach-Stokowski
Fugue a la Gigue .... Bach-Holst
Jesu, Joy of Man's Desiring; Toccata and Fugue in D minor .... Bach
March .... Bach-Grainger
Excerpts from Die Walkuere ...... Wagner
Acceleration Waltz .... Strauss
Overture, William Tell .... Rossini

WEDNESDAY. Central Park.
Pomp and Circumstance .... Elgar
Prelude and Chorus, Mefistofele ... Boito
Entr'acte, from Orestes .... Taneiev
Russian Sailors' Dance .... Gliere
Soirees Musicales .... Britten
New World Symphony (first movement) .... Dvorak
Introduction and Tarantella; March, On Guard .... Goldman
Waltz, Love Songs .... Strauss
Valse .... Brahms
A Dream .... Bartlett
Italian Polka .... Rachmaninoff

THURSDAY. Prospect Park.
Tunbridge Fair .... Piston
Pageant for Band .... Persichetti
Symphony for Band .... Gould
Canzona for Band .... Mennin
Irish Fantasie .... Rogers
Second Swedish Rhapsody .... Leidzen
Flashing Eyes of Andalusia .... Sousa
The Belle of the Ball Waltz .... Anderson
March, Hail Brooklyn .... Goldman

FRIDAY. Central Park.
Repeating Thursday's program.

SATURDAY. Prospect Park.
Grand March, Cleopatra .... Mancinelli
Prelude and Chorus, Mefistofele .... Boito
Il Sole, from Iris .... Mascagni
Excerpts from La Boheme .... Puccini
Overture, Italian in Algiers; Inflammatus, from Stabat Mater. Rossini
Symphonic Poem, Universal Judgment .... De Nardis
Excerpts from Aida .... Verdi

OPERA
LEMONADE OPERA
141 West Thirteenth Street

TONIGHT, 8:30 P. M., Don Pedro. Performances nightly except Mondays.

PUNCH OPERA
Cherry Lane Theatre

WEDNESDAY, 8:30 P. M. George Antheil's Volpone. Performances nightly through next Sunday.

Roman Totenberg, violin soloist at Stadium tomorrow.

Isaac Stern, violin soloist at Tanglewood this afternoon.

Moore, Victoria; Myers, Pierce, Falk, Roussin, Thompson, Hart, Miller. Conductor, Rex Wilder.

LA PUMA WORKSHOP
270 West Eighty-ninth Street

WEDNESDAY, 7:45 P. M. La Boheme. Admission free, reservations in advance.

AMATO OPERA THEATRE
159 Bleecker Street

FRIDAY AND SATURDAY, La Boheme. Admission free; reservations in advance.

SALMAGGI OPERA
Randall's Island Stadium

SATURDAY, 8:45 P. M., Madama Butterfly.

OTHER EVENTS
TODAY

SANDOR BALINT, violinist; **PAUL KESSLER,** tenor, Brooklyn Museum, 2 P. M.

CLARICE CRAWFORD, mezzo soprano; **JOSEPH CRAWFORD,** tenor; Carl Fischer Hall, 3 P. M.

THURSDAY

VERDI'S REQUIEM, presented by the Summer Session Chorus of Teachers College, St. Paul's Chapel, Columbia University, 8:30 P. M.

TANGLEWOOD CONCERTS
Theatre-Concert Hall
Lenox, Mass.

TODAY, 2:30 P. M. Boston Symphony Orchestra conducted by Charles Munch.
Overture to the Marriage of Figaro; Sinfonia Concertante (K. 364); Eine kleine Nachtmusik; Jupiter Symphony .... Mozart

SATURDAY, 8:30 P. M. Conductor, Munch. Theresa Mass, with Chorus and Soloists conducted by Hugh Ross; Symphony in C minor, No. 95; Military Symphony .... Haydn

NEXT SUNDAY, July 26, 2:30 P. M. Conductor, Munch.
Divertimento (after Couperin) .... Strauss
Le Tombeau de Couperin .... Ravel
Classical Symphony .... Prokofieff
La Creation du Monde .... Milhaud
A Parable of Death (narrated by Vera Zorina; conducted by composer) .... Foss

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Eagle 7/21

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gation.

Magazine Writer Takes Crack at County Hotels

While terming the Berkshire Music Festival the country's most important summer music event, the editor of Good Housekeeping magazine sharply criticizes county hotelkeepers.

George Marek, writing in the August issue of the national publication, charges that guests are far from comfortably housed and fed. "At the height of the season," he says, "many Berkshire hotel-keepers treat the public discourteously, do not respect reservations and serve bad food at ridiculously high prices."

Every year the hotelmen seem to be completely surprised by the avalanche of visitors, the music editor wrote adding that the county's hotels, restaurants, boarding homes and tourist camps should be placed under a co-ordinating authority who would make sure you would be neither bilked nor pushed around.

Tanglewood succeeds through the quality of the Boston Symphony Orchestra, the acoustics of the shed and its top-flight program, he said. Editor Marek feels that Tanglewood does not compare with the Salzburg festival. Tanglewood is not nearly so beautiful or interesting as medieval Salzburg, he states.

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From other countries have come 19. In addition to nine Canadians there are representatives from Mexico, France, Israel, Sweden, Japan, Korea, Holland, Bolivia, Latvia and China. Serge Blanc, of Paris, who returned this season, is concertmaster of the student orchestra.

From Pusan, South Korea is John Kim, president and conductor of the Republic of Korea Naval Symphony Orchestra and Chorus. A composition pupil with Mexico's composer-conductor Carlos Chavez is Tossi Ichiyanagi of Tokyo. As a result of seeing in Shanghai in 1950 a U.S. State Department film on Tanglewood, Miss Lily Hsia is a member of the opera department.

On invitation of the federal government, through a Smith-Mundt grant to study conducting, is Herbert Blomstedt of Stockholm. Fernando Illanes is a chorus student from Bolivia; Johannes Emmer Riedel is a Study Group student from the Hague. George [illegible] and Olga Zilboorg of Mexico City are studying violin and cello. [illegible] God, a trumpet player, and [illegible] Wiesel, a cellist, are from Israel. Endel Kalam of Latvia [illegible] in Indianapolis, is a viola player.

Range in Age From 17 to 65

Ranging in age from 17 to 65 the majority of students are from 19 to 24. Their vocations are [illegible]. For the first time in the [illegible] history the U.S. Armed Services are officially represented by Warrant Officer John [illegible] of Arlington, Va., assistant conductor of the U.S. Navy Band, a student of orchestral conducting under Leonard Bernstein.

From the academic field come Dr. Robert Smith of the Bates College, Lewiston, Me., faculty; Edward W. Hill, director of Music at Bradford Junior College; and Mrs. [illegible] Taylor, professor at Pennsylvania State College.

Three husband and wife teams are included and one set of twins. Mr. and Mrs. [illegible] of Davidson, N.C., take advanced study in clarinet and piano; Mrs. Charles Lawrie, Lake Geneva, Wis., attends general music classes while her husband studies opera coaching with Boris Goldovsky; Mr. and Mrs. George A. Kleinfeld of Cleveland, Ohio, play in the orchestra; and Robert and Rodney Pierce of Wichita, Kan., are receiving advanced training in French horn and oboe from senior members of the Boston Symphony Orchestra.

The list includes Miss Theresa Green of Baltimore, three times winner of the Arthur Godfrey Talent Scout award.

Former students, scattered throughout the world total 4217.

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JUL 2 - 1953

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THE HARTFORD TIMES, MONDAY, JULY 20, 1953

All-Mozart Program In Tanglewood's Fourth Concert

By CARL E. LINDSTROM

[illegible] The Hartford Times

Lenox, Mass.—At about [illegible] Sunday afternoon [illegible] of rain over the [illegible] Hills resulted in [illegible] heat a maneuver [illegible] executed at Tanglewood [illegible] and smoother than [illegible]

[illegible] nds were already well [illegible] and the lawns around [illegible] -Concert Hall pretty [illegible] staked for the fourth [illegible] the season, the second [illegible] Mozart program. [illegible] announcement sent [illegible] streaming across the [illegible] to the Big Shed which [illegible] 6,000-capacity was unable to shelter quite all of the [illegible] It was all right anyway [illegible] it didn't rain.

* * *

SOME CONCERN whether the Boston Orchestra, reduced to [illegible] proportions, would be able to protect itself under these [illegible] was dissipated by the [illegible] proven accoustics of [illegible] pavilion and more particularly by the incomparably [illegible] of the Boston [illegible] Without question the [illegible] more advantageously [illegible] more listeners than [illegible] have been possible at the [illegible] Listening from the [illegible] Saturday night for part of [illegible] am. I marvelled that [illegible] thousand people would [illegible] money and miss so much of the music. Patently the [illegible] of a Summer evening and a romantic setting [illegible] more than compensating.

In familiar pieces the Bostonians under Munch are without equal. The little serenade (Eine Kleine Nachtmusik) for instance was exquisitely turned out. These great string players perform with the homogeneity of a string quartet. The military precision of their bowing, which has been ridiculed by those who prefer the ripe stickiness of what for want of a better phrase might be called the "progressive" school, produces nevertheless, clean, sweet music. You got it, too, in the "Jupiter" Symphony which concluded the Sunday program and especially in the irrepressibly merry "Figaro" overture which opened it.

In the remaining number the orchestra's function, in spite of the description "symphony concertante," was mainly the production of a flattering back drop for solo violin and viola, the first in the hands of Isaac Stern and the second played by the orchestra's first chair violist, Joseph de Pasquale.

The solo melodies are built almost entirely of echoing, imitative material. Echoing is perhaps the word because Mr. Stern's instrument seemed ever assertive to the point of brilliance and Mr. De Pasquale's tone docile and often pale. I would like to have heard them closer to dynamic parity. Perhaps the violist was nervous. Both were rousingly acclaimed by players and audience alike.

Saturday's Concert

The wilting heat of Saturday evening was proof against fans, iced drinks and deshabille. The Berkshires when hot are tropically sticky.

There is no corrective except the music of Mozart.

When Charles Munch appeared before his string players (for the first time in Tanglewood memory in their shirt sleeves) there were 1,100 perspiring persons in the Theater-Concert Hall and a half-dozen thousand others on the humid lawn outside, looking for all the world like the fallen legion on a Biblical battlefield.

The crisply curling strains of the D major Divertimento breathed out into the heavy evening air. The tones were small but etched like the horns of the crescent over the pine tops. One drew breath sharply as under the prick of cool spray and after that everyone breathed less heavily. Fans stopped wagging. The climate had changed.

The complete removal from terrestial pressures was effected by Isaac Stern who, strange to say, did not play a cool Mozart (the G major Violin Concerto) nor yet an objective, classical Mozart. His whole concept was emotional and, in the microcosm, dramatic. His fiddle and bow—and there is not a more precisely masterful technique in the violin world—spoke a various language, startlingly expressive and far removed from the marmoreal monotony that even the biggest musicians resolutely associate with Mozart. The rapture was so swift and buoyant that all his listeners remained in the heady stratosphere till he finished. They applauded excitedly in spite of the re-enclosing heat and upon his third recall burst into typical Tanglewood shouts. Mr. Stern was a decided success.

By and large, this all-Mozart program, the second half of which comprised the B flat Serenade for 13 Wind Instruments and the "Prague" Symphony, had a gentle humanity rather than nobility, intimacy rather than bigness. Even the Symphony was not distinguished for sonority, but rather for sense and design.

They say Mr. Munch likes warm weather. That is easy to believe after the Saturday night concert and Sunday's too.

Ruth Posselt, Gary Graffman Coolidge Soloists Tomorrow

Gary Graffman

Ruth Posselt

Miss Ruth Posselt, violin, and Gary Graffman, piano, will appear in a sonata recital tomorrow evening at 8.30 in the Tanglewood theatre-concert hall. The second of a series of three weekly chamber music concerts presented to the Berkshire Music Center by Mrs. Elizabeth Sprague Coolidge, the event will be open to her friends and members of the Society of Friends of the school.

In private life the wife of Richard Burgin, concertmaster of the Boston Symphony Orchestra, Miss Posselt is one of the school's chamber music faculty. She made her debut in Carnegie Hall, New York, at the age of nine. She has played repeatedly with orchestras under the late Serge Koussevitzky, Charles Munch, Pierre Monteaux, George Szell, Vladimir Golschmann, Victor deSabata, Eugene Goosens, Sir Ernest MacMillan and Walter Handl. She constantly appears with smaller ensembles and in solo recitals.

Contemporary composers, including Hindemith, Piston, Barber, Hill, Dukelsky and Rivier have written concertos expressly to be performed by her. At the age of 15 she was the winner of the Schubert memorial prize over 165 other violinists, and in 1929 won the National Federation of Music Clubs' award. She was the first American artist permitted to make a concert tour of Soviet Russia, and was introduced to Spain by the great cellist, Pablo Casals.

Rachmaninoff Award Winner

A native New Yorker, Mr. Graffman, at the age of eight won a 10-year scholarship to the Curtis Institute, from which he graduated in 1946. He received the Rachmaninoff award in 1947, entitling him to a Carnegie Hall concert the following year. He has since won the Leventritt contest in 1949 and a Fullbright grant in 1950, and has appeared with major orchestras such as the Philadelphia, New York Philharmonic, Cleveland, Buffalo Chicago, Indianapolis, Tulsa and Birmingham. He toured this spring with the Little Orchestra Society of New York, playing five different concertos.

Tomorrow's program will be:

Sonata in E .... Paul Hindemith
Sonata in A major .... Gabriel Faure
Sonata in E major .... J. S. Bach
Sonata in F minor ...... Serge Prokofieff

Tanglewood

Tonight

8.30—Opera scenes by Berkshire Music Center students. Theatre.

[210]

Tanglewood Soloist

JORGE BOLET, pianist, is soloist in Tchaikovsky's "Piano Concerto No. 1, in B-flat Minor," which the Boston Symphony Orchestra will perform in the Sunday afternoon, August 2, concert, 2:30 P.M., of the Berkshire Festival, in the Music Shed at Tanglewood, Lenox, Mass. Pierre Monteux is guest-conductor of the all-Tchaikovsky program.

This Clipping From
SPRINGFIELD, MASS.
EVE. NEWS

JUL 18 1953

Composer

LUKAS FOSS

Lukas Foss, distinguished young American composer, will conduct his own cantata, "Parable of Death," the afternoon of the 26th, at the Berkshire Music Festival, Tanglewood. Vera Zorina will be narrator.

Music Eagle 7/23

Ruth Posselt, Graffman Win Critic's Nod

By JAY C. ROSENFELD

THE SECOND of the three Wednesday evening concerts being given at Tanglewood th the generosity of Mrs. Eliz Sprague Coolidge was play the theatre-concert hall night by Ruth Posselt, vio and Gary Graffman, pianist. chose a program represen of several eras and school gave identifiable charact each one. Each artist is known, at least in this vi for solo appearances so tha semble work of this natur another facet of their art to glewood and Berkshire audi It was all the more remar therefore, that they play true chamber musicians an merged their talents and e ence in the more individu type of playing.

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HINDEMITH'S sonata opened the evening and i well placed, preceding the A major, so that the co between unadorned, even i siderate, music and grace suavity could be observed s side. Hindemith's music h ungrateful, for the perform well as to the listener, wh Fuare is constantly rewa Of course, Faure was writi another epoch. It const astounds anyone who open reference books to note tha Faure precedes the Franck ata. Faure wrote his as a y man and first performe with a violinist of the famo ardot family, at the Troc for the 1878 Paris Expositio

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The third and final conc this Coolidge series will be next Wednesday evening b Hungarian quartet.

Cir. (D 47,103)

This Clipping From
WOMEN'S WEAR DAILY
NEW YORK, N. Y.

JACOB'S PILLOW LISTS 3D WEEK DANCE PROGRAM

First performance and variety of dance fare are again the keynote of the Jacob's Pillow bill for the 3rd week of Ted Shawn's dance festival in the Berkshires near Lee, Mass. John Butler & Co., Donald McKayle & Co., and dance comedian Iva Kitchell will be seen for five performances—Thursday matinee, July 16, and matinees and evenings on both Friday and Saturday, July 17 and 18.

John Butler, who won acclaim for the dances he has created for the New York City Opera Company, has just formed a concert company which will perform the ballets from various City Center productions, "Bluebeard's Castle," "Pagliacci," and "Aida." The new group will also dance the first performances of Mr. Butler's "Masque of the Wild Man," set in a medieval court where the insane were forced to gambol and caper for the grotesque delight of the noble ladies and gentlemen.

Donald McKayle, who scored last season on Broadway with "Games," his group dance of the play games and street songs of the children of Harlem, will present his company in that work, and also in the premiere of "Nocturne," a dance set to the music of the famed blind street musician, Moondog, who performs nightly in a Sixth Avenue jeweler's doorway.

"Poison Iva" Kitchell, as she is known to her "friends," will dance "Sonatina Roccoco"; "Chorus Girl"; "Maisie at the Moovies"; "Soul in Search"; and an ethnic work of West Indian origin, "Pseudo-Voodoo".

Cir. (D 9,796)

This Clipping From
TORRINGTON, CONN.
REGISTER

JUL 10 1953

Music School Concert

The Tanglewood Trio, members of the Boston Symphony Orchestra, and ~~Bruce Simonds~~, pianist and dean of the Yale Music School, gave the mid-season concert at the Norfolk Music School Wednesday afternoon, July 8. The trio is composed of Gottfried Wilfinger, violinist; George Humphrey, viola; and Karl Zeise, violincello.

That the artists have had wide experience in ensemble playing was evident in the fact that, while each part could be heard individually, there was a blending of tone, spontaneous flow of rhythm, control of dynamics, and authority with which the musical messages were conveyed.

The first selection on the program was Faure's Quartet for Piano and Strings in C Minor, Opus 15. Between the first and last movements which were of impressive breadth, the touching sadness of the Adagio and the lively, bubbling rhythm of the Scherzo were conveyed. The tone achieved by the pianist in this part was more than sprightly, it was spritely!

A Divertimento for String Trio by Dittersdorf, a contemporary of Hayden, presented a change of style and mood. Its bright inventiveness lost nothing in the interpretation.

However, the great performance of the afternoon was reserved for the great work on the program, Brahms' Quartet for Piano and Strings in A Major, Opus 26. From a powerful beginning it progressed unswervingly through the profound and portentious Adagio and the exciting Scherzo to a triumphant end.

The applause at the finish was an ovation and a grateful tribute from music lovers, who overflowed into the foyer after every seat in the auditorium had been filled.

THE HARTFORD TIMES, MONDAY, JULY 20, 1953

All-Mozart Program In Tanglewood's Fourth Concert

By CARL E. LINDSTROM
Special to The Hartford Times

Lenox, Mass.—At about 2 o'clock Sunday afternoon a lack of rain over the Berkshire Hills resulted in [illegible] neat a maneuver [illegible] executed at Tangle[illegible]ter and smoother than [illegible]

The grounds were already well populated and the lawns around the Theater-Concert Hall pretty well claim-staked for the fourth [illegible] of the season, the second all-Mozart program. A simple announcement sent the crowd streaming across the grounds to the Big Shed which with its 6,000-capacity was unable to shelter quite all of the customers. It was all right anyway because it didn't rain.

* * *

SOME CONCERN whether the Boston Orchestra, reduced to chamber proportions, would be able to project itself under these conditions was dissipated by the long-since proven accoustics of Saarinen pavilion and more particularly by the incomparably spun texture of the Boston strings. Without question the music was more advantageously heard by more listeners than would have been possible at the [illegible] hall. Listening from the [illegible] on Saturday night for part of the program, I marvelled that so many thousand people would pay their money and miss so much of the music. Patently the beguilements of a Summer evening and a romantic setting were more than compensating.

In familiar pieces the Bostonians under Munch are without equal. The little serenade (Eine Kleine Nachtmusik) for instance was exquisitely turned out. These great string players perform with the homogeneity of a string quartet. The military precision of their bowing, which has been ridiculed by those who prefer the ripe stickiness of what for want of a better phrase might be called the "progressive" school, produces nevertheless, clean, sweet music. You got it, too, in the "Jupiter" Symphony which concluded the Sunday program and especially in the irrepressibly merry "Figaro" overture which opened it.

In the remaining number the orchestra's function, in spite of the description "symphony concertante," was mainly the production of a flattering back drop for solo violin and viola, the first in the hands of Isaac Stern and the second played by the orchestra's first chair violist, Joseph de Pasquale.

The solo melodies are built almost entirely of echoing, imitative material. Echoing is perhaps the word because Mr. Stern's instrument seemed ever assertive to the point of brilliance and Mr. De Pasquale's tone docile and often pale. I would like to have heard them closer to dynamic parity. Perhaps the violist was nervous. Both were rousingly acclaimed by players and audience alike.

Saturday's Concert

The wilting heat of Saturday evening was proof against fans, iced drinks and deshabille. The Berkshires when hot are tropically sticky.

There is no corrective except the music of Mozart.

When Charles Munch appeared before his string players (for the first time in Tanglewood memory in their shirt sleeves) there were 1,100 perspiring persons in the Theater-Concert Hall and a half-dozen thousand others on the humid lawn outside, looking for all the world like the fallen legion on a Biblical battlefield.

The crisply curling strains of the D major Divertimento breathed out into the heavy evening air. The tones were small but etched like the horns of the crescent over the pine tops. One drew breath sharply as under the prick of cool spray and after that everyone breathed less heavily. Fans stopped wagging. The climate had changed.

The complete removal from terrestial pressures was effected by Isaac Stern who, strange to say, did not play a cool Mozart (the G major Violin Concerto) nor yet an objective, classical Mozart. His whole concept was emotional and, in the microcosm, dramatic. His fiddle and bow—and there is not a more precisely masterful technique in the violin world—spoke a various language, startlingly expressive and far removed from the marmoreal monotony that even the biggest musicians resolutely associate with Mozart. The rapture was so swift and buoyant that all his listeners remained in the heady stratosphere till he finished. They applauded excitedly in spite of the re-enclosing heat and upon his third recall burst into typical Tanglewood shouts. Mr. Stern was a decided success.

By and large, this all-Mozart program, the second half of which comprised the B flat Serenade for 13 Wind Instruments and the "Prague" Symphony, had a gentle humanity rather than nobility, intimacy rather than bigness. Even the Symphony was not distinguished for sonority, but rather for sense and design.

They say Mr. Munch likes warm weather. That is easy to believe after the Saturday night concert and Sunday's too.

Ruth Posselt, Gary Graffman Coolidge Soloists Tomorrow

Gary Graffman

Ruth Posselt

Miss Ruth Posselt, violin, and Gary Graffman, piano, will appear in a sonata recital tomorrow evening at 8.30 in the Tanglewood theatre-concert hall. The second of a series of three weekly chamber music concerts presented to the Berkshire Music Center by Mrs. Elizabeth Sprague Coolidge, the event will be open to her friends and members of the Society of Friends of the school.

In private life the wife of Richard Burgin, concertmaster of the Boston Symphony Orchestra, Miss Posselt is one of the school's chamber music faculty. She made her debut in Carnegie Hall, New York, at the age of nine. She has played repeatedly with orchestras under the late Serge Koussevitzky, Charles Munch, Pierre Monteaux, George Szell, Vladimir Golschmann, Victor deSabata, Eugene Goosens, Sir Ernest MacMillan and Walter Handl. She constantly appears with smaller ensembles and in solo recitals.

Contemporary composers, including Hindemith, Piston, Barber, Hill, Dukelsky and Rivier have written concertos expressly to be performed by her. At the age of 15 she was the winner of the Schubert memorial prize over 165 other violinists, and in 1929 won the National Federation of Music Clubs' award. She was the first American artist permitted to make a concert tour of Soviet Russia, and was introduced to Spain by the great cellist, Pablo Casals.

Rachmaninoff Award Winner

A native New Yorker, Mr. Graffman, at the age of eight won a 10-year scholarship to the Curtis Institute, from which he graduated in 1946. He received the Rachmaninoff award in 1947, entitling him to a Carnegie Hall concert the following year. He has since won the Leventritt contest in 1949 and a Fullbright grant in 1950, and has appeared with major orchestras, such as the Philadelphia, New York Philharmonic, Cleveland, Buffalo, Chicago, Indianapolis, Tulsa and Birmingham. He toured this spring with the Little Orchestra Society of New York, playing five different concertos.

Tomorrow's program will be:

Sonata in E	Paul Hindemith
Sonata in A major	Gabriel Faure
Sonata in E major	J. S. Bach
Sonata in F minor	Serge Prokofieff

Tanglewood

Tonight

8.30—Opera scenes by Berkshire Music Center students. Theatre.

Tanglewood Soloist

JORGE BOLET, pianist, is soloist in Tchaikovsky's "Piano Concerto No. 1, in B-flat Minor," which the Boston Symphony Orchestra will perform in the Sunday afternoon, August 2, concert, 2:30 P.M., of the Berkshire Festival, in the Music Shed at Tanglewood, Lenox, Mass. Pierre Monteux is guest-conductor of the all-Tchaikovsky program.

From Clipping From
SPRINGFIELD, MASS.
EVE. NEWS
JUL 18 1953

Composer

LUKAS FOSS

Lukas Foss, distinguished young American composer, will conduct his own cantata, "Parable of Death," the afternoon of the 26th, at the Berkshire Music Festival, Tanglewood. Vera Zorina will be narrator.

[210]

Music Eagle 7/23

Ruth Posselt, Graffman Win Critic's Nod

By JAY C. ROSENFELD

THE SECOND of the three Wednesday evening concerts being given at Tanglewood through the generosity of Mrs. Elizabeth Sprague Coolidge was played in the theatre-concert hall last night by Ruth Posselt, violinist, and Gary Graffman, pianist. They chose a program representative of several eras and schools and gave identifiable character to each one. Each artist is better known, at least in this vicinity, for solo appearances so that ensemble work of this nature was another facet of their art to Tanglewood and Berkshire audiences. It was all the more remarkable, therefore, that they played as true chamber musicians and submerged their talents and experience in the more individualistic type of playing.

* * *

HINDEMITH'S sonata in E opened the evening and it was well placed, preceding the Faure A major, so that the contrast between unadorned, even inconsiderate, music and grace and suavity could be observed side by side. Hindemith's music here is ungrateful, for the performer as well as to the listener, whereas Fuare is constantly rewarding. Of course, Faure was writing in another epoch. It constantly astounds anyone who opens his reference books to note that this Faure precedes the Franck sonata. Faure wrote his as a young man and first performed it, with a violinist of the famous Viardot family, at the Trocadero for the 1878 Paris Exposition.

The possibilities for the violin of the beautiful slow movement were magnificently grasped by Miss Posselt. The first movement can beguile a performer into instrumental excesses and also a superficiality which does not uncover the more heartfelt expressiveness available in Faure. Mr. Graffman was thus seduced with his opening sentence and the violin seemed to strive more here for smooth tone than for reaching penetration.

* * *

THE BACH E major sonata, one of the magnificent works in musical literature, is not equal in its distribution of the performers' allotments and Graffman properly deferred, with gallant artistry to Miss Posselt's broad and grand playing. It was a great satisfaction to see the long phrases emerge according to plan as well as to hear the lovely tone she produced in the innumerable instances Bach affords.

Prokofieff's F minor sonata, Opus 80, is more evidence, if more is needed, of the inexhaustible fertility the late prolific Russian possessed. While he seems to have turned out page after page of manuscript, much like a daily columnist, there is always interest in what he writes, and even while he was filling space, it was never mere musical doodling. This sonata does not bring to the surface any of the above-mentioned type of musical wise-cracks so often apparent in his other works. The first movement keeps the violin in its deepest register but most effectively so, while the piano is granted a bravado and bombastic to heroic episode. Mr. Graffman exploits it with great flourish and exhilaration.

The third and final concert in this Coolidge series will be played next Wednesday evening by the Hungarian quartet.

Attendance At Second Series Breaks Record

The 10,100 attendance at the second series of early Berkshire Festival concerts in the Tanglewood theatre was more than 50 per cent above that of even date in 1952, and 2900 more than for the opening series this season. The 17,300 total for the two 1953 week ends topped the attendance for the same series in 1952 by 4700.

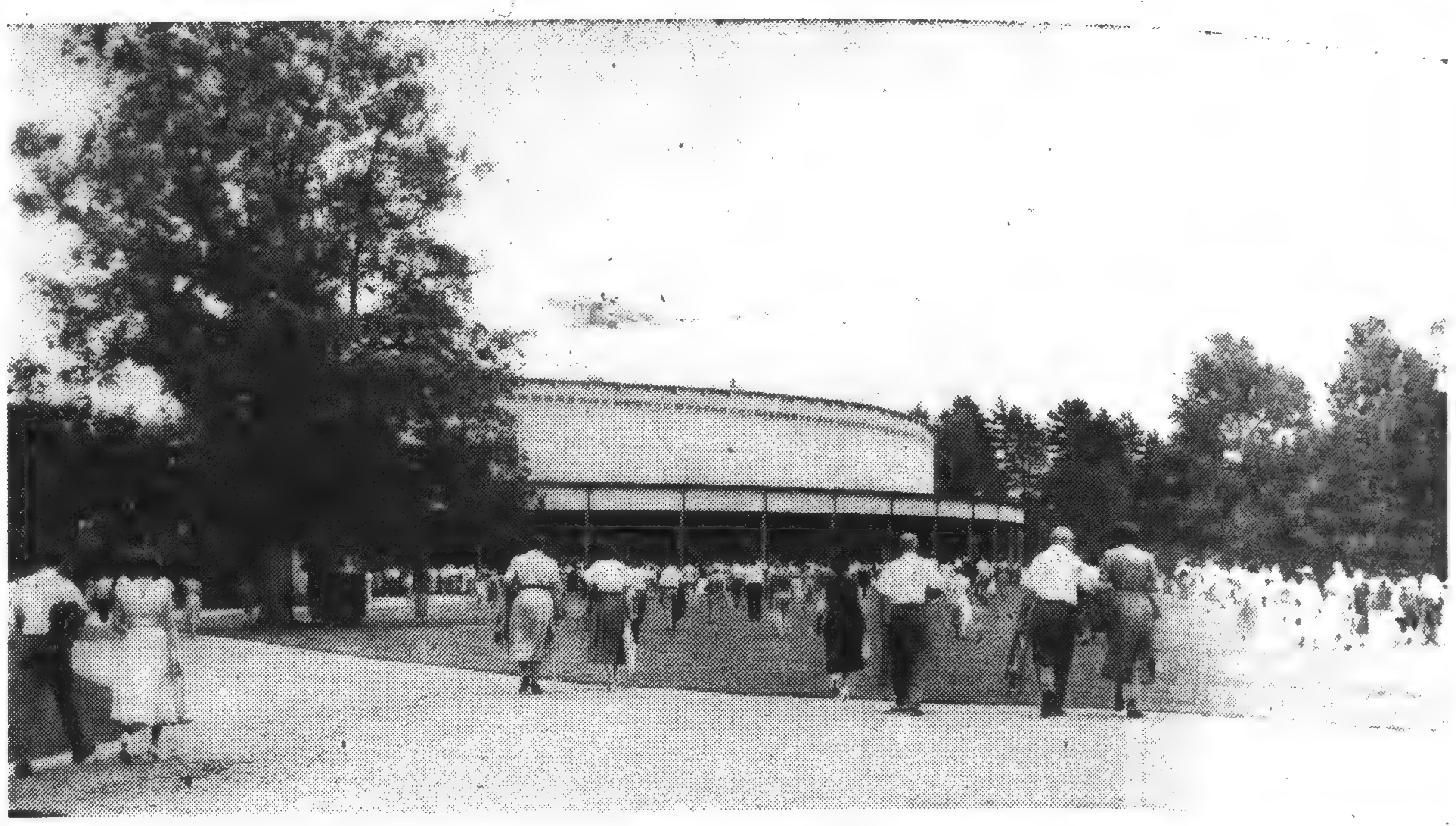
All attendance figures at Tanglewood so far this year have set records.

Tourist Trade Over Week End Busiest of Year

GREAT BARRINGTON — Last week end was by far the busiest of the tourist trade season in this area, according to the local Chamber of Commerce.

The booth on Main Street serviced 279 people Saturday for room accommodations and other aid. At least 300 were actually aided. By 7 PM Saturday, there were no vacancies in town.

Most visitors were here for the horse show or were visiting camps in the area. Last summer, the only week end on which accommodations were exhausted was the last series of the Tanglewood concerts, according to Chamber figures.



Plouffe

THE SCENE CHANGES: For the first time in the history of the so-called small concerts at Tanglewood, Boston Symphony Orchestra officials yesterday afternoon switched the Mozart concert from the theatre-concert hall to the Music Shed. Threatening weather and the heat played a part in making the decision to shift to the larger structure.

10—The Berkshire Evening Eagle, Wednesday, July 22, 1953

Mexican Composer To Conduct His Choral Work Tomorrow

Carlos Chavez, Mexican composer-conductor, who is teaching composition at the Berkshire Music Center, will make his first public appearance at Tanglewood tomorrow evening, when he will conduct a chorus of 40 students of the choral department, known as the "small choir," in his own composition, "Arbolucu." The concert will be open to Friends of the Berkshire Music Center whose contributions help to support the school.

Mr. Chavez, who has been Mexico's director of fine arts since 1946, is permanent conductor of the Mexico City symphony orchestra, which he organized in 1928.

Composed in 1942

"Arbolucu" was composed in 1942 at the request of Hugh Ross, who heads the music center's choral department. It is a setting for chorus of a Spanish folksong from the collection of more than 1000 Spanish and Portuguese songs made in 1933-4 by Kurt Schindler, founder of New York's Schola Cantorum.

On the same program, the other newcomer to the Tanglewood faculty, Mrs. Lorna Cooke deVaron, conductor of the chorus of the New England Conservatory of Music in Boston, will make her debut in the capacity of assistant to Mr. Ross. A three-season Tanglewood student, Mrs. DeVaron will conduct Aaron Copland's "The Lark."

James Aliferis of the University of Minnesota, who also assists Mr. Ross, will conduct Vaughan Williams' "O Clap Your Hands." Philip Treggor of Storrs, Conn., William Byrd, Cincinnati, Ohio, George Manos, Washington, D.C., Virginia Mead, Pittsburgh, Pa., James Owens, Danbury, Conn., Adrian Ketcham, Tallahassee, Fla., and Kalman Novak, Cambridge, student choral conductors, also will appear on the podium for the first time at Tanglewood.

The Program

Motet, Jesus, Priceless Treasure .... Bach
Philip Treggor, William Byrd and George Manos, conductors.
Ehre sei Gott .... Liebholdt
Virginia Mead, conductor.
O Vos Omnes .... Vittoria
James Owens, conductor.
Abide With Us .... P. S. Barnard
Hear My Cry, O God .... Boatright
Adrian Ketcham, conductor.
Fire, Fire My Heart .... Morley
Kelman Novak, conductor.
117 Psalm (Praise the Lord, All Ye Nations) .... D. S. Cooper
With trumpets, timpani and organ.
Lark .... Copland
Baritohe solo: McHenry Boatwright.
Lorna Cooke DeVaron, conductor.
Arbolucu, Te Sequeste .... Chavez
Conducted by the composer.
O, Clap Your Hands .. Vaughan Williams
With brass, percussion and organ.
James Aliferis, conductor.
Student orchestra,
With Arthur La Brew, organist.

Burgin To Conduct Students

Eagle 7/23

Richard Burgin, concertmaster of the Boston Symphony Orchestra and head of the chamber music department of the Berkshire Music Center will conduct the student orchestra in Sibelius' Symphony No. 1 at 8.30 tomorrow evening in the Music Shed.

The first half of the program will consist of the opening movement of Brahms' violin concerto, with Serge Blanc of Paris, concertmaster of the student orchestra, as soloist, and Endel Kalam of Esthonia, an auditor in the conducting class, as conductor. Mr. Kalam currently is a member of the Indianapolis Symphony Orchestra.

Concert music for string orchestra and bass, by Paul Hindemith, for several seasons a member of the Tanglewood composition faculty, will be conducted by Harold Blumenfeld of St. Louis, pupil of Leonard Bernstein.

Members of the Society of Friends of the Berkshire Music Center, whose contributions help to support the school, are invited.

Castle Hill Concerts

Special to the Herald Tribune

IPSWICH, Mass., July 22.—William Warfield, baritone, will give the first performances of Aaron Copland's arrangements of five old American songs tomorrow and Saturday nights in the Castle Hill concert series here, with the composer at the piano. He will also sing two arias from Heinrich Schuetz' "Symphoniae Sacrae" in this program with the New York Brass Ensemble under Samuel Baron's direction. The ensemble will also play works of Monteverdi, Gabrieli, Hindemith, Beethoven and Poulenc.

Eagle 7/23

The Right Idea

To the Editor of THE EAGLE:—

France has the right idea. She has chosen the universal medium of music to unite a divided world. Perhaps if other countries would follow her example and share their artists the endless quarrels of a battle-scarred humanity would cease.

This is the story of a young violinist, Serge Blanc. Although he came here on a full scholarship from the Koussevitzky Fund, he was actually sent here on official business. The Fine Arts Department of the French Ministry of Propaganda chose him to represent France as ambassador of good will.

They could not have made a happier choice. Blanc has justified the faith of both countries at the Berkshire Festival at Tanglewood where he is dazzling critics and audiences alike as concertmaster of the young symphony. His astonishing virtuousity, his mature musicianship, his devotion to France and, above all, his unbounded enthusiasm for the United States are cementing Franco-American friendship no end.

Born in Paris, Serge Blanc began the study of violin at five. At ten he entered the Paris National Conservatory and at 13 won *Le Premier Prix de Violon*, against all comers, old and young! He played with the Pasdeloup Concert Association at 14 and at the ripe old age of 15 he concertized throughout a war-torn Europe where even the paper for his programs was at a premium. In 1949, Blanc was made a laureate of the great international Marguerite Long and Jacques Thibaud Concours (he is called "le nouveau Thibaud") and in 1952, he played sonata recitals with Georges Enesco in England and France.

Although the young violinist maintains a dignified reticence about his hardships, the sacrifices and terrors he and his parents endured during the Hitler occupation of France make a tragic story. But they played their part in giving him compassion and understanding—the very soul of music. He is too wise and too old for one so young. But he tears out his heart — and yours — when he plays.

RUTH ALEXANDER.
Canaan, N.Y.

* * *

Blanc is playing the Brahms violin concerto Friday night at 8.30 in the Shed with the student orchestra. Friends of the Berkshire Music Center are entitled to admission.—Ed.

CARLOS CHAVEZ TO LEAD CHORUS AT TANGLEWOOD

Makes His First Appearance There Tonight, Directing Own Composition

Carlos Chavez, eminent Mexican composer-conductor, who has been his country's director of fine arts since 1946, and who is permanent conductor of the Symphony Orchestra of Mexico City which he organized in 1928, will make his first public appearance at Tanglewood this evening, when he conducts the chorus of some 40 students of Department II, known as the "small choir" of the Berkshire Music Center, in his own composition, "Arbolucu." The concert is open to friends of the summer school of music of the Boston Symphony Orchestra, whose contributions help to support the school.

Mr. Chavez has joined Aaron Copland this summer as teacher of composition at the school. "Arbolucu" was composed in 1942 at the request of Hugh Ross, who heads the Berkshire Music Center's choral department, and is a setting for chorus of a Spanish folksong, from the unique collection of more than 1000 Spanish and Portugese songs made in 1933-4 by Kurt Schindler, founder of New York's Schola Cantorum.

On the same concert, the other newcomer to the Berkshire Music Center's faculty this summer, Mrs. Lorna Cooke DeVaron, conductor of the chorus of the New England Conservatory of Music in Boston, will make her Tanglewood debut in her new capacity, conducting Aaron Copland's "The Lark." Mrs. De Varon was a Tanglewood music student for three years, during the summers of 1946-7-8.

James Aliferis, of the University of Minnesota, who also works under Mr. Ross' direction in the school's choral department, will conduct Vaughan Williams' "O Clap Your Hands," a composition with brass, percussion and organ.

The student choir concert will also mark the first appearances on the podium of the following student choral conductors: Philip Treggor of Storrs, Conn.; William Byrd of Cincinnati; George Manos of Washington, D. C.; Virginia Mead of Pittsburgh; James Owens of Danbury, Conn.; Adrian Ketcham of Tallahassee, Fla.; and Kalman Novak of Cambridge.

Tanglewood

SCHEDULE FOR THE WEEK

Tomorrow Night

* 8.30—Opera Scenes, Theatre.

Wednesday

* 8.30—Sonata recital by Ruth Posselt, violin and Gary Graffman, piano, gift of Mrs. Elizabeth Sprague Coolidge. Theatre.

Thursday

* 8.30—Concert by small choir, Theatre

Friday

* 8.30—Symphony concert by student orchestra, Music Shed, conducted by faculty and students.

Saturday

8.30—Berkshire Festival concert, Charles Munch conducting chamber orchestra of Boston Symphony members. Theatre.

Sunday

*10:00—Chamber music concert by students, Chamber Music Hall.

2.30—Berkshire Festival concert, Charles Munch conducting chamber orchestra of Boston Symphony members in all-Haydn program. Theatre

PM

* 8.30—Composers' forum, Aaron Copland moderator, Chamber Music Hall

*—Open to Friends of the Berkshire Music Center whose voluntary contributions help to support the school

Tonight

8.30—Students' forum on "The Problem of Communication in contemporary Music," Aaron Copland, moderator. Speakers: conductor - composer-pianists Leonard Bernstein and Lukas Foss, teachers of conducting at Berkshire Music Center; Barney Childs composition student; and Leonard Rosenman, commissioned to write opera at Tanglewood.

First Opera Scenes Tomorrow Night

The first evening of opera scenes of the season by students at the Berkshire Music Center will be held tomorrow evening at 8.30 in the Tanglewood theatre. Staged by Boris Goldovsky, opera department head, and Miss Sarah Caldwell, his assistant, the performance will be open to Friends of the school, whose voluntary contributions help to support it.

The program will consist of scenes from Mozart's "The Magic Flute"; Scarlatti's "The Rake's Reform"; Verdi's "Aida" and "Falstaff", Gounod's "Faust" and Benjamin Britten's "Albert Herring."

Miss Christina Cardillo of North Adams, who is a Tanglewood student for the second season, will appear as one of the three Spirits in the Mozart opera and as Doralice in "The Rake's Reform."

A feature of the production will be the "workshop costumes," designed by Laura Zirner for the workshop of the University of Illinois, where she and her husband, Ludwig Zirner, are on the faculty. Mr. and Mrs. Zirner are heading the associates' section of the department.

The costumes are clothing units, assembled to indicate character, style and period. They are all of one size, and may be adjusted to fit the figure through the use of elastic, pins and draping. Circular pieces of material are formed into capes, collars and ruffles; straight pieces into belts, sashes or shawls, for example.

Workshop settings, also Mrs. Zirner's creation, on loan to Tanglewood by the University of Illinois, are of screens, frames and furniture elements, assembled to indicate the acting area rather then to perform realistic scenery.

Developed for economy and workability, the simple costumes and set make possible the presentation of opera for young singers.

In the week-end audience were Miss Margaret Bourke-White of New York, Life magazine photographer and writer; and two Boston Symphony Orchestra trustees: President of the board and Mrs. Harry B. Cabot, who had come from their summer home in Northeast Harbor, Me., and Judge and Mrs. Harry Kaplan of Boston.

Paintings on Exhibition

For the current week in the reception room at the Tanglewood main gate is a collection of paintings by Harry Lane of West Stockbridge.

A year-round resident of the Berkshires since 1949, Mr. Lane was acting director of the Berkshire Art Center last summer, and has been instrumental in assembling group shows of local artists, including those at Tanglewood and a recent one at the Berkshire Playhouse, Stockbridge.

A native of New York, Mr. Lane studied in Munich, Germany, and Paris. Examples of his work are hung in the Metropolitan Museum of Art, New York; the Worcester Museum; and in the collection of the Standard Oil Company of New Jersey. He has painted murals in the U.S. Post Offices of Port Washington, N.Y., and Oakdale, La.

[2]

BIRMINGHAM, ALA.
NEWS

NEWPORT NEWS, VA
PRESS
7/12/53

world of music

BY IRVING KOLODIN, music editor, The Saturday Review

This is the week-end when music-making begins in the spacious areas of Tanglewood, near Lenox, Mass., in the Berkshire Hills, which the ~~Boston Symphony~~ has made famous as its Summer home.

As in the Summer or two past, much of the music will be conducted by Charles Munch, music director of the celebrated orchestra; what the musically informed are wondering is: "How many more Summers will Munch conduct in Tanglewood?"

Man of music — Charles Munch, music director of the Boston Symphony Orchestra and director of the Berkshire Music Center.

That is related, of course, to the question of how much longer Munch conducts in Boston, for the two positions are very much interrelated.

That, indeed, is the nub of the matter: for while Boston has been happy with Munch and Munch has been happy in Boston, it is a ground pattern of Boston activity that the Winter music director take a leading part in the Summer doings at Tanglewood. And that is the point at issue, according to those who know.

Munch finds the Winter schedule a taxing one (he missed most of the season before last because of a breakdown incurred by overwork) and would prefer to rest in the Summer. That is hardly possible as matters now stand.

THIS ADMITTEDLY is a peculiar problem and one that could hardly have been anticipated when Serge Koussevitzky evolved the pattern of activity that has brought both honor and financial advantage to the founding fathers of Boston, as well as the satisfaction of establishing an educational institution of the first importance.

The Berkshire Music Center was a particular passion of Koussevitzky and, in many ways, his most durable monument. It doesn't appear to be the first for Munch and can't possibly be the second.

When, then, if Munch and the Boston board come to an amiable settlement of this schism of interests and part with mutual expressions of regret, thoroughly sincere for once? That is a question that is agitating the minds of conductors from coast to coast and causing more restless tossing of nights than heat, humidity and the high cost of living together.

One mind that isn't agitated is that belonging to Guido Cantelli, who earned considerable favor during a great tour in Boston last season, and might be considered "ready" by 1955.

IF IT WORKED OUT that way, it would be a singular instance of historical repetition, for it should not be forgotten that, in its last crisis (after the dismissal of Karl Muck in 1916), Boston had several years of stand-by administration under Pierre Monteux before engaging the fairly youthful Serge Koussevitzky to begin his long, distinguished career.

Koussevitzky, too, had his limitations of repertory when he came to Boston, even as Cantelli has; but he persisted to have a widespread following for his repertory if not the widest repertory for his following.

JORGE BOLET, pianist, soloist in Tchaikovsky's Piano Concerto No. 1 in B-flat minor, which the Boston Symphony Orchestra will perform in the Sunday afternoon, August 2, concert of the Berkshire Festival in the Music Shed at Tanglewood, Lenox, Mass. Pierre Monteux is guest-conductor of an all Tchaikovsky program.

NEW YORK, N. Y.
HERALD TRIBUNE
JUL 26 1953

Boston Symphony Tanglewood Bill

The complete Boston symphony Orchestra will be heard in the second half of the Berkshire Festival in the Music Shed at Tanglewood, Lenox, Mass., on the next three Friday and Saturday nights at 8:30 and Sunday afternoons at 2:30 (July 31, Aug. 1, 2, 7, 8, 9, 14, 15, 16). Charles Munch will conduct six of the concerts; Pierre Monteux will conduct next Sunday and Leonard Bernstein will conduct Aug. 8 and 15. Mr. Bernstein and Mr. Munch will conduct the annual "Tanglewood on Parade" benefit program for the Berkshire Music Center Thursday night, Aug. 13. The first ninety minutes of the Sunday programs will be broadcast as part of the CBS "World Music Festivals" series.

THE ARGONAUT
SAN FRANCISCO, CALIF.
JUL 10 1953

SIBELIUS' FIRST AND SEVENTH

Columbia's recorded performances of the Helsinki Sibelius Festival concluded with a program containing the First and Seventh Symphonies and the incidental music to Mæterlinck's "Pelleas et Melisande." Conductor Leopold Stokowski directed the Helsinki City Symphony Orchestra in readings strictly dyed in his own particular kind of tonal brilliance; what the composer, who was listening to the broadcast, must have thought of this version we do no know, but I suspect that the direction of his lifelong friend Robert Kajanus would have been much more acceptable to him. Despite the marked differences between the first and seventh symphonies, they are both characteristic of Sibelius' art and like all of his music strongly individual in substance and utterance. It is known that Sibelius has long been at work on an eighth symphony but why it has never been released is one of the minor mysteries of the day. The seventh is perhaps the most emphatic statement of the composer's musical attitude; certainly it is his ripest work and one deserving more hearings than it has had lately.

The coming broadcasts will be devoted to the Holland Festival and then to the Berkshire Festival at Tanglewood. The latter has always been noted for its attention to new music and especially to new works by American composers. If, as has been announced, the whole series will be recorded, listeners will have before them the prospect of a real feast of music, and if the series will go on to include the Prades Festival in France our musical summer will be truly a memorable one. For that festival, as all the world knows, is directed by Pablo Casals and brings together some of the world's finest artists; this summer's series should be particularly rewarding.

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BOSTON, MASS.
POST
JUL 13 1953

Music in Review

BY TUCKER KEISER

Reprint from late editions yesterday's Post

Berkshire Festival

TANGLEWOOD, July 11—The six-week season of the Berkshire Music Festival—now beginning its 16th season in the invigorating mountain climate of western Massachusetts—opened tonight with the performance in the Tanglewood Theatre of five Brandenburg concertos by J. S. Bach.

Working with a diminished orchestra while many of the Boston Symphony musicians are engaged at the Esplanade concerts, Charles Munch has made it a practice to commence the festival season with works by Bach, a composer for whom the conductor has profound sympathy.

So evident is it that this sort of music is the conductor's metier, that the Chamber concerts are among the most popular of the whole series. Consequently, it will be necessary to move the concerts from the intimate theatre to the more spacious shed during next year's festival.

The featured instrumentalists in these Concerti Grossi were four first-chair players of the Boston Symphony: Doriot Anthony, flute; Harold Gomberg, oboe; Roger Voisin, trumpet, and Richard Burgin, assistant conductor of the orchestra and concertmaster, as well as Lucas Foss, pianist. Mr. Foss, whose "A Parable of Death" will be performed on Sunday afternoon, July 26, has been a familiar figure at Tanglewood as a teacher of composition, piano soloist, and conductor.

Last night's concert marked the first appearance at our internationally famous Berkshire Music Center of Miss Anthony, the first woman ever to become a principal with the Boston Symphony.

Superb Horn-Playing

In the six Brandenburg concertos, Bach has handed down to posterity an encyclopedia of human experience ranging from sad adagios to exhilarating chase allegros. In Concerto Number One in F Major, which opened the program the concertina calls for two horns—and what superb horn playing this requires.

Tonight Mr. Munch added the extra burden of an excessively fast tempo in the third movement which kept the audience biting their fingernails and betting how soon the concerto would break down. Yet it must be admitted that the conductor did infuse into the reading of this concerto a woodsy autumnal feeling of the case.

Also in F major, Concerto Number Two provides in the concertina a diabolically difficult high trumpet part which can become overpowering. Since the other solo instruments are oboe, violin and flute, instruments easily dominated by a brass cousin, the conductor has to keep the trumpet in musical focus rather than let it run away with the piece.

Mr. Munch's frequently exhibited love for a keen, piercing trumpet sound led him astray in this concerto by allowing Roger Voisin, truly one of the great trumpeters of our day, to drown out the other soloists as well as the rest of the chamber ensemble. However, in the adagio, a colloquy between violin, oboe and flute, we heard perhaps the most moving music of the concert.

The Concerto in G, Number Three, a joyful composition, with no small group opposed to a larger, was a marvellous example of a demonstration of what Schweitzer calls "terraced plains of sound." The complicated musical lines were never startling or lost in the sudden shifts from piano to forte.

After intermission, the dark-hued Concerto Number Six in B-Flat Major continued the high level of performance. Here we have the lower strings, sounding rich and clean. The final item was Concerto Number Five with flute, violin, and piano as the concertina. This is the most festive and grandly conceived of the six. Lukas Foss joined the members of the orchestra in his admired performance of the solo keyboard role.

Tomorrow afternoon is the second in the series of all-Bach programs. Cantata Number Twenty-Eight with soloists and the Berkshire Festival Chorus, Suite Number Two in B Minor with Doriot Anthony as soloists, and Suite Number Three in D Major will be performed.

This Clipping From
CORNING, N. Y.
LEADER
JUL 2 - 1953

James Fassett's Vocation A Nice Job But Hard Work

By MARK BARRON

NEW YORK (P—James Fassett listens to music and gets paid for it. He has probably the nicest [illegible] in the world, seeing many foreign countries, listening to wondrous music festivals. . .but sometimes it is hard work.

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NEW YORK, N. Y.
TIMES
JUL 26 1953

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The Shed
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Classical Symphony ....Prokofiev
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Appalachian Spring ....Copland
Bolero ....Ravel
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Overture to Manfred ....Schumann
Piano Concerto No. 2 ....Foss
Italian Symphony ....Mendelssohn
Symphonic Metamorphosis on Themes by Weber ....Hindemith
NEXT SUNDAY, Aug. 2, 2:30 P. M. Conductor, Pierre Monteux; Jorge Bolet, pianist.
Serenade for Strings; Symphony No. 5; Piano Concerto in B flat minor, Tchaikovsky

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PAWTUCKET, R. I.
TIMES
JUL 2 - 1953

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[212]

BIRMINGHAM, ALA.
NEWS
12 1953

NEWPORT NEWS, VA
PRESS
7/12/53

world of music

BY IRVING KOLODIN, music editor, The Saturday Review

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As in the Summer or two past, much of the music will be conducted by Charles Munch, music director of the celebrated orchestra; what the musically informed are wondering is: "How many more Summers will Munch conduct in Tanglewood?"

Man of music—Charles Munch, music director of the Boston Symphony Orchestra and director of the Berkshire Music Center.

That is related, of course, to the question of how much longer Munch conducts in Boston, for the two positions are very much interrelated.

That, indeed, is the nub of the matter: for while Boston has been happy with Munch and Munch has been happy in Boston, it is a ground pattern of Boston activity that the Winter music director take a leading part in the Summer doings at Tanglewood. And that is the point at issue, according to those who know.

Munch finds the Winter schedule a taxing one (he missed most of the season before last because of a breakdown incurred by overwork) and would prefer to rest in the Summer. That is hardly possible as matters now stand.

THIS ADMITTEDLY is a peculiar problem and one that could hardly have been anticipated when Serge Koussevitzky evolved the pattern of activity that has brought both honor and financial advantage to the founding fathers of Boston, as well as the satisfaction of establishing an educational institution of the first importance.

The Berkshire Music Center was a particular passion of Koussevitzky and, in many ways, his most durable monument. It doesn't appear to be the first for Munch and can't possibly be the second.

When, then, if Munch and the Boston board come to an amiable settlement of this schism of interests and part with mutual expressions of regret, thoroughly sincere for once? That is a question that is agitating the minds of conductors from coast to coast and causing more restless tossing of nights than heat, humidity and the high cost of living together.

One mind that isn't agitated is that belonging to Guido Cantelli, who earned considerable favor during a great tour in Boston last season, and might be considered "ready" by 1955.

IF IT WORKED OUT that way, it would be a singular instance of historical repetition, for it should not be forgotten that, in its last crisis (after the dismissal of Karl Muck in 1916), Boston had several years of stand-by administration under Pierre Monteux before engaging the fairly youthful Serge Koussevitzky to begin his long, distinguished career.

Koussevitzky, too, had his limitations of repertory when he came to Boston, even as Cantelli has; but he persisted to have a widespread following for his repertory if not the widest repertory for his following.

NEW YORK, N. Y.
HERALD TRIBUNE
JUL 26 1953

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CORNING, N. Y.
LEADER
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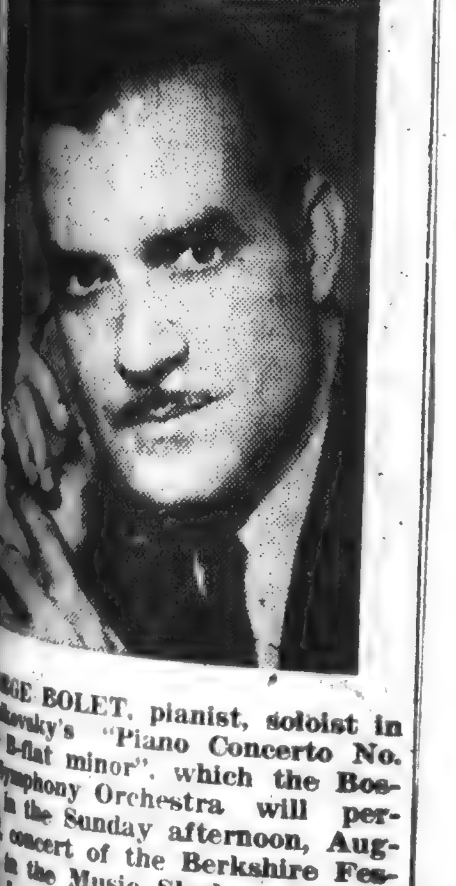

BOLET, pianist, soloist in kovsky's "Piano Concerto No. B-flat minor", which the Boston Symphony Orchestra will perform in the Sunday afternoon, August concert of the Berkshire Festival in the Music Shed at Tanglewood, Lenox, Mass. Pierre Monteux -conductor of an all Tchaik- program.

PAWTUCKET, R. I.
TIMES
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THE ARGONAUT
SAN FRANCISCO, CALIF.
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POST
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[212]

BIRMINGHAM, ALA.
NEWS
1953

NEWPORT NEWS, VA
PRESS
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world of music

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ERALD TRIBUNE
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GLENS FALLS, N. Y.
TIMES
JUL 2 - 1953

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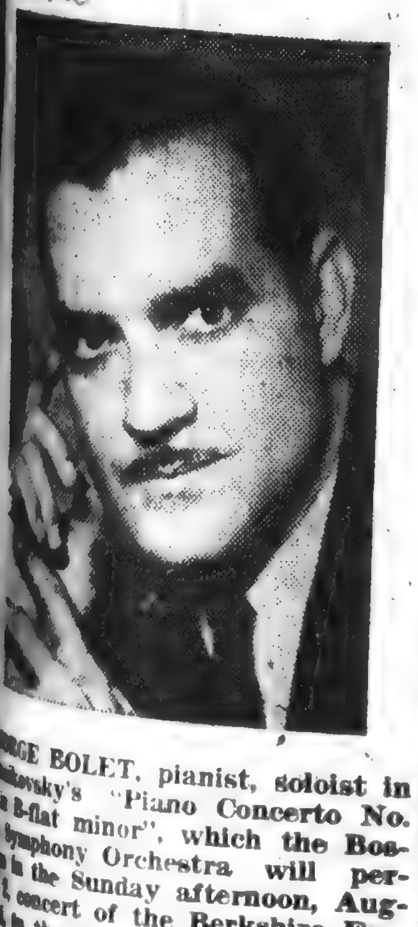

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ewarding.

NEW YORK, N. Y.
TIMES
JUL 26 1953

TANGLEWOOD CONCERTS

The Shed
Lenox, Mass.

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Divertimento (after Couperin), Op. 86 ....Strauss
Le Tombeau de Couperin ....Ravel
Classical Symphony ....Prokofiev
La Creation du Monde ....Milhaud
A Parable of Death (narrated by Vera Zorina; conducted by composer) ....Foss

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Violin Concerto ....Mendelssohn
Appalachian Spring ....Copland
Bolero ....Ravel

SATURDAY, 8:30 P. M. Conductor, Munch; Lukas Foss, pianist.
Overture to Manfred ....Schumann
Piano Concerto No. 2 ....Foss
Italian Symphony ....Mendelssohn
Symphonic Metamorphosis on Themes by Weber ....Hindemith

NEXT SUNDAY, Aug. 2, 2:30 P. M. Conductor, Pierre Monteux; Jorge Bolet, pianist.
Serenade for Strings; Symphony No. 5; Piano Concerto in B flat minor, ...Tchaikovsky

PAWTUCKET, R. I.
TIMES
JUL 2 - 1953

Radio-TV ....Day By Day

By MARK BARRON

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BOSTON, MASS.
POST
JUL 13 1953

Music in Review

BY TUCKER KEISER

Reprint from late editions yesterday's Post

Berkshire Festival

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BIRMINGHAM, ALA.
NEWS
1953

NEWPORT NEWS, VA
PRESS
7/12/53

world of music

BY IRVING KOLODIN, music editor, The Saturday Review

This is the week-end when music-making begins in the spacious areas of Tanglewood, near Lenox, Mass., in the Berkshire Hills, which the ~~Boston Symphony~~ has made famous as its Summer home.

As in the Summer or two past, much of the music will be conducted by Charles Munch, music director of the celebrated orchestra; what the musically informed are wondering is: "How many more Summers will Munch conduct in Tanglewood?"

That is related, of course, to the question of how much longer Munch conducts in Boston, for the two positions are very much interrelated.

That, indeed, is the nub of the matter: for while Boston has been happy with Munch and Munch has been happy in Boston, it is a ground pattern of Boston activity that the Winter music director take a leading part in the Summer doings at Tanglewood. And that is the point at issue, according to those who know.

Munch finds the Winter schedule a taxing one (he missed most of the season before last because of a breakdown incurred by overwork) and would prefer to rest in the Summer. That is hardly possible as matters now stand.

THIS ADMITTEDLY is a peculiar problem and one that could hardly have been anticipated when Serge Koussevitzky evolved the pattern of activity that has brought both honor and financial advantage to the founding fathers of Boston, as well as the satisfaction of establishing an educational institution of the first importance.

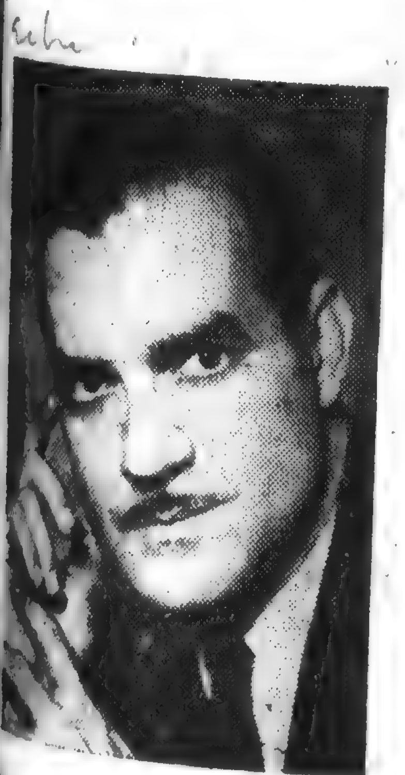
The Berkshire Music Center was a particular passion of Koussevitzky and, in many ways, his most durable monument. It doesn't appear to be the first for Munch and can't possibly be the second.

When, then, if Munch and the Boston board come to an amiable settlement of this schism of interests and part with mutual expressions of regret, thoroughly sincere for once? That is a question that is agitating the minds of conductors from coast to coast and causing more restless tossing of nights than heat, humidity and the high cost of living together.

One mind that isn't agitated is that belonging to Guido Cantelli, who earned considerable favor during a great tour in Boston last season, and might be considered "ready" by 1955.

IF IT WORKED OUT that way, it would be a singular instance of historical repetition, for it should not be forgotten that, in its last crisis (after the dismissal of Karl Muck in 1916), Boston had several years of stand-by administration under Pierre Monteux before engaging the fairly youthful Serge Koussevitzky to begin his long, distinguished career.

Koussevitzky, too, had his limitations of repertory when he came to Boston, even as Cantelli



RGE BOLET, pianist, soloist in kovsky's "Piano Concerto No. B-flat minor", which the Boston Symphony Orchestra will perform in the Sunday afternoon, August 2, concert of the Berkshire Festival in the Music Shed at Tanglewood, Lenox, Mass. Pierre Monteux, guest-conductor of an all Tchaikovsky program.

NEW YORK, N. Y.
HERALD TRIBUNE

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e Boston symstra will be second half of Festival in the t Tanglewood, on the next and Saturday 0 and Sunday 2:30 (July 31, 8, 9, 14, 15, 16). conduct

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SALAMANCA, N. Y.
REPUBLICAN PRESS
JUL 2 - 1953

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THE ARGONAUT
SAN FRANCISCO, CALIF.
JUL 10 1953

SIBELIUS' FIRST AND SEVENTH

Columbia's recorded performances of the Helsinki Sibelius Festival concluded with a program containing the First and Seventh Symphonies and the incidental music to Mæterlinck's "Pelleas et Melisande." Conductor Leopold Stokowski directed the Helsinki City Symphony Orchestra in readings strictly dyed in his own particular kind of tonal brilliance; what the composer, who was listening to the broadcast, must have thought of this version we do no know, but I suspect that the direction of his lifelong friend Robert Kajanus would have been much more acceptable to him. Despite the marked differences between the first and seventh symphonies, they are both characteristic of Sibelius' art and like all of his music strongly individual in substance and utterance. It is known that Sibelius has long been at work on an eighth symphony but why it has never been released is one of the minor mysteries of the day. The seventh is perhaps the most emphatic statement of the composer's musical attitude; certainly it is his ripest work and one deserving more hearings than it has had lately.

The coming broadcasts will be devoted to the Holland Festival and then to the ~~Berkshire Festival~~ at Tanglewood. The latter has always been noted for its attention to new music and especially to new works by American composers. If, as has been announced, the whole series will be recorded, listeners will have before them the prospect of a real feast of music, and ies will go on to include the estival in France our musical will be truly a memorable one. festival, as all the world knows, ted by Pablo Casals and brings some of the world's finest artists; immer's series should be particuewarding.

NEW YORK, N. Y.
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ELD UNION, SPRINGFIELD, MASS., WEDNESDAY, JULY 22, 1953

MUSIC PROGRAM AT TANGLEWOOD JULY 22-AUG. 2

Ruth Posselt Plays Tonight; Haydn Program Saturday Night

The music of Haydn will be played next Saturday evening, July 25, at 8.30 p. m., and works of Richard Strauss, Ravel, Prokofieff, Milhaud and Lukas Foss next Sunday afternoon, July 26, at 2.30 p. m., Saturday's concert in the Theater-Concert Hall at Tanglewood, Lenox, during the third week end of Berkshire Festival concerts, and Sunday's in the big Music Shed. These will be the orchestra's last concerts in the 1152-seat theater, and the following week the major festival concerts will commence in the 6000-seat Music Shed. Members of the Boston Symphony Orchestra will perform, with Charles Munch conducting. Hugh Ross will lead the Haydn Theresa Mass, and Mr. Foss will conduct his cantata, "A Parable of Death."

Concert to Be Broadcast

The July 26 concert will be the first of four Sunday afternoon Festival performances to be broadcast nationally by CBS Radio from Tanglewood, as the only American event in the network's "World Music Festivals" program, which includes highlights from seven European summer festivals. The first portion of the program Tanglewood audiences will hear, from 2.30 to 4 p. m. EDT, will be heard on the air, with James Fassett, CBS radio director of music, as commentator.

A feature of the week end will be the New England premiere of Lukas Foss' "A Parable of Death," which was commissioned for Vera Zorina by the Louisville Orchestra last season, which the composer will conduct with Miss Zorina as narrator, John McCollum as tenor soloist and the Festival chorus of Berkshire Music Center students participating. The text is translated by Anthony Hecht from "Stories of God" by the Austrian writer Rainer Maria Rilke. Miss Zorina, well known ballet star, will make her first appearance at Tanglewood. She has narrated Honegger's "Jeanne d'Arc au bucher" with the Boston and other orchestras.

Following are the details of the Tanglewood program for Wednesday, July 22, through Sunday, Aug. 2:

Wednesday, July 22, *8.30 p. m., Theater-Concert Hall—Sonata recital, Gift of Mrs. Elizabeth Sprague Coolidge; Ruth Posselt, violin; Gary Graffman, piano:

Sonata in E. ....Paul Hindemith
Sonata in A major, Opus 13 ....Gabriel Faure
Sonata in E major ....J. S. Bach
Sonata in F minor, Opus 80 ....Serge Prokofieff

Thursday, July 23, *8.30 p. m., Theater-Concert Hall—Small Choir Concert by students of Department II.

Friday, July 24, *8.30 p. m., Music Shed—Orchestra concert by students of Department I.

Saturday, July 25, 8.30 p. m., Theater-Concert Hall—Berkshire Festival Concert, Charles Munch, conductor:

Haydn ....Theresa Mass, with chorus and soloists (Conducted by Hugh Ross) (Lois McCauley, soprano; Beatrice Krebs, alto; John McCollum, tenor; Lee Cass, bass)
Haydn ....Symphony in C minor, No. 95
Haydn ....Symphony in G ("Military"), No. 100

Sunday, July 26, 2.30 p. m., Theater-Concert Hall—Berkshire Festival Concert, Charles Munch, conductor:

Strauss ....Divertimento (after Couperin), Op. 86
Ravel ...."Le Tombeau de Couperin", Suite
Prokofieff ......"Classical" Symphony, Op. 25
Milhaud .."La Creation du Monde"
Foss ...."A Parable of Death," for Narrator, Chorus, Tenor, Solo and Orchestra
Narrator: Vera Zorina (Conducted by the Composer)

Monday, July 27 *8.30 p. m., Theater-Concert Hall — Opera scenes by students of Department IV.

Wednesday, July 29, *8.30 p. m., Theater-Concert Hall — Hungarian Quartet, Gift of Mrs. Elizabeth Sprague Coolidge; Zoltan Szekely, violin; Alexander Moskowsky, violin; Joseph Reilich, viola; Vilmos Palotai, cello:

Quartet in G major, Opus 77, No. 1 ....Joseph Haydn
Quartet No. 1 ....Walter Piston
Quartet in B-flat major, Opus 130 ....Ludwig van Beethoven

Thursday, July 30, *8.30 p. m., Music Shed—Orchestra concert by students of Department I.

Friday, July 31, 8.30 p. m., Music Shed—Berkshire Festival Concert A-1, Charles Munch, conductor:

Beethoven ......Overture to "Leonore," No. 3
Mendelssohn ..Violin Concerto in E minor
(Soloist: Zino Francescatti)
Copland ...."Appalachian Spring"
Ravel ...."Bolero"

Saturday, Aug. 1, 10 a. m., Music Shed—Boston Symphony Orchestra, Charles Munch, conductor; public rehearsal (benefit, pension fund): *3 p. m., Music Shed—Organ Recital, E. Power Biggs; *4 p. m., Barn—Concert of renaissance and baroque music by students of the Tanglewood Study Group; 8.30 p. m., Music Shed Berkshire Festival Concert A-2, Charles Munch, conductor:

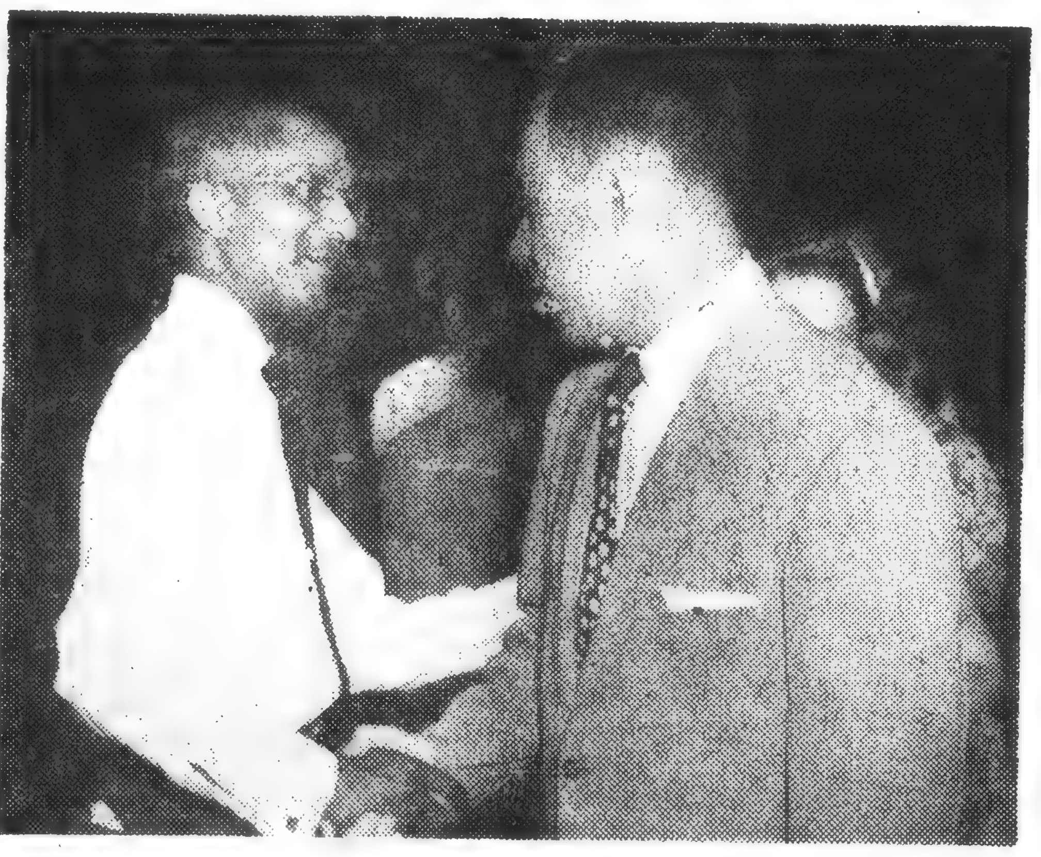
Schumann ....Overture to "Manfred"
Foss ....Piano Concerto No. 2
(The Composer as Soloist)
Mendelssohn ....Symphony No. 4, "Italian"
Hindemith ..Symphonic Metamorphosis of Themes by Weber

Sunday, Aug. 2, *10 a. m., Chamber Music Hall—Chamber music concert by students of Department I; 2.30 p. m., Berkshire Festival Concert A-3, Pierre Monteux, guest conductor:

Tchaikovsky ....Serenade for Strings
Tchaikovsky ....Symphony No. 5, in E minor
(Broadcast coast-co-coast by CBS Radio, (James Fassett, commentator)
Tchaikovsky ..Piano Concerto No. 1, in B-flat minor
(Soloist: Jorge Bolet)

*Concerts open to members of the Friends of the Berkshire Music Center whose contributions help to support the school.

Visiting Preacher at Wesley



Egbert C. MacLeod, pastor of the Union Methodist Church in Boston, greets worshippers in Wesley Methodist Church, after preaching there Sunday. He is associated with the Cooper Community Center of Negroes in Roxbury.

VIOLINIST

RUTH POSSELT

Ruth Posselt, violinist and Gary Graffman, pianist, will present a sonata recital in the theater-concert hall at Tanglewood, Lenox, Wednesday night at 8.30. Admission is free to members of the Society of Friends of the Berkshire Music Center and to invited guests of Mrs. Elizabeth Sprague Coolidge.

Pittsfield, Massachusetts, Friday, July 24, 1953.

REHEARSAL: The quartet rehearses with Hugh Ross, conductor of festival chorus for performance of Haydyn's "Theresa Mass" tomorrow night with chamber orchestra of Boston Symphony members in the Tanglewood theatre. From left to right: John McCollum, tenor; Beatrice Krebs, contralto; Mr. Ross; Lois McCauley, soprano; Lee Cass, bass.

Conference Answers Critic

Eagle 7/23

John F. Downing, executive director of the Berkshire Hills Conference today sharply replied by letter to a charge made by the editor of Good Housekeeping magazine which criticizes county hotelkeepers. The article, written by George Marek, appears in the August issue of the magazine.

"As the director of an agency that yearly does an outstanding job in handling visitors' accommodations at NO COST," Mr. Downing's letter states, "I challenge you to substantiate the content of your article."

'Ballooning'

"Further," it contains, "I charge you with the ballooning of isolated cases as if they were the rule rather than the rare exception that they are."

Answering Marek's charge that the county's hotels, restaurants, boarding homes and tourist camps should be placed under a co-ordinating authority "who would make sure you would be neither bilked nor pushed around," Mr. Downing replied that he did not "agree that such protection is needed," but pointed out that the Berkshire Hills Conference does represent most of the innkeepers, and "would welcome reports of any individual or establishment that indulged in such conduct as you portray."

'Hardly Justification"

Complaints from the thousands of persons who do business with the Conference annually number less than one per cent, Mr. Downing said, "hardly justification for such an indictment as you propose in your article."

Downing's letter requested a reply "either to substantiate your charges, or to let me know how you intend to correct this misrepresentation of the Tanglewood area, its citizenry and its institutions."

Tanglewood

Tonight

8.00 Symphony concert by Berkshire Music Center Orchestra, Richard Burgin and students conducting. Music Shed. Open to Friends of Berkshire Music Center.

Eagle 7/23

Tanglewood

Tonight

8.30—Concert by small choir of Berkshire Music Center, conducted by Carlos Chavez, composer; James Aliferis and Mrs. Lorna Cook DeVaron, of choral faculty, and students.

Open to Friends of Berkshire Music Center.

To Honor Chavez

Carlos Chavez, Mexican composer-conductor and guest teacher of composition at the Berkshire Music Center, will be honored tonight by the Small Choir, after the concert in which he will conduct the 40 choral students in his "Arbolucu."

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NEW BEDFORD, MASS.
STANDARD-TIMES
JUL 19 1953

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THE HARTFORD TIMES. WEDNESDAY, JULY 22, 1953

It Takes More Than Music to Make a Symphony

Special Artistry George Judd's

By CARL E. LINDSTROM

Charles Munch and George Judd

Genius: In front of and behind the arras

THE man up front in the Boston Symphony Orchestra is Charles Munch. Before him it was Serge Koussevitzky and Monteux, Muck, Paur, Gericke, back to George Henschel who was the first conductor in 1881. These are the men who have created the musical values.

But there is more than musical values in so complex an organization as a symphony orchestra. In fact the artistic values have their [illegible] in a symbol of business acumen, diplomacy and a virtuosity in dealing with human nature, all three of which seem to be congenitally lacking in people who fancy themselves musicians and those who are actually the anointed.

The genius behind the arras of the Boston Symphony is a man who in the past 35 years probably has missed very few Hartford concerts given by the orchestra, but would be recognized by relatively few people in Bushnell Memorial — fewer perhaps than those who would recognize most of the first desk players.

He is George Judd. He has been recognized, though, and signally when he recently was made a Chevalier of the Legion of Honor. The presentation was made last week by M. Francois Charles-Roux, French Counsel General in Boston. He was recognized in June, too, by Bates University with the degree, Doctor of Humanities.

*

GEORGE JUDD looks a good deal like Charles Munch. The difference is just about the difference in men between a Bostonian and a Parisian. Actually Mr. Judd is a good French Bostonian as he could not escape being after working with an orchestra whose roster counts so many Frenchmen and after a quarter of a century's association with Koussevitzky who in many ways was more French than the French and proved it by his musical predisposition. Munch is enough of a Bostonian to have won immediate acceptance as Koussevitzky's successor, a feat that nobody thought any conductor could do.

Finding out what the manager of such an orchestra as the Boston Symphony does is necessarily something of an engima because his most important functions are those which must seem not to have required doing at all.

Does a conductor expect the impossible? If he is to get it, those people who alone can produce the money and other impossibilities must not know what the artist is unreasonable to the point of childishness. Unreasonableness must seem to be enterprise; and childishness to be vision. Only a diplomatist of rare gifts can sell the one for the other and when sold it is the man up front who is the artistic law and the prophet of an ideal.

Though he would be the first to deny it, Tanglewood and all that it implies is as much a monument to the sagacity and quiet skill of George Judd as it is to to the dream of Serge Koussevitzky. Dreams are not realized; they must be built out of physical stuff.

* *

NO PRESIDENTIAL press conference was ever managed with such shrewdness on the one hand and such quizzical persistence on the other as a meeting between Mr. Judd and the Boston press just when the negotiations between Petrillo and the orchestra were coming to a head.

The blunt facts were that no players in the orchestra wanted a union contract since all were paid well over any possible scale. The nonunion status of BSO was a festering wound to Petrillo's amour propré. The musician's Caesar simply put the squeeze on by forbidding any more recordings by the orchestra. Since this was an important source of revenue, the result was inevitable.

I sat in on that press conference and there developed a healthy respect for Mr. Judd's gifts. Choosing his words warily but precisely and honestly he came out of that gauntlet of questioning a three-fold victor: He had the reporter's respect and friendship for having given them a complete, straight forward story; he had appeased the Boston brahmins, who remembered the bloody battle that Col. Higginson fought with the union, to such an extent that he could end the interview by saying genially: "I found that Mr. Petrillo was really not a bad fellow at all."

* * *

THERE WAS the time, too, when a movement was begun to make the Boston Symphony a truly New England Orchestra. That, of course, is actually what it always has been. The Boston Symphony has played more concerts in Hartford than all the various Hartford Symphony Orchestras combined. That includes the old Philharmonic, the WPA symphonic era, the Hartford Symphony Orchestra (ancien regime) and the Hartford Symphony Orchestra (Second Empire).

It is not allowable to report the proceedings of a meeting here some 15 years ago since it was a quasi-social occasion. Suffice it that there was apparent a disposition to look with such green-eyed suspicion upon the grand, but perfectly feasible design of the Friends of the Boston Symphony that the diplomatic challenge would have made the Moscow embassy look like a sinecure.

Anybody who was present at either occasion might, in retrospect, feel that the situations are here being magnified but that is precisely the point. George Judd has a way of solving the thorniest problems in such a way that they seem never to have existed. Nobody remembers the meeting above referred to but the Boston Orchestra continues to play here, not a New England orchestra merely but a world orchestra.

Tanglewood-by-the-Sea

A Boston family plans to go to Tanglewood by boat. The approach represents one of the diplomatic coups for which Boston Symphony Manager George E. Judd is noted.

A lady dropped in on him at Symphony Hall troubled because she had wanted to go to the Berkshire festival for years but her husband was so wrapped up in sailing their boat off Cape Cod that she had been unable to interest him in the land-locked charms of the Festival.

Mr. Judd after a moment's thought asked her why the family didn't embark in the boat, sail down Long Island Sound, around Manhattan and up the Hudson. By anchoring practically anywhere from Hudson, N. Y., north to Albany, they would be within 85 miles of Tanglewood: Just have the car sent over, live on the boat and commute to the Festival.

She bought a box for the series.

To become a world orchestra takes a deal of doing, too, and that is where George Judd must be given first place whether he likes it or not. Ever since 1935 the steady progress of the orchestra in national and international esteem has been part of his grand design. The tour of Europe, the gradual extension of the U. S. tours culminating in the trip to the coast last season, the expansion of the radio and recordings activity and, most recently, the educational broadcasts over WGBH fm are all attributable to the enterprise of Mr. Judd.

* * *

FLOWERS AND BIRDS are an absorbing interest. At his home, in Norwell, on the South Shore, near Hingham and Scituate, which he restored from an old house built by a sea captain, he has a large flower and vegetable garden, which he works in every chance he gets. He is especially proud of his roses, of which he has many choice varieties. Sometimes in the midst of the Tanglewood season he will sneak down to Norwell, just for a few hours, to see how the garden is getting on.

When he motors about the country he always carries his binoculars, in case he should see or hear an interesting bird. He likes to arrange flowers, and when he has entered an arrangement in a garden club exhibition, to please his friends who are members, he has often won prizes.

He is fond of good food and is an excellent cook, though he eats sparingly. He reads a great deal, especially biography and poetry.

George Judd likes to see other people happy. Although he hates noisy crowds, he has been known to spend a whole day on the beach at Scituate, jammed with people, so that two little boys, who were his guests, could have a day at the sea.

Characteristic was his response once to a leading question: Was there in the country any orchestra manager who held so long a tenure as his? (One knew very well that there wasn't.)

He answered quietly:

"There is no other manager in the country to whom the orchestra means so much as the Boston Symphony does to me."

BOSTON, MASS.
POST
JUL 19 1953

VIOLINIST — Isaac Stern is soloist in the all-Mozart programs at the Berkshire Festival, July 18-19.

News Around the Clock

And the Band Plays On

EVERYBODY SEES the man out front when the band begins to play. But the man behind the scenes is the one who makes the music possible. For an interesting study of the man behind the internationally famous Boston Symphony Orchestra, George Judd, left, see Page 9.

* * *

BOSTON, MASS.
EVENING GLOBE
JUL 17 1953

Honoris Causa

Low visibility is one way of getting good work done. It is practiced by some of our most effective citizens, and their preference for it is respected by their friends and colleagues.

The French Government, however, has seen fit to penetrate this blaze of obscurity in which Mr. George Judd has, for the more part, lived and worked as Manager of the Boston Symphony Orchestra, by awarding him the cross of Chevalier of the Legion of Honor at the hands of M. Francois Charles-Roux, the French Consul in Boston.

This choice could scarcely have been happier. When Mr. Judd took over the management, the radius of our orchestra was comparatively local to the northeastern part of the United States, although its repute had long been national and international. The orchestra has now appeared in person at some of the outer confines of that fame, a triumphal European tour last year, and this Spring an equally victorious transcontinental journey. Even locally its circuit has widened from Symphony Hall to Tanglewood, the festival and the music school, to FM and national broadcasting, to the recording of major works, and huge out-of-door popular concerts free on the Esplanade.

In an age when serious music in America has the momentum of a tidal wave, Mr. Judd is the judicious long-range planner, the daring innovator, the courageous sponsor of problematical enterprises. If asked to name a citizen who has gone far to vindicate the repute of this city as a great cultural center in the present century, and has helped to carry its name far in favorable light, his habitual low public visibility would not obscure the name of Mr. Judd.

July 23

Tanglewood Music Beats The Heat

MIDSUMMER REVERIE—This is not a picture at Coney Island. It is Tanglewood, the summer music mecca in Lenox, Mass. When dusk falls each couple is alone, so to speak, with great music played by a great orchestra, just for them. More than 6,000 have been counted on the greensward.

From West Hartford to the Berkshire Music Festival at Tanglewood is less than a two hours' drive—and that's traveling along andante moderato rather than allegro vivace.

A couple of short cuts accelerates the tempo. Winsted's mile long main street can be bypassed by turning right at the first school beyond the bridge, turning left a couple of blocks along at the second school, passing by a third school and coming back out on Route 44 at a fourth school.

THE CALL BOARD

by

Richard N. Boulton

Another place to save a mile or two is at the northern edge of Great Barrington where Route 7 and a sizeable Tanglewood sign point Right-across the Housatonic river; here, by going straight to the town of Housatonic by way of Glendale some road-under-construction milage is eliminated. But be careful if you take this one as there's a right turn a few miles along.

Traffic northward last weekend was amazingly slim despite the heat-impelled exodus from the cities. Although there were almost 6,000 at the Saturday night concert, and that many again Sunday afternoon, most of the license plates were New York and Massachusetts. There were actually more Jersey cars in the parking lot around us than Nutmeg labels. But the driving was good, the music was superlative. Two days of Mozart, and the last number seemed as new and fresh as the first.

* * *

Mozart has been a favorite of mine ever since I met the girl I later married in the Mozart Bierstube in Yorktown; but never have I heard Mozart as played by the Boston strings. Last Saturday was almighty hot, and maybe Dr. Munch did flag a bit; but the artlessness of the master just seemed all the more ingenuous.

And anyway, the first program was, with the exception of the Prague symphony, a selection of the burgeoning Mozart rather than the later master of ingratiating tonal architecture. Sunday was the day for that.

Sunday's program began with a very sprightly reading of the overture to "The Marriage of Figaro". With a fresh night's sleep and some percussion to hold up the tempo, Dr. Munch breezed along with enthusiasm and elan. Then Isaac Stern and Joseph de Pasquale joined in "Konzertante Sinfonia" that was as ecstatic as lovemaking or eating licorice. The antiphonal duet in the andante was almost too beautiful to listen to.

"Eine kleine Nachtmusik" began the second half at the same crisp pace; and the afternoon concluded with a Jupiter who hurled weary thunderbolts for two movements and then came to life in a precipitous finale that had bravos resounding through the glen. Tanglewood is about 60 miles from here, and is well worth walking both ways.

* * *

The concerts are scheduled for the 1152 seat hall with its deep pitch. They were originally designed to offer chamber works in an intimate setting, but so popular have they become that as many as 6,000 people bring blankets and camp chairs to lie under the stars amidst the formal gardens and towering pines and hear the fairy-like waftings of melody in the summers' night. Despite the fact there is no attempt to amplify the sound, the music can be heard at considerable distance, and people are much quieter than at say Lewissohn stadium or Robin Hood Dell. The picture above is not Coney Island, but Tanglewood, and when dusk falls each couple is alone—with great music played by a great orchestra, just for them.

The concluding week-end of this series begins with Papa Haydn. Saturday (July 25th) the Theresa Mass with the Berkshire Festival chorus, then Symphony No. 95 (C Minor), and 100 (The "Military" in G Major). Sunday begins with Strauss Divertimento after Couperin, continues with Ravel's "Le Tombeau de Couperin" suite, and then goes into Milhaud's exciting "La Creation de Monde." Following the intermission, Vera Zorina narrates Lukas Foss' "A Parable of Death" based on a legend written by the Austrian poet Rainer Maria Rilke, and if I haven't turned in too much copy, maybe there's room for a picture of ex-ballerina Zorina and the young composer-pianist.

* * *

Music for Israel Concert Is Tuesday; Program Announced

The program for the Music for Israel benefit concert at 8.30 Tuesday evening at the Jewish Community Center will be Mozart's sonata for violin and piano in D major; Beethoven's trio for violin, viola and cello in G major, and Brahms' piano quartet in A major.

Mrs. Serge Koussevitzky, honorary national chairman of Music for Israel, founded by her late husband, will address the audience.

Those attending the concert are invited to deposit on a table at the door any musical instruments or music which they can spare to be sent to students in Israel. Others having such contributions are asked to leave them at the center.

Proceeds of the event, in which Jean Bedetti, cellist; Leonard Bernstein, pianist; and William Kroll, violinist, and Joseph dePasquale, violist, will be the artists, will be sent as a Pittsfield contribution to the national office of Music for Israel. Donations have been received from summer visitors who attended last year's concert from New York, New Jersey, Pennsylvania and Ohio. The committee hopes to make a Music for Israel concert an annual event.

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TANGLEWOOD

BERKSHIRE FESTIVAL

By the

7/23

BOSTON SYMPHONY

Orchestra

CHARLES MUNCH, Music Director

Next Sat., July 25 (Theatre) at 8:30 HAYDN Program
Sun., July 26 (Shed) at 2:30—20th Century Program

Reserved Seats $4 and $5

SHED—Fri. and Sat. Eves. at 8:30, Sun. Afts. at 2:30

OPENING Concert by full Orchestra July 31
Soloist—Zino Francescatti, Violin

SHED CONCERTS: July 31, Aug. 1, 2; 7, 8, 9; 14, 15, 16
General Admission To All Festival Concerts—$2
Address Box Office, Tanglewood, Lenox, Mass. (Phone Lenox 600)
Or England Brothers, Pittsfield

This Clipping From
HARTFORD, CONN.
TIMES

Tanglewood Concert On WDRC July 26

[illegible]

MERIDEN, CONN.
RECORD
JUL 3 - 1953

Berkshire Music Center Will Open Sunday

The Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in connection with the Berkshire Festival, will open its eleventh season, a six-week course of music studies for advanced students and professionals, at Tanglewood, Lenox, Mass. Sunday afternoon.

Charles Munch music director of the Boston Symphony Orchestra, and director of the Berkshire Music Center, will arrive from Paris to address students and guests at opening exercises, commencing at 3:30 p. m. in the Theatre - Concert Hall.

Dr. Lewis Perry, chairman of the Friends of the Berkshire Music Center, whose contributions help to support the school, and an orchestra trustee, will preside. There will be a brief address by Henry B. Cabot, orchestra board president, Composer Aaron Copland, who is assistant director of the school, will introduce the faculty.

As at every opening of the school since its founding by the late Dr. Serge Koussevitzky in 1940, Hugh Ross, director of its choral department, will lead the students in "Alleluia" composed for the school's opening in 1940 by Randall Thompson.

Tea will be served in the Tanglewood garden following the exercises.

This Clipping From
NEWBURGH, N. Y.
NEWS
JUL 9 - 1953

Berkshire Festival to Open July 11

The opening Berkshire Music Festival concerts at Tanglewood, Lenox, Mass., is this weekend, July 11-12 with Charles Munch conducting all-Bach programs. The concerts will be held in Theater-Concert Hall. The Bach Contata 28 with soloists Sara Mae Endich, Betty Allen, John McCollum and Mac Morgan will be performed.

On July 15, at 8:30 p.m., the Elizabeth Sprague Coolidge Baroque Trio will perform. Members of the trio are Ferando Valenti, harpsichord; Julius Baker, flute and Daniel Saidenberg, cello.

On July 18 at 8:30 p.m. and July 19 at 2:30 p.m. the concerts by the Boston Symphony Orchestra will be devoted to the works of Mozart, with Isaac Stern, violinist.

The final weekend of Theater-Concert Hall performances is July 25 with an all-Haydn program; and July 26, featuring works of Richard Strauss, Ravel, Prokofieff,

Inquirer July 23

Part Of Sunday's Tanglewood Concert To Go On The Air

Because next Sunday's (July 26) Berkshire Festival concert at Tanglewood, Lenox, Mass. will be broadcast nationally by CBS Radio, it will be given in the Music Shed instead of in the Theatre-Concert Hall.

The Sunday afternoon concert by members of the Boston Symphony Orchestra, Charles Munch conducting, will be the first of four Sunday afternoon Festival performances to be heard on the air as the only American event in the network's "World Music Festivals" program, which includes highlights from seven European summer festivals. The first portion of the program Tanglewood audiences will hear, from 2:30 to 4:00 P.M. will be heard on the air, with James Fassett, CBS Radio Director of Music, as commentator.

Broadcast exigencies which make the change of location necessary ill necessitate a prompt start of the program at 2:30 P.M.; also will preclude any interruption of the opening orchestral selection on each of the Sunday programs to seat latecomers. Seatholders are cautioned they cannot be seated until after the conclusion of the entire opening number, July 26, which runs 20 minutes; August 2: Tchaikovsky's "Serenade for Strings" runs 25 minutes; August 9: Schubert's "Symphony No. 5, in G-flat" runs 24 minutes; August 16: Schubert's Symphony in B minor (Unfinished)" runs 21 minutes.

Patrons holding seats for the Theatre-Cancert Hall on Sunday will be admitted to the reserved seat locations in the Music Shed marked in red on their ickets. General admission seat-holders will be seated in unreserved sections of the Shed.

The part of Sunday's program that will be broadcast over CBS includes Richard Srauss' Divertimento, Op. 86, Ravel's Le Tombeau de Couperin Suite, Prokofieff's Classical Symphony and Milhaud's La Creation du Monde.

The second part of the program will be the New England premiere of Foss' A Parable of Death, a cantata for narrator, tenor, orchestra and chorus, conducted by the composer. Vera Zorina will be the narrator, John McCollum will be tenor soloist, and the chorus will be the Berkshire Festival Chorus.

Boston Symphony Orchestra At Tanglewood

Charles Munch will open the major series of the 1953 Berkshire Festival concerts with the full 104-piece Boston Symphony Orchestra in the great Music Shed at Tanglewood, Lenox, Mass. on Friday, July 31. Nine concerts will be given Friday and Saturday evenings at 8:30 and Sunday afternoons at 2:30 through August 16th.

NORTH ADAMS, MASS.
TRANSCRIPT

JUL 10 1953

IN BOSTON SYMPHONY—Miss Doriot Anthony, first flautist of Boston Symphony orchestra, who will be soloist Sunday afternoon at second concert of 1953 Berkshire Music festival which opens tomorrow evening at Tanglewood, ~~Lenox.~~ Miss Anthony is first woman ever to occupy a first desk in famed Boston orchestra.

This Clipping From
HARTFORD, CONN.
COURANT

JUL 19 1953

Tanglewood Concert Programs

A month ago, The Courant published the programs for the six week ends of concert to be given by the Boston Symphony Orchestra and Charles Munch at Tanglewood.

In response to many requests from persons who neglected to save the listing at that time, we reprint here the programs for the remaining concerts:

Concerts in the Theater

This afternoon at 2:30 o'clock, an all-Mozart program—Overture to "Figaro"; Sinfonia Concertante, soloists, Isaac Stern, violin and Joseph de Pasquale, viola; "Eine Kleine Nachtmusik"; "Jupiter" Symphony.

Saturday, July 25, at 8:30 o'clock, all-Haydn program—"Theresa" Mass, conducted by Hugh Ross; Symphony in C Minor, No. 95; "Military" Symphony, No. 100.

Sunday, July 26, at 2:30—Strauss, Divertimento after Couperin; Ravel, "Le Tombeau de Couperin"; Prokofiev, "Classical" Symphony; Milhaud, La Creation du Monde"; Foss, "A Parable Of Death", conducted by the composer, with Vera Zorina as narrator.

Concerts in 'The Shed'

Friday, July 31, at 8:30—Beethoven, Overture No. 3, to "Leonore"; Mendelssohn, Violin Concerto in E Minor, Zino Francescatti, soloist; Copland, "Appalachian Spring"; Ravel, Bolera.

Saturday, August 1, at 8:30—Schumann, Overture to "Manfred"; Foss, Piano Concerto No. 2, Lukas Foss, soloist; Mendelssohn, "Italian" Symphony; Hindemith, "Metamorphosis on Themes By Weber."

Sunday, August 2, at 2:30, All-Tschiakowsky program conducted by Pierre Monteux of the San Francisco Symphony—Serenade For Strings; Symphony No. 5; Piano Concerto No. 1, Jorge Bolet, soloist.

Friday, August 7, at 8:30—Berlioz's "Romeo And Juliet", dramatic symphony with Jennie Tourel, Nichola Moscona, soloists, and chorus.

Saturday, August 8, at 8:30, Koussevitzky Memorial Concert, conducted by Leonard Bernstein Moussorgsky, prelude to "Khovanstchina"; Haydn, Symphony No. 102; Mahler, "Resurrection" Symphony.

Sunday, August 9, at 2:30—Schubert, Symphony No. 5; Barber, Adagio For Strings; Strauss, "Don Quixote"; Milhaud, Concerto No. 1, for 'cello, Gregor Piatigorsky, soloist; Wagner, Overture to "Tannhauser".

Friday, August 14, at 8:30—Brahms, Requiem, Lois Marshall, soprano, William Warfield, baratone.

Saturday, August 15, at 8:30—Leonard Bernstein conducting Sibelius' Fourth Symphony, Chavez's "Sinfonica Indica", and Brahms' Second Symphony.

Sunday, August 16, at 2:30—Schubert, "Unfinished" Symphony; Chabrier, "Bourree Fantasque"; Wagner, Prelude and "Love Death" (Tristan and Isolde), "A Siegfried Idyll", and excerpts from Act III, "Die Meistersinger"; Ravel, Piano Concerto for Left Hand, Seymour Lipkin, soloist, and "La Valse".

Programs are all subject to change.

Sunday's Concert in the Shed; BSO Will Broadcast Program

Charles Munch will conduct members of the Boston Symphony Orchestra in the Tanglewood Music Shed Sunday afternoon in the final concert of the early Berkshire Festival. Scheduled originally for the theatre-concert hall, like all of the programs by the chamber orchestra, the location of the performance will be changed to accommodate the broadcast by CBS on its "World Music Festivals" program.

Because of the broadcast also the audience who are not in their places at 2.30, when the concert will start promptly, will not be seated until the conclusion of the opening number, Richard Strauss' Divertimento (after Couperin), which runs 20 minutes.

Patrons holding seats for the theatre-concert hall will be admitted to the reserved seat locations in the Music Shed marked in red on their tickets. General admission ticket-holders will be seated in unreserved sections of the Shed. The arrangements will be the same as those of last Sunday, when the location was changed due to threatening weather, the heat and the size of the audience.

The broadcast will be heard on the air from 2.30 to 4, with commentary by James Fassett, CBS radio director of music. The concert, with the three on following Sundays, will be the only American events in the network's Festivals program.

MUSIC FOR ISRAEL: This group is making plans for the Music for Israel concert July 28 at the Jewish Community Center. Meeting at the Lenox home of Mrs. Serge Koussevitzky are left to right, Mrs. Irving Rubin, Howard Udel, Mrs. Pasquale Cioffi, Mrs. Stanley Shapiro, Mrs. Koussevitzky, Mrs. Henry de Sola Mendes, Jay C. Rosenfeld and Miss Helen Coates. Soloist will be Leonard Bernstein.

[216]

Eagle 7/25

Guest Conductors Featured In Week-End Festival Program

Charles Munch, Berkshire Festival conductor, will yield his baton, after the intermission of the last pair of early festival concerts tonight and tomorrow afternoon, to two members of the Berkshire Music Center faculty.

Zorina To Narrate

This evening, Hugh Ross will conduct members of the Boston Symphony Orchestra, with the Festival chorus and a vocal quartet in Haydn's "Theresa Mass." Tomorrow Lukas Foss will lead the orchestra and the chorus in his own composition, "A Parable of Death," in which Vera Zorina will be narrator and John McCollum will sing the tenor role.

This evening's all-Haydn program will open with the Symphony in C-minor, composed in 1791 and probably first performed in London in the same year. Written shortly before Mozart's death, it is said in parts to resemble his operas. It has no introduction, but opens with a concise, dramatic theme, according to the orchestra's program annotator, John Burk.

The second number will be the Symphony in G-major, called the "Military" symphony. Mr. Burk writes, "This is the most cheerful of symphonies, having after the opening adagio not a grave note in its whole course."

The Theresa Mass was the fourth of six masses written in 1799 for the chapel services in the church at Eisenstadt. It was composed in Vienna for the name-day of Princess Marie Hermenegild Esterhazy and was named for Maria Theresa, wife of Emperor Francis II of Austria, who was a singer and admirer of Haydn.

The quartet in the Mass will be composed of Lois McCauley, soprano; Beatrice Krebs, contralto; John McCallum, tenor, and Lee Cass, bass, students in the Tanglewood opera department.

Modern Music Tomorrow

In the only program of modern music of the early festival series, the work of two former members of the school's composition faculty will be presented tomorrow afternoon. Darius Milhaud, whose "La Creation du Monde" will be played, was guest teacher the season of 1949. Mr. Foss, a student in the early years of the school, and later pianist with the Boston Symphony Orchestra, now on its conducting faculty, for several seasons taught composition.

Tomorrow's program also includes Richard Strauss's "Divertimento (after Couperin)"; Ravel's "Le Tombeau de Couperin" Suite, and Prokofieff's "Classical Symphony."

"A Parable of Death" was written in Rome while the composer was a student at the American Academy. Commissioned by the Louisville (Ky.) Orchestra, it was first performed by that group last March. A month later it was introduced to New York by Robert Shaw, and again was performed at the Ojai (Cal.) Festival in May.

Miss Zorina, a native of Berlin, who made her stage debut in Norway in a ballet at the age of six, was a ballerina in the Broadway productions of "I Married an Angel," "Louisiana Purchase" and "On Your Toes." Since entering the career of a narrator with symphony orchestras, she has created the role of Joan of Arc in the first American performance of Honegger's "Jeanne d'Arc au Bucher," which she repeated with Mr. Munch and the Boston Orchestra. In private life she is the wife of Goddard Lieberson, president of Columbia Records.

Jazz Poem Tomorrow

Mr. Munch owns the original manuscript of "La Creation du Monde," which was composed in 1923 following Mr. Milhaud's first visit to the United States and his introduction to Harlem jazz. Especially interested in the dance, he planned the work as a ballet, with scenario by Blaise Cendrar, and wrote it for a small group of instruments. Tomorrow's performance will be the first by the Boston Symphony Orchestra.

When Leonard Bernstein conducted the work with the New York City Symphony in 1945, Miles Kastendiek in the Christian Science Monitor wrote. "Some may call this long-haired version of our popular music a 'jazz poem.'"

A few seats remain in the theatre for tonight's performance. General admission will be available for listening from the lawn. As tomorrow's performance will be broadcast over the CBS network, it will be held in the Music Shed, where holders of general admission tickets may sit in the unreserved section. Due to broadcasting, late-comers will not be seated until the end of the first number.

Tanglewood

Tonight

8.30—Berkshire Festival all-Haydn concert, Charles Munch and Hugh Ross conducting. Theatre-concert hall.

Tomorrow

AM

*10.00—Chamber music concert by students of Berkshire Music Center. Chamber Music Hall.

String Quartet in G minor..Haydn
Nancy Heaton and Janine Ganoung, violins; Elizabeth Phillips, viola; Olga Zilbcorg, cello.

Soli for Oboe, Clarinet, Trumpet and Bassoon ...... Carlos Chavez
Rodney Pierce, oboe; Saul Eichner, clarinet; Calvin Torrey, trumpet; Robert Koper, bassoon.
Conducted by composer.

String Quartet No. 2 ..... Bartok
Serge Blanc and Stanley Dombrowski, violins; Nancy Pease, viola; Camilla Heller, cello.

PM

2.30—Berkshire Festival concert, Charles Munch, conducting. Music Shed.

PM

* 8.30—Composers' forum, Aaron Copland, moderator, Chamber Music Hall.

Lyric Sonata for violin and piano,
John Kennedy, Huntington, L.I.
William dePasquale, violin.
Composer as pianist.

Piano Sonata,
David Tecklin, White Plains, N.Y.
Composer as pianist.

Two Song Cycles,
Charles Wilson, Toronto
Leo Goebel, soprano.
William Livant, piano.

String Quartet,
Joseph Weiss, Los Angeles, Cal.
Stanley Dombrowski and Carl Williams, violin; Endel Kalam, viola; Arthur Lessing, cello.

Monday

* 8.30—An evening of opera scenes, from Mozart's Don Giovanni and La Finta Giardiniera; Verdi's Aida, Don Carlo, La Traviata and Othello; Puccini's Madame Butterfly and, La Boheme; Stravinsky's The Rake's Progress (two). Theatre.

*Open to members of the Society of Friends of the Berkshire Music Center.

Ever-Mounting Debt

To the Editor of THE EAGLE:—

"He builded better than he knew." The thousands who go to Tanglewood prove that these words of Emerson are true of Serge Koussevitzky. The creator of the Berkshire Music Center and the Koussevitzky Foundation who brought the Boston Symphony Orchestra to unchallenged height, made real here a vision of what good music could do for the people.

Tanglewood presents a rare combination of nature and art. Today it not only attracts visitors and students from all our states but from the countries overseas. This region owes an ever-mounting debt to Dr. Koussevitzky as well as his widow, Olga Koussevitzky, a soul dedicated to make his ideals prevail. Their benefactions have blessed those at Tanglewood who have had in its beauty a glimpse of the wonder and glory that life could offer. In our materialistic age, let us be grateful that the Berkshires offer a spiritual experience.

OLIVE A. COLTON.

Curtis Hotel,
Lenox.

Tanglewood, Lenox, Mass.
BERKSHIRE FESTIVAL
by the BOSTON SYMPHONY Orchestra
CHARLES MUNCH, Music Director
Next Sat., July 25 (Theatre) at 8:30 HAYDN Program
Sunday, July 26 (Shed) at 2:30 - 20th Century Program
Reserved Seats - $4 and $5
SHED - Fri. and Sat. Eves. at 8:30 - Sun. Afts. at 2:30
OPENING Concert by full Orchestra July 31
Soloist - Zino Francescatti, Violin
July 31, Aug. 1, 2 - 7, 8, 9 - 14, 15, 16
For tickets address Box Office,
Tanglewood, Lenox, Mass. Phone Lenox 600
(General Adm. to all Festival concerts $2; sold day of concert)

Catskill, N. Y., July 23, 1953

The presentation of Mozart's "Jupiter" symphony at Tanglewood Sunday, under the direction of Charles Munch, revealed to us complexites and subtleties which we had not previously found in this composition. Although, as the program notes say, the music is not of an Olympian mood, it has passages which remind one of Bethoven in his deep moments, as well as those of great melody and harmonic beauty.

The Tanglewood powers transferred the concert from the small hall to the big shed, to shield the audience from mild threats of Jupiter Pluvius, and the intense brightness of Phoebus Apollo. The all-Mozart program suffered somewhat from the change, as the small Mozartian orchestra sounds best in smaller quarters.

The symphony and the always delightful, simple and spirited "Eine kleine Nachtmusik" for string only, stood the transfer well. Isaac Stern and Joseph de Pasquale were violinist and violist in the less familiar "Konzertante Sinfonie." The audience seemed to like this, but we thought the performance lacking in authority and found our attention wandering to the oppressive heat.

Music:

Tanglewood: Saturday evening, July 25, 8:30, all Haydn program including: Theresa Mass with chorus and soloists (conducted by Hugh Ross); Symphony in C minor, No. 95 and Sympathony in G (Military), No. 100. Sunday afternoon, July 26, 2:30, program includes Strauss Divertimento; Ravel "Le Tombeau de Couperin"; Prokofieff "Classical" Symphony; Milhaud "La Creation du Monde" and Foss, "A Parable of Death" for Narrator, Chorus, and Tenor, conducted by the composer.

Sunday afternoon concerts at 4:00 at the Maverick in Woodstock and at Music Mountain, Falls Village.

Jacob's Pillow Dance Festival—July 23 matinee, July 24 and 25 matinee and evening, Alicia Markova, Myra Kinch and La Meri and Di Falco.

Kiwanis To Hear BSO Manager

George E. Judd, manager of the Boston Symphony Orchestra, will speak at the Kiwanis Club luncheon at 12.15 tomorrow at the Sheraton Hotel. His subject will be the Berkshire Festival.

Our Hilltown Neighbors

By DAVID J. MALCOLM

7/26

This has been a pretty good week. The phoebes have been unusually generous in the renditions of one of our favorite songs; the blueberry pie season opened with that nice lady down the road leaving a pie, hot out of the oven, on the back porch while our back was turned; a gentle breeze has stirred at our homemade weather vane on the shaded corner of the veranda, convincing us that we were really not uncomfortable even during those hottest days; and George Judd, manager of the Boston Symphony Orchestra, informs us that we were missed at Tanglewood on Sunday, but "perhaps we can make it up in part to you by the broadcasts from 2.30 to 4 on Sundays beginning the 26th." The only flies in the ointment, as it were, are those beautiful pictures of delicious food that continue to torture us every time we pick up a magazine. There ought to be a law against them.

We pass on Neighbor Judd's information about Tanglewood being on the air on Sundays as a reasonable substitute for being unable to attend in person. Also, with the thought in mind that, with our new radio—the recent gift of our colleagues in school work—we are not half as badly off as we sometimes like to think we are, regarding our enforced absence from so many things this summer.

* * *

PAGE EIGHTEEN

Weekend Program Of Berkshire Fete

The music of Haydn will b[illegible] played tonight at 8:30 and works [illegible] of Richard Strauss, Ravel, Prok-[illegible]ofieff, Milhaud and Lukas F[illegible] will be performed Sunday after-[illegible]noon at 2:30 in the Theatre-Con-[illegible]cert Hall, Tanglewood, Lenox, during the third weekend [illegible] Berkshire Festival concerts. These will be the orchestra's [illegible] concerts in the 1152-seat theatre (next week the major Festival concerts will commence in the 6,000-seat Music Shed. Members of the Boston Symphony [illegible]

Music

TANGLEWOOD, LENOX, MASS
BERKSHIRE FESTIVAL
by the
BOSTON SYMPHONY
ORCHESTRA
Charles Munch, Music Director
This Sat., July 25 [illegible]
HAYDN Program [illegible]
at 2:30—20th Century Program [illegible]
Reserved Seats $[illegible]
SHED—Fri. & Sat. E[illegible]
Afts. at 2:30 OPENING C[illegible]
Orchestra July [illegible]
Soloist—Zino Francescatti [illegible]
July 31, Aug. 1, 2—[illegible]
For tickets [illegible]
wood, L[illegible]
(General A[illegible]
sold on da[illegible]

NYT

Boston Symphony Tanglewood Bill

The complete Boston symphony Orchestra will be heard in the second half of the Berkshire Festival in the Music Shed at Tanglewood, Lenox, Mass., on the next three Friday and Saturday nights at 8:30 and Sunday afternoons at 2:30 (July 31, Aug. 1, 2, 7, 8, 9, 14, 15, 16). Charles Munch will conduct six of the concerts; Pierre Monteux will conduct next Sunday and Leonard Bernstein will conduct Aug. 8 and 15. Mr. Bernstein and Mr. Munch will conduct the annual "Tanglewood on Parade" benefit program for the Berkshire Music Center Thursday night, Aug. 13. The first ninety minutes of the Sunday programs will be broadcast as part of the CBS "World Music Festivals" series.

Berkshire Festival

Boston Symphony Orchestra
Charles Munch [illegible]
Tanglewood [illegible]
[illegible]
Wednesday [illegible]
Quartet [illegible]
1 Haydn Quartet [illegible]
Friday 8.30 [illegible]
Beethoven [illegible]
Saturday 8.3[illegible]
Schumann [illegible]
Sunday [illegible]
(Pierre Mo[illegible]
Bolero [illegible]

TANGLEWOOD, Lenox, Mass.
BERKSHIRE FESTIVAL
by the
BOSTON SYMPHONY
Orchestra
CHARLES MUNCH, Music Director
TODAY (Shed) at 2:30—20th Century Program
Reserved seats $4 and $5
SHED—Fri. & Sat. Eves. at 8:30. Sun. Afts at 2:30. OPENING Concert by full Orchestra July 31. Soloist—Zino Francescatti, Violin.
July 31, Aug. 1, 2-7, 8, 9—14, 15, 16
For tickets address Box Office, Tanglewood, Lenox, Mass. Phone Lenox 600. (General Admission to all Festival concerts $2, sold on day of concert).

Concert to Be Broadcast

7/26

The Berkshire festival concert, scheduled for Sunday afternoon at Tanglewood, will be presented in the Music Shed because the program will be broadcast nationally over the Columbia system, the first of four programs scheduled to be airwaved. The program was originally scheduled to be given in the theater-concert hall.

The Boston Symphony Orchestra, under the direction of Charles Munch, will be heard during the program. James Eassett, CBS radio director of music, will be announcer. The program will start at 2.30.

She use to [illegible] to her friends it was one of [illegible] of enjoyments each year [illegible] the beautiful [illegible] shires, and [illegible] such pleasant [illegible] she was a [illegible] Miss Adams [illegible]

Last Esplanade Concert Honors City of Bangor

The last Esplanade [illegible] the silver [illegible] wound [illegible] Bangor. [illegible] Roswell [illegible] town [illegible] conductor [illegible] "Greeting [illegible]" The [illegible] heard [illegible] Gov. Burton M. C[illegible] lating the orchestra [illegible] years and [illegible] "We [illegible] having a [illegible] orchestra [illegible]

TANGLEWOOD, Lenox, Mass.
BERKSHIRE FESTIVAL
NYT
by the
7/26
BOSTON SYMPHONY
ORCHESTRA
CHARLES MUNCH, Music Director
TODAY (Shed) at 2:30—20th Century Program. Reserved seats $4 and $5.
SHED—Fri. & Sat. Eves. at 8:30. Sun. Afts. at 2:30.
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Soloist—Zino Francescatti, Violin.
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Tanglewood, Lenox, Mass. Phone Lenox 600.
(General Admission to all Festival concerts, $2; sold on day of concert.)

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BOSTON SYMPHONY
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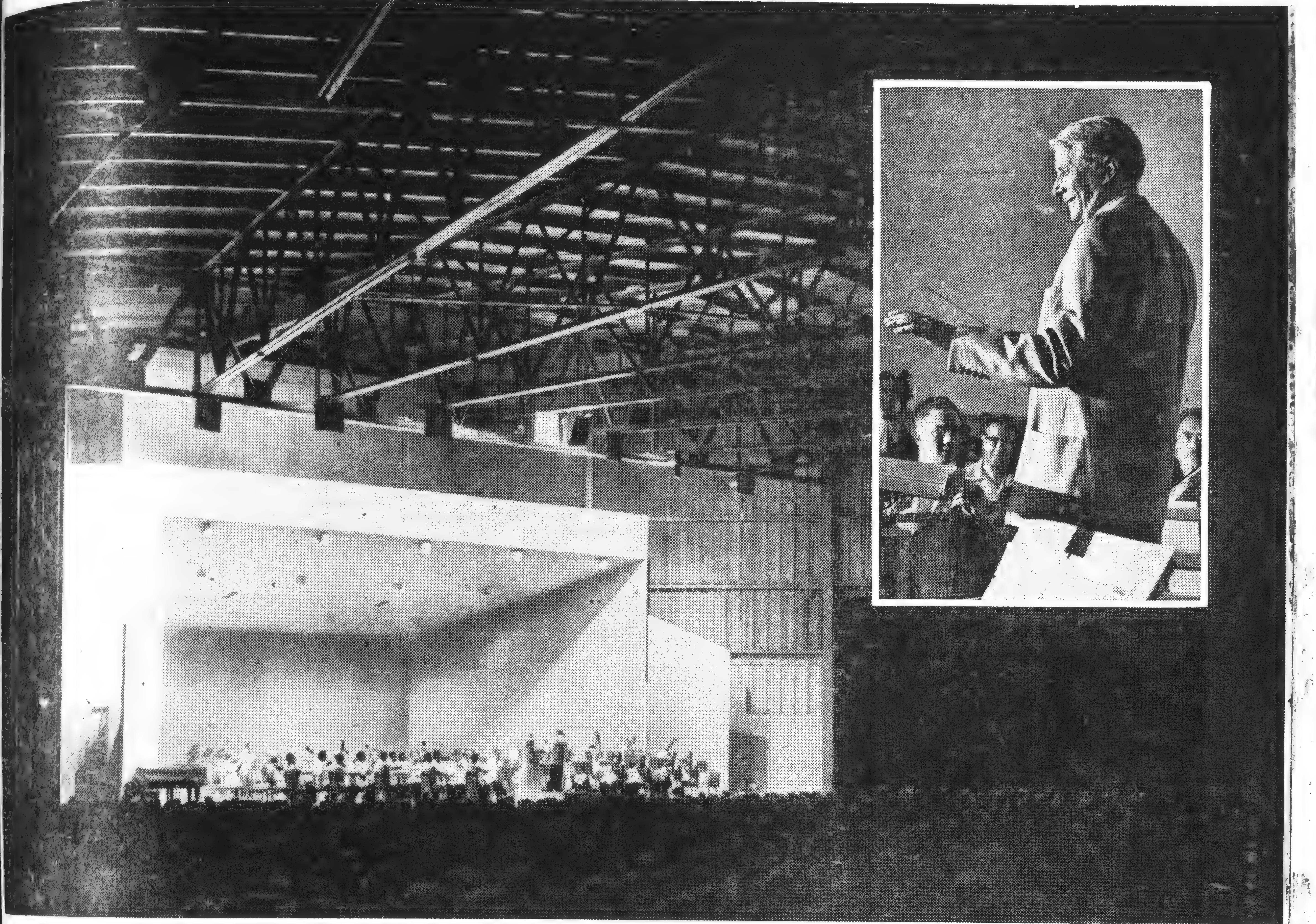
Address Box Office, Tanglewood, Lenox, Mass. (Phone Lenox 600)
Or England Brothers, Pittsfield

[217]

THE NEW YORK TIMES, SUNDAY, JULY 26, 1953.

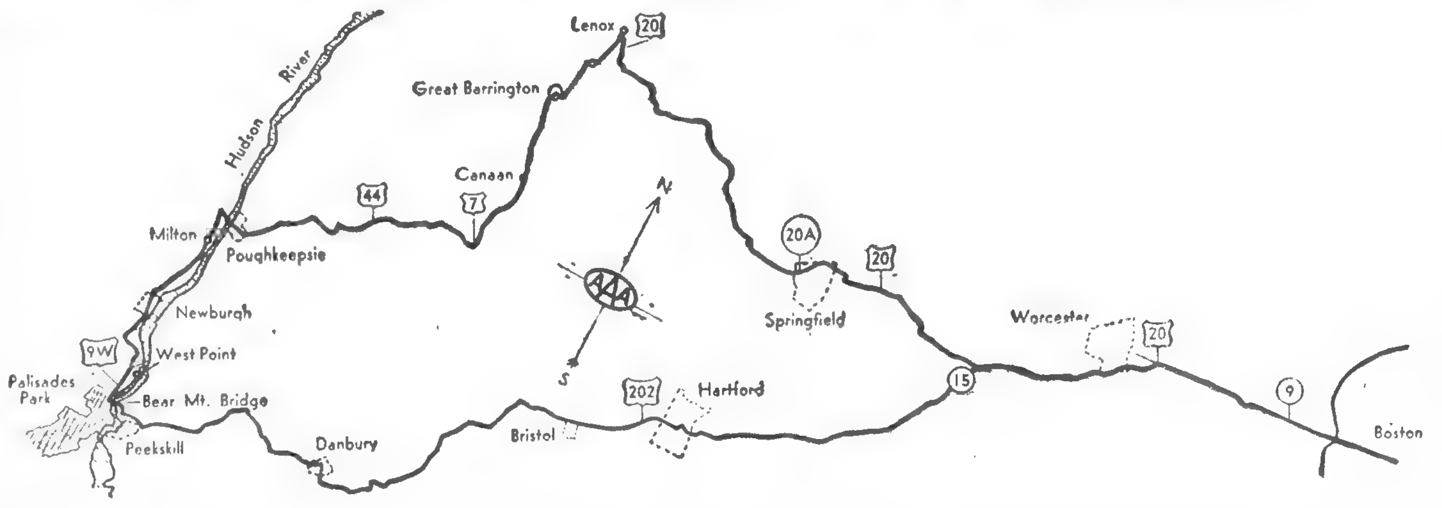
THE MAIN PHASE OF BERKSHIRE FESTIVAL OPENS AT TANGLEWOOD FRIDAY



Clemens Kalischer

The Music Shed, where the concerts take place, looks like this when the program is on. The Boston Symphony Orchestra, of course, is on the stage. The conductor on opening night will be Charles Munch (inset).

HERE'S A SCENIC TOUR FOR WEEK OR WEEKEND



[illegible] is a driving trip you can [illegible] a week or a weekend, [illegible] on the time you have. [illegible] Massachusetts Division AAA [illegible] experts who planned this [illegible] took in all the sights com[illegible] in just three days.

Leave the Boston area on Route [illegible] off on Route 20 and [illegible] familiar territory to [illegible] on these American [illegible] Association jaunts.

[illegible] you cross the Char[illegible] turn off on Route [illegible] Bristol. You'll have [illegible] to stop briefly at either [illegible] Park in the eastern part of [illegible] Rockwell Park, west [illegible]. There are scenic [illegible] both parks as well as a [illegible] youngsters to wade [illegible]

BEAR MOUNTAIN BRIDGE

[illegible] drive to Danbury, [illegible] the Berkshires, [illegible] surrounded by wooded [illegible] this hat manufac[illegible] you cross the Con[illegible] into New York and [illegible] 30 miles on you reach the Bear Mountain Bridge. There [illegible] as here where you [illegible] down rocky precipices [illegible] Hudson River. Across [illegible] you have your choice [illegible] Palisades Park's scenic drives [illegible] cliffs high above the [illegible] can visit Bear [illegible] Park five miles [illegible] West Point. This is a favorite summer playground, with year-round accommodations, restaurant, bathing, boating and picnicking.

As you drive on to West Point, on Route 9W, and then on the Storm King Highway, you'll see below you in the river an amazing assemblage of ships as far as the eye will reach. This is the Navy's "mothball fleet," ready to mount guard.

The AAA says don't miss a tour of West Point. 'You'll see a complete museum of ordnance and captured battle flags, the Cadet Chapel, Fort Clinton, and Trophy Point. At Fort Clinton is a monument to Thaddeus Kosciuszko, the Polish patriot who first used West Point as a military post in 1778.

Further on, past Newburgh, is the little town of Milton, where the AAA suggests you spend the night after a leisurely dinner. Beyond this town you'll cross the Hudson again and go through Poughkeepsie on Route 44, turning north to Route 7 at West Cornwall. North again, you'll invade Canaan, then Sheffield, on the way to the popular resort city of Great Barrington. Lunch here, says the AAA.

Another 15 miles will take you to Lenox, where the famous Berkshire festival features the Boston Symphony Orchestra at Tanglewood. You'll be able to get a ticket to the grounds on Sunday afternoon and hear thrilling symphonic music on Aug. 2, Aug. 9 or Aug. 16, at 3 in the afternoon.

It will take you the rest of the evening to get home, so plan to leave before the end of the concert, taking Route 20, alternate 20 through Springfield, and then 20 again until it joins familiar Route 9 just outside of Worcester. Route 9 will take you home, tired but still excited.

TANGLEWOOD
BERKSHIRE FESTIVAL
By the
BOSTON SYMPHONY
Orchestra
CHARLES MUNCH, Music Director
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Or England Brothers, Pittsfield

TANGLEWOOD CONCERTS

The Shed
Lenox, Mass.

TODAY, 2:30 P. M. Boston Symphony Orchestra conducted by Charles Munch. John McCollum, tenor.
Divertimento (after Couperin), Op. 86, Strauss
Le Tombeau de Couperin............Ravel
Classical Symphony ....Prokofiev
La Creation du Monde...........Milhaud
A Parable of Death (narrated by Vera Zorina; conducted by composer)....Foss

FRIDAY, 8:30 P. M. Conductor, Munch; Zino Francescatti, violinist.
Overture to Leonore, No. 3.....Beethoven
Violin Concerto ....Mendelssohn
Appalachian Spring ....Copland
Bolero ....Ravel

SATURDAY, 8:30 P. M. Conductor, Munch; Lukas Foss, pianist.
Overture to Manfred ....Schumann
Piano Concerto No. 2................Foss
Italian Symphony ....Mendelssohn
Symphonic Metamorphosis on Themes by Weber ....Hindemith

NEXT SUNDAY, Aug. 2, 2:30 P. M. Conductor, Pierre Monteux; Jorge Bolet, pianist.
Serenade for Strings; Symphony No. 5; Piano Concerto in B flat minor, Tchaikovsky

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2:30-4, WCBS—WORLD MUSIC FESTIVALES—Boston Symphony; Charles Munch, Conductor; James Fassett comments, from the Berkshire Festival, Tanglewood, Mass.:
Divertimento (after Couperin)..Strauss
Le Tombeau de Couperin........Ravel
Classical Symphony ....Prokofieff
La Creation du Monde.......Milhaud

WCBS—World Music Festivals: Tanglewood, Mass.

Major Berkshire Series Open Friday

With Charles Munch conducting the entire 104-piece Boston Symphony Orchestra on Friday and Saturday evenings, July 31 and August 1 at 8:30 p.m. and Pierre Monteux as guest conductor on Sunday afternoon, August 2 at 2:30 p.m., the major series of the Berkshire Festival opens this week in the 6,000-seat Shed at Tanglewood, Lenox, Mass. Nine concerts will be given over three weekends, until August 16.

Three innovations mark the Shed series this season: the concerts commence on Friday evenings instead of the previous Thursdays, thus making it possible for music-lovers who travel some distance to concentrate the complete series in their weekend; the Sunday afternoon programs commence at 2:30 p.m. instead of the former 3 o'clock; and the first hour-and-a-half of the Sunday program will be broadcast nationally by CBS Radio from Tanglewood as the only American event in the network's "World Music Festivals" program, which includes highlights from seven European summer festivals. The first portion of the Sunday program 2:30 to 4:00 p.m., will be heard on the air, with James Fassett, CBS Radio Director of Music, as commentator.

The Series A programs are:

Friday, July 31:—Charles Munch
Beethoven . . . Overture to "Leonore", No. 3
Mendelssohn Violin Concerto in E minor
(Soloist: Zino Francescatti)
Copland ...."Appalachian Spring"
Ravel .... "Bolero"

Saturday, August 1—Charles Munch
Schumann ......Overture to "Manfred"
Foss . . . . . . Piano Concerto No. 2
(The Composer as Soloist)
Mendelsshon . . . . . Symphony No. 4 "Italian"
Hindemith . . . Symphonic Metamorphosis of Themes by Weber

Sunday, August 2:—Pierre Monteux
Tchaikovsky . . . Serenade for Strings
Tchaikovsky . . . Symphony No. 5. in E minor
Tchaikovsky . . . Piano Concerto No. 1. in F-flat minor
(Soloist: Jorge Bolet)

7-26

Series of Major Concerts Will Open Friday Night

Music Shed Scene of Series A Programs, Also of This Afternoon's Concert of Modern Works; Francescatti Soloist Friday, Lukas Foss Saturday

Lenox, July 25—With Charles Munch conducting the entire 104-piece Boston Symphony Orchestra on Friday and Saturday evenings, July 31 and Aug. 1 at 8.30 p. m. and Pierre Monteux as guest conductor on Sunday afternoon, Aug. 2 at 2.30 p. m., the major series of the Berkshire Festival opens this week in the 6000-seat Shed at Tanglewood. Nine concerts will be given over three week ends, until Aug. 16.

The 16th Berkshire Festival since the summer concerts were inaugurated, and the 14th since the Boston Symphony participated, has been drawing record crowds, what with the accessibility of Berkshire County from Vermont on the north, Massachusetts on the east, New York state on the west, and Connecticut on the south. Tanglewood concerts averaged an estimated 9500 in 1952.

VERA ZORINA

Three Innovations

Three innovations mark the Shed series this season—the concerts commence on Friday evenings instead of the previous Thursdays thus making it possible for music lovers who travel some distance to concentrate the complete series in their week end; the Sunday afternoon programs commence at 2.30 p. m. instead of the former 3 o'clock; and the first hour-and-a-half of the Sunday program will be broadcast nationally by CBS Radio from Tanglewood, as the only American event in the network's "World Music Festivals" program, which includes highlights from seven European summer festivals.

The first portion of the Sunday programs 2.30 to 4 p. m., starting tomorrow, will be heard on the air, with James Fassett, CBS radio director of music, as commentator.

Next week end will introduce to Tanglewood audiences the noted violinist Zino Francescatti, soloist on Friday evening; and the first eastern performance in its revised form of Lukas Foss' Piano Concerto No. 2, with the composer as soloist. Jorge Bolet will be soloist next Sunday afternoon in an all-Tchaikovsky concert. This week's Shed programs:

Friday

Overture to "Leonore," No. 3 ... Beethoven
Violin Concerto in E Minor ... Mendelssohn
(Soloist: Zino Francescatti)
"Appalachian Spring" .... Copland
"Bolero" .... Ravel

Saturday

Overture to "Manfred" .... Schumann
Piano Concerto No. 2 .... Foss
(The composer as soloist)
Symphony No. 4, "Italian" ... Mendelssohn
Symphonic Metamorphosis of Themes by Weber .... Hindemith

Student Concerts

The regular weekly concerts by students of the Berkshire Music Center, open to members of the friends of the school whose support helps to maintain it, will be held as usual: Informal chamber music concert (Dept. I students), Monday afternoon in the Chamber Music Hall; opera scenes (Dept. IV students), Monday evening in the Theater-Concert Hall; orchestra (Dept. I students) Thursday evening in the Music Shed; demonstration by Tanglewood Study Group students, Saturday afternoon in the Barn; chamber music (Dept. I students), Sunday morning in the Chamber Music Hall.

Friends of the Berkshire Music Center are also invited to two other events, a chamber music concert by the Hungarian Quartet, gift of Mrs. Elizabeth Sprague Coolidge, Theater-Concert Hall, Wednesday evening; and an organ recital by E. Power Biggs, Music Shed, Saturday afternoon. General admission of $1 is charged for the public rehearsal of the Boston Symphony Orchestra on Saturday morning for the benefit of the orchestra's pension fund.

The concert tomorrow afternoon in the Music Shed will be devoted to music of 20th-century composers Richard Strauss, Ravel, Prokofieff, Milhaud, and the New England premiere of Lukas Foss' cantata "A Parable of Death," with the composer conducting, Vera Zorina as narrator, and the festival chorus. The first half of the Sunday program will be heard nationally on CBS radio stations.

Broadcast exigencies which make the change of location necessary will necessitate a prompt start of the program at 2.30 p. m.; also will preclude any interruption of the opening orchestral selection on each of the Sunday programs to seat latecomers. Seatholders are cautioned they cannot be seated until after the conclusion of the entire opening number. The "Divertimento" Op. 86, by Richard Strauss, to be presented tomorrow, runs 20 minutes; Tchaikovsky's Serenade for Strings to be heard Aug. 2, runs 25 minutes.

HUDSON, N. Y.
STAR

JUL 16 1953

ALL MOZART PROGRAM SET FOR TANGLEWOOD

The two programs to be given by the Boston Symphony Orchestra at the Berkshire Festival at Tanglewood this week-end will be devoted to the works of Mozart.

Charles Munch will lead members of the orchestra, with Isaac Stern, violinist, as soloist.

At the first of the all-Mozart concerts at 8:30 p. m. Saturday, Mr Stern will be soloist in the Concerto for Violin in G (K. 216).

The first performance anywhere by the orchestra of the Divertimento in D for Strings (K. 136) will be given at the second program at 2:30 p. m. Sunday. At this concert, Mr Stern will team with Joseph DePasquale, violinist of the orchestra, in the Sinfonia Concertante, for Violin and Viola (K. 364).

Mr Munch has chosen Lois Marshall, soprano, and William Warfield, baritone, as soloists for Brahms' "Requiem," which the orchestra will perform August 14.

ORD, MASS., JULY 26, 1953

Soloist, Guest Conductor

ZINO FRANCESCATTI

PIERRE MONTEUX

Appearing with the Boston Symphony Orchestra at Tanglewood next weekend will be violinist Francescatti, soloist in Mendelssohn's Violin Concerto in E Minor Friday night, and Monteux, guest conductor at next Sunday afternoon's concert.

Tanglewood Broadcast Is Today

Special to The Standard-Times

LENOX, July 25—Because tomorrow's Berkshire Festival concert at Tanglewood, Lenox, will be broadcast nationally, it will be given in the Music Shed instead of in the Theater-Concert Hall.

The Sunday afternoon concert by members of the Boston Symphony Orchestra, Charles Munch conducting, will be the first of four Sunday afternoon Festival performances to be heard on the air, as the only American event in the CBS World Music Festivals program, which includes highlights from seven European Summer festivals. The first portion of the program Tanglewood audiences will hear, from 2:30 to 4 p. m. will be heard on the air, with James Fassett, network radio director of music, as commentator.

Tomorrow's radio program is as follows:

Divertimento (after Couperin), Op. 86 .... Richard Strauss
"Le Tombeau de Couperin," Suite .... Ravel
"Classical" Symphony, Op. 25 .... Prokofieff
"La Creation du Monde" .... Milhaud

Also slated is Foss' "A Parable of Death," a cantata for narrator, tenor, orchestra and chorus. It will not be broadcast.

Major Concert Series to Open

Record Crowds Due At Tanglewood Shed

Special to The Standard-Times

LENOX, July 25 [illegible] cert series of the 1953 B[illegible] Festival opens [illegible] the 6,000-seat Music S[illegible] at Tanglewood.

Charles Munch, Boston Symphony Orchestra [illegible] Festival music director [illegible] the entire 104-piece Boston Symphony in programs [illegible] day and Saturday [illegible] Monteux will be guest [illegible] for next Sunday's 2:30 p. [illegible] cert.

Record crowds [illegible] tending the pre-seas[illegible] in the Theater-Concert Hall [illegible] this year, the 16th Berkshire Festival since Summer concerts were inaugurated in the hills of Western Massachusetts and the 14th in which the Boston Symphony has participated.

Larger Crowds Due

Major series concerts at Tanglewood last year attracted an average of 9,500 p[illegible] last season. This year, even larger crowds are anticipated. Concertgoers who do not have reserved seats may purchase general admission on the day of the concert and picnic on the grounds [illegible] open on concert [illegible] at 6 p. m. and on Sunday [illegible] 12:30 p. m.

Three innovations [illegible] the Music Shed [illegible] The concerts com[illegible] Friday evenings inst[illegible] previous Thursd[illegible] possible for mus[illegible] some distance [illegible] complete seri[illegible] end; the Sunday [illegible] programs start at 2:30 [illegible] 3, and the first [illegible] Sunday program [illegible] cast nationally [illegible]

The Tanglewood [illegible] be the only [illegible] the network's [illegible] Festivals program [illegible] highlights [illegible] Summer festivals.

Next week [illegible] Tanglewood [illegible] violin[illegible] soloist [illegible] first Eastern [illegible] revised [illegible] certo No. 2 [illegible] as soloist [illegible] soloist next Sunday [illegible]

Programs Announced

Complete [illegible] weekend's concerts [illegible] Friday [illegible] ducting [illegible] to "Leonore [illegible] sohn's Violin [illegible] minor (soloist Z[illegible] Copland's "Appalachian [illegible] and Ravel's "Bolero."

Next Saturday [illegible] conducting [illegible] ture to "Manfred" [illegible] Concerto No. 2 [illegible] Symphony No. 4 [illegible] Hindemith's [illegible] morphosis of [illegible]

Next Sunday [illegible] conducting [illegible] Strings," Sym[illegible] minor and [illegible] 1 in F-flat [illegible] Bolet [illegible]

Tanglewood [illegible] rade" Aug 13 [illegible] fit for the Berkshire [illegible] ter, which includes [illegible] tivities by every department of the Summer season of music maintained by the Boston Symphony at Tanglewood a lawn supper and an evening concert by the orchestra, 6 to 11 p. m., will be followed by dancing on the lawn.

Isaac Stern, the celebrated violinist, will perform Beethoven's Concerto in D major, with Mr Munch conducting, at the "Tanglewood on Parade" concert. The second half of the program, to be conducted by Leonard Bernstein, head of the Berkshire Music Center's conducting classes, will offer as soloists baritone William Warfield and his wife, soprano Leontyne Price.

"Tanglewood on Parade" is held in aid of the Music Center, now in its 11th season. All ticket holders will be invited to attend demonstrations by the school's symphony orchestra, chorus, chamber music, opera department and Tanglewood Study Group.

HAYDN PROGRA
AT TANGLEWO
WELL RECE

Union July

Boston Symphony,
shire Festival Cho
Rated Superb

By WILLARD M. CL

Tanglewood, July 25—La
we listened to the music of
during the two concerts
to his music. Tonight m
of the Boston Symphony Or
and members of the Berksh
tival Chorus, directed by
Munch and Hugh Ross res
ly, provided a program o
by Joseph Haydn, who was
a young man when Moz
born.

"Father of Symphon

Haydn has been calle
rightly, the "Father of th
phony." Tonight we found
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composition "A parable
with Vera Zorina as narr

SUNDAY REPUBLICAN, SPRINGFIELD, MA

Tanglewood Soloist

ZINO FRANCESCATTI

noted violinist will be the soloist Friday evening in the first ert of the major series in the Music Shed at Tanglewood, Lenox. will perform the Mendelssohn violin concerto in E minor, with the Boston Symphony Orchestra.

MUSIC FOR EVERY-BODY

2.30 to 4.00 — WHYN — Charles Munch will conduct the Boston Symphony Orchestra in the first of four "live" broadcasts from the Berkshire Festival at Tanglewood. The program will include the Richard Strauss "Divertimento" after Francois Couperin; Ravel's interpretation of "Le Tombeau de Couperin," the Prokofief "Classical Symphony" and Milhaud's "La Creation du Monde."

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to press this clear advant-
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Cir. (D 13,686)

This Clipping From
NORWALK, CONN.
HOUR

JUL 16 1953

BERKSHIRE QUARTET TO BE IN WESTPORT

The Berkshire Quartet, sponsored by the Southshore Music Club, will offer a concert Friday night, July 24, at the home of Mr. and Mrs. Arnold Bernhard, Sylvan road, Westport.

The quartet, made up of Fritz Magg, Albert Lazen, Urico Rossi and David Dawson, was formed in 1948, from the older Gorden Quartet, and the name was chosen by Mrs. Elizabeth Sprague Coolidge, who elected the group to celebrate the 30th anniversary of the Berkshire Chamber Music Festival.

Hungarian Quartet To Play In Coolidge Concert Finale

The third and final chamber music concert of the series which Mrs. Elizabeth Sprague Coolidge is donating to the Berkshire Music Center will be held at 8.30 tomor-
evening in the Tanglewood
tre. The program, by the Hun-
an Quartet, of quartets by Jo-
Haydn G-major, Walter Piston
4) and Beethoven (B-flat
or) will be open to friends of
Coolidge and the Society of
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935, and now making its home
ae United States, is composed of
an Szekeley and Alexander
kowsky, violinists; Denes Ko-
zay, viola; and Vilmos Palotai,

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Hubay, Mr. Szekely is the vio-
t to whom Bela Bartok dedi-
ed his only violin concerto. Also
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first place at the Vienna Conservatory, and was well known in European capitals through his sonata recitals.

Mr. Moskowsky, who is Russian-born, was taught by Leopold Auer, teacher of Heifetz, Elman, Zimbalist and Milstein. He was professor at the Amsterdam Conservatory when he joined the quartet, after some years as solo violinist with European orchestras. Mr. Palotai had been soloist in the Bremen Philharmonic and was a professor in the Prague Conservatory when he joined the quartet at the invitation of Mr. Szekely, a classmate at the Budapest Conservatory.

On a Sunday Afternoon
World Music Festivals—
Charles Munch, Boston Symphony from Tanglewood

2:30 p. m.—WEEI. World Music Festivals—Boston Symphony Orchestra broadcast conducted by Charles Munch from Berkshire Music Festival at Tanglewood.

[219]

Series of Major Concerts Will Open Friday Night

Music Shed Scene of Series A Programs, Also of This Afternoon's Concert of Modern Works; Francescatti Soloist Friday, Lukas Foss Saturday

Lenox, July 25—With Charles Munch conducting the entire 104-piece Boston Symphony Orchestra on Friday and Saturday evenings, July 31 and Aug. 1 at 8.30 p. m. and Pierre Monteux as guest conductor on Sunday afternoon, Aug. 2 at 2.30 p. m., the major series of the Berkshire Festival opens this week in the 6000-seat Shed at Tanglewood. Nine concerts will be given over three week ends, until Aug. 16.

The 16th Berkshire Festival since the summer concerts were inaugurated, and the 14th since the

VERA ZORINA

Boston Symphony particip
been drawing record crow
with the accessibility of
County from Vermont on
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York state on the west,
necticut on the south. Ta
concerts averaged an
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Three Innovation

Three innovations mark
series this season—the
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thus making it possible f
lovers who travel so
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2.30 p. m. instead of
o'clock; and the first
half of the Sunday pro
broadcast nationally
dio from Tanglewood.
American event in th
"World Music Festival
which includes highligh
en European summer

The first portion of
programs 2.30 to 4 p.
tomorrow, will be hear
with James Fassett,
director of music, as c

Next week end will
Tanglewood audiences
violinist Zino Frances
on Friday evening; a

Piano Concerto No. 2
(The composer a
Symphony No. 4, "Italian"
Symphonic Metamorphosis
Themes by Weber ...

Student Con

The regular weekl
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friends of the school
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usual: Informal ch
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Barn; chamber music
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Chamber Music Hall.

Friends of the Ber
Center are also invite
events, a chamber m
by the Hungarian Qu
Mrs. Elizabeth Sprag
Theater-Concert Hall, ...day
evening; and an organ recital by E. Power Biggs, Music Shed, Saturday afternoon. General admission of $1 is charged for the public rehearsal of the Boston Symphony Orchestra on Saturday morning for the benefit of the orchestra's pension fund.

The concert tomorrow afternoon in the Music Shed will be devoted to music of 20th-century composers Richard Strauss, Ravel, Prokofieff, Milhaud, and the New England premiere of Lukas Foss' cantata "A Parable of Death," with the composer conducting, Vera Zorina as narrator, and the festival chorus. The first half of the Sunday program will be heard nationally on CBS radio stations.

Broadcast exigencies which make the change of location necessary will necessitate a prompt start of the program at 2.30 p. m.; also will preclude any interruption of the opening orchestral selection on each of the Sunday programs to seat latecomers. Seatholders are cautioned they cannot be seated until after the conclusion of the entire opening number. The "Divertimento" Op. 86, by Richard Strauss, to be presented tomorrow, runs 20 minutes; Tchaikovsky's Serenade for Strings to be heard Aug. 2, runs 25 minutes.

HUDSON, N. Y.
STAR
JUL 16 1953

ALL MOZART PROGRAM SET FOR TANGLEWOOD

The two programs to be given by the Boston Symphony Orchestra at the Berkshire Festival at Tanglewood this week-end will be devoted to the works of Mozart.

Charles Munch will lead members of the orchestra, with Isaac Stern, violinist, as soloist.

At the first of the all-Mozart concerts at 8:30 p. m. Saturday, Mr Stern will be soloist in the Concerto for Violin in G (K. 216).

The first performance anywhere by the orchestra, of the Divertimento in D for Strings (K. 136) will be given at the second program at 2:30 p. m. Sunday. At this concert, Mr Stern will team with Joseph DePasquale, violinist of the orchestra, in the Sinfonia Concertante, for Violin and Viola (K. 364).

Mr Munch has chosen Lois Marshall, soprano, and William Warfield, baritone, as soloists for Brahms' "Requiem," which the orchestra will perform August 14.

SUNDAY REPUBLICAN, SPRINGFIELD, MA

Tanglewood Soloist

ZINO FRANCESCATTI

This noted violinist will be the soloist Friday evening in the first concert of the major series in the Music Shed at Tanglewood, Lenox. He will perform the Mendelssohn violin concerto in E minor, with the Boston Symphony Orchestra.

MUSIC FOR EVERY-BODY
BY
SIGMUND SPAETH

This is the season of the year when both radio and television fall into the doldrums, apparently unaware of how much help they could get from music to tide them over the starless summer months. Radio has at least discovered that a symphony orchestra is more effective as pure sound than on a television screen and seems inclined to press this clear advantage over its rival. The CBS broadcasts of the music festivals, with comments by James Fassett, have been signally successful.

Hungarian Quartet To Play In Coolidge Concert Finale

The third and final chamber music concert of the series which Mrs. Elizabeth Sprague Coolidge is donating to the Berkshire Music Center will be held at 8.30 tomorrow evening in the Tanglewood theatre. The program, by the Hungarian Quartet, of quartets by Joseph Haydn G-major, Walter Piston (No. 4) and Beethoven (B-flat major) will be open to friends of Mrs. Coolidge and the Society of Friends of the Berkshire Music Center.

The Hungarian Quartet, formed in 1935, and now making its home in the United States, is composed of Zoltan Szekeley and Alexander Moskowsky, violinists; Denes Koromzay, viola; and Vilmos Palotai, cello.

A pupil of the Hungarian master Jeno Hubay, Mr. Szekely is the violinist to whom Bela Bartok dedicated his only violin concerto. Also a pupil of Hubay, Mr. Koromzay won first place at the Vienna Conservatory, and was well known in European capitals through his sonata recitals.

Mr. Moskowsky, who is Russian-born, was taught by Leopold Auer, teacher of Heifetz, Elman, Zimbalist and Milstein. He was professor at the Amsterdam Conservatory when he joined the quartet, after some years as solo violinist with European orchestras. Mr. Palotai had been soloist in the Bremen Philharmonic and was a professor in the Prague Conservatory when he joined the quartet at the invitation of Mr. Szekely, a classmate at the Budapest Conservatory.

On a Sunday Afternoon
World Music Festivals—
Charles Munch, Boston Symphony from Tanglewood

2:30 p. m.—WEEI. World Music Festivals—Boston Symphony Orchestra broadcast conducted by Charles Munch from Berkshire Music Festival at Tanglewood.

[219]

...ORD, MASS., JULY 26, 1953

Soloist, Guest Conductor

ZINO FRANCESCATTI PIERRE MONTEUX

Appearing with the Boston Symphony Orchestra at Tanglewood next weekend will be violinist Francescatti, soloist in Mendelssohn's Violin Concerto in E Minor Friday night, and Monteux, guest conductor at next Sunday afternoon's concert.

Tanglewood Broadcast Is Today

Special to The Standard-Times

LENOX, July 25—Because tomorrow's Berkshire Festival concert at Tanglewood, Lenox, will be broadcast nationally, it will be given in the Music Shed instead of in the Theater-Concert Hall.

The Sunday afternoon concert by members of the Boston Symphony Orchestra, Charles Munch conducting, will be the first of four Sunday afternoon Festival performances to be heard on the air, as the only American event in the CBS World Music Festivals program, which includes highlights from seven European Summer festivals. The first portion of the program Tanglewood audiences will hear, from 2:30 to 4 p. m. will be heard on the air, with James Fassett, network radio director of music, as commentator.

Tomorrow's radio program is as follows:

Divertimento (after Couperin), Op. 86 .... Richard Strauss
"Le Tombeau de Couperin," Suite .... Ravel
"Classical" Symphony, Op. 25 .... Prokofieff
"La Creation du Monde" .... Milhaud

Also slated is Foss' "A Parable of Death," a cantata for narrator, tenor, orchestra and chorus. It will not be broadcast.

Major Concert Series to Open

Record Crowds Due At Tanglewood Shed

Special to The Standard-Times

LENOX, July 25—Major concert series of the 1953 Berkshire Festival opens next week in the 6,000-seat Music Shed at Tanglewood.

Charles Munch, Boston Symphony Orchestra conductor and Festival music director, will lead the entire 104-piece Boston Symphony in programs at 8:30 Friday and Saturday nights. Pierre Monteux will be guest conductor for next Sunday's 2:30 p. m. concert.

Record crowds have been attending the pre-season concerts in the Theater-Concert Hall here this year, the 16th Berkshire Festival since Summer concerts were inaugurated in the [illegible] Western Massachusetts and the 14th in which the Boston Symphony has participated.

Larger Crowds Due

Major series concerts at Tanglewood last year attracted an average of 9,500 persons last season. This year even larger crowds are anticipated. Concertgoers who do not have reserved seats may purchase general admission on the day of the concert and picnic on the grounds which open on concert evenings at 6 p. m. and on Sundays at 12:30 p. m.

Three innovations mark the Music Shed series this season. The concerts commence on Friday evenings instead of the previous Thursdays, making it possible for music lovers who travel some distance to concentrate the complete series in their week end; the Sunday afternoon programs start at 2:30 instead of 3, and the first 90 [illegible] of the Sunday programs will be broadcast nationally by CBS.

The Tanglewood programs will be the only American events in the network's World Music Festivals program, which includes highlights from seven European Summer festivals.

Next weekend will [illegible] Tanglewood audiences [illegible] noted violinist Zino Francescatti as soloist on Friday [illegible] first Eastern performance of the revised form of Foss' Piano Concerto No. 2 [illegible] as soloist. Jorge Bolet [illegible] soloist next Sunday [illegible]

Programs Announced

Complete [illegible] weekend's concerts [illegible]

Friday, Charles Munch conducting—Beethoven's Overture to "Leonore" No. 3, Mendelssohn's Violin Concerto in E minor, soloist Zino Francescatti; Copland's "Appalachian Spring" and Ravel's Bolero.

Next Saturday, Charles Munch conducting—Schumann's Overture to "Manfred," Foss' Piano Concerto No. 2, Mendelssohn's Symphony No. 4 "Italian," and Hindemith's "Symphonic Metamorphosis" of [illegible]

Next Sunday, Pierre Monteux conducting—[illegible] Strings" [illegible] minor and [illegible] in F [illegible] Bolet [illegible]

Tanglewood [illegible] Parade" Aug. [illegible] fit for the Berkshire [illegible] ter, which [illegible] tivities by [illegible] the Summer [illegible] maintained by the Boston Symphony at Tanglewood, a [illegible] supper and an evening concert by the orchestra, 6 to 11 p. m. will be followed by dancing on the lawn.

Isaac Stern, the [illegible] violinist, will perform Beethoven's Concerto in D major with Mr Munch conducting at the Tanglewood on Parade concert. The second half of the program, to be conducted by Leonard Bernstein, head of the Berkshire Music Center's conducting classes, will offer as soloists baritone William Warfield and his wife, soprano Leontyne Price.

"Tanglewood on Parade" is held in aid of the Music Center, now in its 11th season. All ticket holders will be invited to attend demonstrations by the school's chorus, symphony orchestra, chamber music, opera department and Tanglewood Study Group.

HAYDN PROGRA AT TANGLEWO WELL RECEI

Boston Symphony, shire Festival Chor Rated Superb

By WILLARD M. CLA

Tanglewood, July 25—Last
we listened to the music of
during the two concerts d
to his music. Tonight me
of the Boston Symphony Orc
and members of the Berkshi
tival Chorus, directed by C
Munch and Hugh Ross resp
ly, provided a program of
by Joseph Haydn, who was a
a young man when Mozar
born.

"Father of Symphony"

Haydn has been called,
rightly, the "Father of the
phony." Tonight we found ou
as the orchestra and C
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formances of his Symphony
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in G Major, No. 100. Know
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Foss. The latter will conduct
composition "A parable of dea
with Vera Zorina as narrator.

HAYDN PROGRAM AT TANGLEWOOD WELL RECEIVED

Boston Symphony, Berkshire Festival Chorus Rated Superb

By WILLARD M. CLARK

[illegible] 25. Last week [illegible] music of Mozart [illegible] concerts devoted [illegible] Tonight members [illegible] phony Orchestra [illegible] the Berkshire Festival [illegible] cted by Charles [illegible] Ross respectively [illegible] program of music [illegible] who was already [illegible] when Mozart was [illegible]

"Father of Symphony"

[illegible] called, and [illegible] of the Symphony [illegible] found out why [illegible] and Charles [illegible] two splendid performances [illegible] Symphony in C [illegible] and the Symphony [illegible] 100. Known familiarly [illegible] "Military." There is [illegible] wholesome and [illegible] music of Joseph Haydn [illegible] is also an abundance [illegible] sometimes quite [illegible] symphonies need clean [illegible] whole-hearted devotion to the music, and that is [illegible] received tonight.

The C Minor Symphony is the only one of the London group to [illegible] minor key and is the [illegible] one which dispenses with an [illegible]. This is a lovely [illegible] and moving symphony and it was unfortunate that it was necessary to [illegible] in later comers [illegible] the first movement, for the mood was lost and it took time to re-establish it, even though the slow movement of this symphony is both elegant and rich in sentiment. Particularly rewarding is the minuet with its solo passages for cello over a light accompaniment of plucked strings.

Mr. Munch took the final presto at breath-taking pace, but all was clear with the contrapuntal interplay seldom roughened. In this relatively short, terse symphony, Haydn said what he had to say expressively and without recourse to elaboration or redundancy.

The "Military" Symphony in G Major was composed in 1794, one of the second six composed for the impresario Salmon of London. It gets its title largely from the allegretto which replaces the usual andante as the second movement. In the allegretto the bass drum, cymbals and triange combine in what the 18th Century listeners termed "Turkish" music. Another martial note is struck by the trumpet call which occurs near the end of the movement. The oft repeated theme of the movement is derived from the French Romanza "La Gentile en Jeune Lisette," a tune which may also be heard in Haydn's "La Reine" Symphony.

Haydn could toss off a symphony in no time at all, but he spent a great deal of time in writing the relatively few masses he composed. All these masses bear the stamp of a deeply religious feeling and humble sincerity. Tonight, under the direction of Hugh Ross, the Berkshire Festival Chorus sang the "Therese" mass in B-Flat Major. The soloists were Lois McCauley, soprano; Beatrice Krebes, contralto, who has sung in Springfield; John McCollum, tenor and Lee Case, bass; one of the best vocal quartets to appear at these concerts in some seasons. The soloists have no set airs, but alternate as a quarter with the chorus. Hugh Ross is a skilled conductor and this season he has a sizeable group of fine young voices to work with.

The result is that tonight we heard some fine choral singing, [illegible] to pitch, well balanced and spirited. One could hardly sing this mass without spirit, for its [illegible] is one of the most ear [illegible] to be heard. Again, the music is straight forward, con[illegible] and admirably moulded to the [illegible]

[illegible] afternoon we take a [illegible] the 20th Century and we [illegible] works by Ravel, Prokofieff, Richard Strauss and Leonard [illegible] The latter will conduct his composition "A parable of death" with Vera Zorina as narrator.

SUNDAY REPUBLICAN, SPRINGFIELD, MASS., JULY 26, 1953

Time Out at Tanglewood

Pictured above is a trio of Berkshire favorites seen after a Boston Symphony rehearsal session at Tanglewood in Lenox. Left to right are: James Stagliano, 1st horn; Joseph De Pasquale, 1st viola, and Harry Shapiro, horn.

A Happy Occasion

Charles Munch, left, musical director of the Boston Symphony Orchestra and director of the Berkshire Festival at Tanglewood, congratulates George E. Judd, manager of the orchestra, upon his receiving from the French government the order of the Chevalier of the Legion of Honor. Mr. Munch is a recipient of the Legion's highest rank, that of Commandeur.

BOSTON, MASS.
MORNING GLOBE

JUL 19 1953

This Week's Berkshire Programs Held in Theatre-Concert Hall

Charles Munch conducts members of the Boston Symphony at Tanglewood ~~today in a~~ program devoted to music of Mozart. Soloists will be the orchestra's first violist, Joseph De Pasquale, and violinist Isaac Stern. The performance will be in the Theatre-Concert Hall.

(Violinist Ruth Posselt will give a sonata recital with pianist Gary Graffman Wednesday evening in the Concert Hall. The regular weekly concerts by students of the Berkshire Music Center, will be held: opera scenes, Tuesday evening, in the Theatre-Concert Hall; small choir, Thursday evening, in the Theatre-Concert Hall; orchestra, Friday evening, in the Music Shed; chamber music, Sunday morning, in the Chamber Music Hall; and composers' forum, Sunday evening, in the Chamber Music Hall.

Charles Munch will conduct two concerts next week-end, at 8:30 on Saturday and Sunday nights in the Concert Hall. Saturday's program will be devoted to Haydn; Sunday's to modern works, including Lukas Foss' "A Parable of Death."

The programs:

Saturday—Theresa Mass, with Chorus and Soloists, Conducted by Hugh Ross; (Louis McCauley, soprano; Beatrice Krebs, alto; John McCollum, tenor; Lee Cass, bass); Symphony in C minor, No. 95; Symphony in G ("Military"), No. 100.

Sunday—Strauss, Divertimento (after Couperin), Op. 86; Ravel, "Le Tombeau de Couperin," Suite; Prokofieff, "Classical" Symphony, Op. 25; Milhaud, "La Creation du Monde"; Foss, "A Parable of Death," for Narrator, Chorus, Tenor Solo, conducted by the Composer. (Narrator: Vera Zorina; tenor soloist: John McCollum).

The first Music Shed concerts by the entire Boston Symphony Orchestra take place on the evenings of July 31 and Aug. 1, and the afternoon of Aug. 2, with Charles Munch conducting the first pair and Pierre Monteux as guest conductor for the final one. Soloists are Zino Francescatti, violinist (July 31); Lukas, Foss, pianist (Aug. 1); Jorge Bolet, pianist (Aug. 2).

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aturday.
TANGLEWOOD, LENOX: One-man show paintings by Harry Lane closes today.
BERKSHIRE PLAYHOUSE. STOCK-

Tanglewood Tales

Lenox, July 25—Vera Zorina, known best to her public as the lovely ballerina of Broadway's "I Married an Angel" and "Louisiana Purchase," and of such film musicals as "On Your Toes," is carving a new career as a narrator with symphony orchestras, and in this capacity will be making her debut at Tanglewood this week end. In private life the wife of Goddard Lieberson, president of Columbia Records, Miss Zorina is a week-end guest at Elm Court, Lenox. Tomorrow afternoon, with the Boston Symphony Orchestra in Tanglewood's Music Shed, she will narrate Lukas Foss' new cantata, "A Parable of Death," which was commissioned for her by the Louisville, Ky., Symphony Orchestra, and which with the composer conducting will have its New England premiere tomorrow here.

Miss Zorina, who was born Brigitte Hartwig in Norway, and who adopted the Russian "nom de danse" when she joined the late Col. de Basil's Ballet Russe in 1934, has created the role of Joan of Arc in the first American performance of Arthur Honegger's "Jeanne d'Arc au Bucher" (Joan of Arc at the Stake) when Charles Munch presented it in concert form with the N. Y. Philharmonic-Symphony Orchestra in 1948-49, and later that season repeated the role with Mr. Munch and the Boston Symphony Orchestra. She has also done the part with the Philadelphia, Hollywood Bowl, Louisville, Cincinnati symphonies, and Royce Hall University, Los Angeles, and Midwest Music Foundation, Chicago. She has also narrated Stravinsky's "Persephone." "Jeanne d'Arc au Bucher" and "A Parable of Death" have just appeared on records with Miss Zorina.

Week-end guests of the Boston Symphony Orchestra at Tanglewood are Paul Feigay, director of the Ford Foundation's Television Workshop, New York, and his assistants who produce the "Omnibus" program on Sunday afternoons, to discuss the appearance of the orchestra on television next winter.

The Berkshire Music Center's two newest students are from Oslo, Norway. Arnold and Karen Johnstaf bring the summer enrollment of husbands and wives to four couples. Arnold is an organ builder, choir conductor and teacher at the Oslo Conservatory, his wife is piano and organ teacher at the Conservatory, and assistant organist at the Oslo Cathedral. Both are studying organ at the Berkshire Music Center under E. Power Biggs.

Two Tanglewood opera students have just won coveted soloists' roles with the Boston Symphony Orchestra in forthcoming Berkshire Festival concerts. Theresa Green, of Baltimore, a scholarship student of opera dramatics, has been chosen by Leonard Bernstein to sing the soprano role in Mahler's "Resurrection" Symphony, with Jennie Tourel, alto, on the memorial concert for Serge Koussevitsky on Saturday night, August 8. John McCollum, of Tuckahoe, N. Y., will have the tenor role, with Miss Tourel and bass-baritone Nicola Moscona, in Tanglewood's first performance of the complete dramatic symphony, "Romeo and Juliet" by Berlioz on Friday night, August 7. Miss Green, in private life Mrs. Gilbert Coleman of New York City, is 24, is a Marian Anderson award-winner, has been a scholarship pupil at Curtis Institute of Music, Philadelphia, has won a John Hay Whitney Fellowship, and three times has won the Arthur Godfrey "Talent Scout" award on his popular television program. She made a most favorable impression in a scene from "Aida" in the opera department's first program at Tanglewood Tuesday night.

Mr. McColum is probably Tanglewood's busiest young singer of the summer. He sang a solo role in the Bach Cantata No. 28 on July 12; sings a lead in the Haydn Theresa Mass tonight; does the tenor solo in Lukas Foss' "A Parable of Death" this Sunday; and will have several roles in the summer's opera productions. He is 31, an opera department dramatic student on scholarship, sang Falstaff in Boston in March with Mr. Goldovsky's New England Opera Company, and is the regular soloist at the Fifth Avenue Presbyterian Church, New York.

Two Tanglewood Department I students move into the spotlight this week end at the regular student orchestra concert Friday night. Serge Blanc, of Paris, performs the first movement of Brahms' violin concerto, which will be conducted by Endel Kalam, an Esthonian who is now a resident of Indianapolis and is violist in that city's symphony orchestra.

Anna Russell, the international concert comedienne, who will be presented by William Miles at the Berkshire Playhouse, Stockbridge, in two afternoon concerts, August 13 and 14, will be a guest of the Berkshire Music Center at its annual Tanglewood on Parade gala August 13 night, and will draw door prize lucky numbers.

Berkshire Footlights

It was a happy day for music lovers when officials of the Berkshire Festival decided to move last Sunday afternoon's Mozart program from the Theater-Concert Hall into the big shed at Tanglewood. The popularity of so-called small concerts has been growing rapidly. What with the small hall seating only 1200, there have been as many as 5000 attentive listeners on the lawn for some of these programs. Hundreds more would like to have enjoyed these early Festival programs but stayed away because the Theater-Concert Hall was a sellout. So why shouldn't the affair be moved into the vast fan-shaped shed that can comfortably seat 6000 or better? George Judd, the manager, and Conductor Charles Munch are to be congratulated for their decision. This afternoon's program which is to be broadcasted to the world will also be heard in the shed. Orchestra and audience alike enjoyed the change in scene a week back and it is hoped that another season will find all concerts scheduled for the Music Shed.

Attendance figures should reach a new high at Tanglewood this week end. The third and final week end of the small concerts offers an excellent variety. Last night it was Haydn. This afternoon the concent will include the works of Strauss, Ravel, Prokofieff, Milhaud, and Foss. Following this afternoon's intermission, Lukas Foss will conduct the Boston Symphony Orchestra in his own composition, "A Parable of Death," for narrator, chorus, tenor solo and orchestra. Vera Zorina will be the narrator.

Friday night the main portion of the Festival season gets underway. Thursday night concerts will be no more. Instead the management has scheduled the big week-end programs for Friday and Saturday nights, and Sunday afternoons. Series A will open Friday night with Dr. Munch conducting the works of Beethoven, Mendelssohn, Copland and Ravel. Soloist for Mendelssohn's violin concerto in E minor will be Zino Francescatti, summer resident of Monterey. The following night the program will feature the works of Schumann, Foss, Mendelssohn and Hindemith. Soloist for Foss' piano concerto No. 2 will be the composer himself, Lucas Foss.

The Tanglewood Tale

Howard S. Babbitt, Jr.

The Tanglewood Tale

Great music, played by a superb symphony orchestra, under the summer sky. What more could a music lover ask for?

BY GEORGE MAREK
Music Editor, Good Housekeeping

Most sequels do not turn out well. Nathaniel Hawthorne's did. The success of *A Wonder-Book*, a volume of classical legends retold for children, prompted him to write a second. To gain peace and quiet for this new work, Hawthorne sought the proper retreat, a gentlemanly, New England sort of retreat, which he found in a little red cottage on the grounds of an estate in the Berkshire Hills. This unspectacular and comfortable, verdant and restful countryside between Lenox and Stockbridge, Massachusetts, near the shores of Lake Mahkeenac, is called Tanglewood. Hawthorne's new book, published exactly a hundred years ago, was entitled *Tanglewood Tales*.

Today, at Tanglewood, one can see a new sequel to Hawthorne's *A Wonder-Book*, whose opening sentence reads: "Beneath the porch of the country-seat called Tanglewood, one fine autumnal morning, was assembled a merry party of little folks . . ."

Now, for nineteen seasons, a merry party of big and little folks has assembled annually at Tanglewood to hear music. For seventeen seasons that music has been played by the Boston Symphony Orchestra. The Berkshire Festival, inaugurated in 1934, has become our most important summer music event. It has grown steadily in several ways: in the number of people who come from near and far to listen, in the variety and richness of the repertoire they hear, and in the quantity of music played. Almost more significant than the main concerts in the Shed (now three series of three each) are the tributary functions of Tanglewood: its music school with its five departments of music studies. All over the estate music is being fiddled or sung or studied. Students rush around with an air of cheerful importance. Professionals are as enthusiastic as amateurs. The rickety old house on top of the hill spills over with young people carrying scores. The trees themselves seem to rustle to man-made rhythms.

The measure of the festival's strength was tested not early in the game but late, in 1951, when a crisis arose. The festival's dominant musical personality, Koussevitzky, had died. He, as inspired musician and shrewd impresario, had brought these summer meetings up from artistic insignificance to artistic and financial solvency. What would happen to the festival without him? What would happen to the school that had (*Continued on page 236*)

PROVIDENCE, R. I.
JOURNAL

JUL 10 1953

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Vera Zorina
Tanglewood narrator

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Cir. (D 130,147)

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SYRACUSE, N. Y.
HERALD-JOURNAL
JUL 9 1953

THRONG NEAR 'TANGLEWOOD' SHED. July scene in Lenox, Mass., during the Berkshire Festival. Charles Munch directs Boston symphony concerts in the Theater-Concert Hall and in the larger hall, known as The Shed, July 11-Aug. 16.

This Clipping From
LOWELL, MASS.
SUN
JUL 9 - 1953

MUSIC

By ALFRED W. BURKE

LOWELL — It has been announced by John C. Ribner, director of the Boston School of Music, that Mr. and Mrs. Paul E. Bordeleau of this city have been named to membership on the faculty. Mr. Bordeleau will head the department of theory and composing and Mrs. Bordeleau will teach piano and English.

Both local teachers are widely known in the field of teaching and musical activity. Mr. Bordeleau recently received his BM degree at the New England Conservatory where he majored in composition. Mrs. Bordeleau holds a diploma in piano pedagogy from the New England Conservatory of Music and a BA degree from West Virginia Institute of Technology.

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This year marks the [illegible] anniversary [illegible] famed German [illegible] of the "Student Prince" [illegible] music by a [illegible] Zimmer [illegible] lished in German by [illegible] Scheffel [illegible] it [illegible] became [illegible] translated into English [illegible] Gould [illegible] can ambassador to G[illegible]

Good Housekeeping Aug/53.

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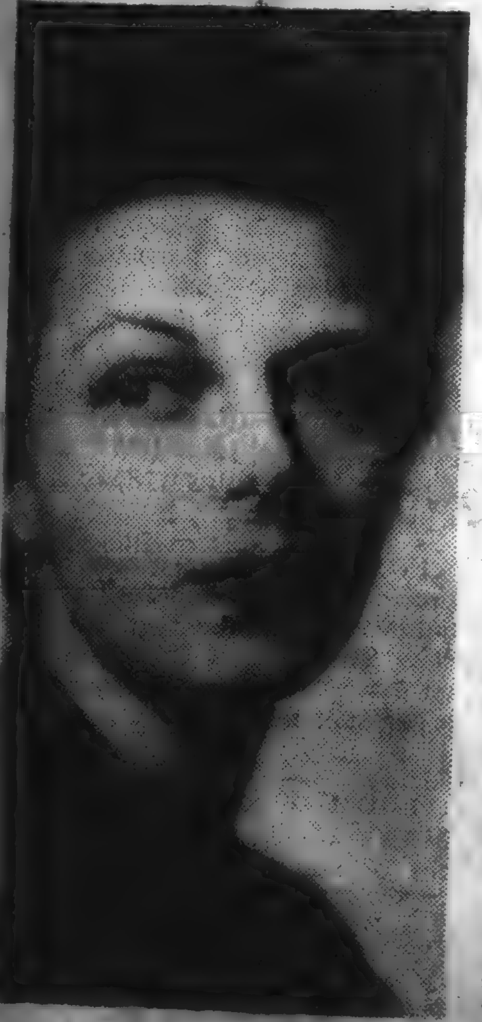
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This year marks the 100th anniversary of "Old Heidelberg," famed German song of the city of the "Student Prince." Set to music by a Mannhein conductor, Zimmermann, and originally published in German by Victor von Scheffel in 1853, it subsequently became world property and was translated into English by Jacob Gould Shurman, one-time American ambassador to Germany.

The Tanglewood Tale

(Continued from page 13)

produced Leonard B nstein and Mario
Lanza? In 1951 Char Munch took over,
and by the follow g season it was
clear the public w willing to accept
him. The impetus c he festival carried
over. Munch had ved himself, and
enthusiasm remain The result: The
1952 season had th largest attendance
in the festival's hist , and 1953 is quite
likely to top '52. school too is on
its way under Mun

Why has Tangl od succeeded so
well? Why does it tinue to succeed?
The answer is abs simple: quality.
Quality first in the estra itself. What
we hear is really Boston Symphony
Orchestra. No sub tions. The same
men who play to in winter play
together in sum Quality second
in the sound. The c Shed, in which
the major concerts given, is acousti-
cally good. To be the Shed is no
pleasure to the eye king as if some-
one had forgotten ver its ribs. But
one can glance ou ard the summer
sky and listen. Th no distortion of
the brass tones, n oying echo, and
except for the ch of sparrows or
fast tremolos by g oppers, you hear
as well as you wou a concert hall.

Quality there is in the program. The Boston Symph Orchestra does not subscribe to the lief that summer weather atrophies brains and people want nothing heavier than light "hammock reading." At Tanglewood it plays, as well as it can and with careful rehearsal, the same kind of program it would play in Boston in winter. In these respects Tanglewood differs from many other American summer music festivals, notably the Stadium Concerts in New York, which not only have to fight the noise of airplane engines but play under-rehearsed programs with an orchestra that can be called the New York Philharmonic-Symphony by courtesy only.

TANGLEWOOD has been called the American Salzburg. The comparison limps. Tanglewood, with its elms, pines, and birches, is a beautiful spot; but it is not nearly so beautiful or interesting as medieval Salzburg. Tanglewood is weak in opera presentation, which is Salzburg's strength. Tanglewood offers no plays, no art exhibits, no performances in ancient churches. On the other hand Tanglewood has more informal charm: Salzburg is a small festival for people with money. But Tanglewood serves thousands of people, many of whom can spend as little as a dollar and a half. You are quite welcome to dress in your summer tuxedo or your chiffon evening gown and sit in what are known as the boxes; but you are also quite welcome to dress in a sport shirt, to take your girl and a blanket, to sprawl on the lawn and perhaps do a bit of restrained love-making while the music is being played. You don't feel out of place if you aren't dressed up. The management does frown on girls in shorts and has even attempted to offer them paper skirts to cover their abbreviated costumes. But the skirts have been carried away as souvenirs, and the war on shorts has not been won. Aside from these eccentricities, the audience is one of the most attentive and well behaved in the world. What a pleasure to see so many young people there!

However, there is something amiss at Tanglewood, and the management should be farseeing enough to rectify it: Guests are far from comfortably housed and fed. At the height of the season many Berkshire hotelkeepers treat the public discourteously, do not respect reservations, serve bad food at ridiculously high prices. You can get something to eat on the estate in an open-air cafeteria, and these indifferent sandwiches and pallid coffee are preferable to battling your way into a restaurant where waitresses scowl. Every year hotelkeepers seem to be completely surprised by the avalanche of visitors. In fact Tanglewood works itself into such confusion that occasionally you can't see the wood for the tangle. Most people do not seem to mind. But if a festival is really to be a festival in which we can take pride, the physical well-being of its visitors must be considered. Hotels, restaurants, private boarding places, and tourist camps ought to be placed under a co-ordinating authority who would make sure you would be neither bilked nor pushed around.

SO THE success of Tanglewood is a triumph of music over matter. If you know what to expect, you won't be shocked. You will hear great music finely played in a romantic setting. The main event, the concerts in the Shed, begins on Friday, July 31. Herewith, the programs (unless otherwise noted, all concerts are conducted by Charles Munch; programs are subject to change):

Friday, July 31, 8:30 P.M.: *Beethoven,* Overture, "Leonore" No. 3; *Mendelssohn,* Violin Concerto (soloist, Zino Francescatti); *Copland,* "Appalachian Spring"; *Ravel,* "Bolero."
Saturday, Aug. 1, 8:30 P.M.: *Schumann,* "Manfred" Overture; *Foss,* Piano Concerto (the composer as soloist); *Mendelssohn,* "Italian" Symphony; *Hindemith,* Metamorphosis on Themes of Weber.
Sunday, Aug. 2, 2:30 P.M., Pierre Monteux, guest conductor: *Tchaikovsky,* Serenade for Strings; Symphony No. 5; Piano Concerto (soloist, Jorge Bolet).

Friday, Aug. 7, 8:30 P.M.: *Berlioz,* Dramatic Symphony "Romeo and Juliet."
Saturday, Aug. 8, 8:30 P.M., Leonard Bernstein, guest conductor: *Haydn,* Symphony No. 102; *Mahler,* Symphony No. 2 ("Resurrection").
Sunday, Aug. 9, 2:30 P.M.: *Schubert,* Symphony No. 5; *Barber,* "Adagio for Strings"; *Saint-Saëns,* Cello Concerto (soloist, Gregor Piatigorsky); *Strauss,* "Don Quixote."

Friday, Aug. 14, 8:30 P.M.: *Brahms,* "Requiem."
Saturday, Aug. 15, 8:30 P.M., Leonard Bernstein, guest conductor: *Sibelius,* Symphony No. 4; *Brahms,* Symphony No. 2.
Sunday, Aug. 16, 2:30 P.M.: *Chavez,* "Sinfonia India"; *Chabrier,* "Bourrée Fantasque"; *Schubert,* "Unfinished" Symphony; *Ravel,* Piano Concerto for the Left Hand (soloist, Seymour Lipkin), *Wagner,* Prelude and Love-Death, "Tristan and Isolde"; "A Siegfried Idyll"; "Die Meistersinger," Excerpts from Act III.

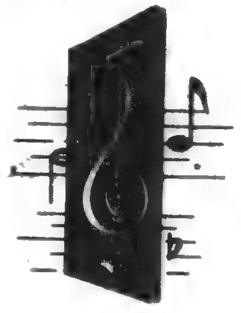
THE END

Advertising Guaranty—Page 6

Berk Coun. Post

VACATIONTIME IN THE BERKSHIRES

7/30



THE
TANGLEWOOD
STORY

Concerts in the Shed

Friday and Saturday Evenings at 8:30
Sunday Afternoons at 2:30

SERIES A

Friday Evening, July 31—CHARLES MUNCH

BEETHOVEN............Overture to "Leonore," No. 3
MENDELSSOHN............Violin Concerto in E minor
(*Soloist:* ZINO FRANCESCATTI)
COPLAND...................."Appalachian Spring"
RAVEL................................"Bolero"

Saturday Evening, August 1—CHARLES MUNCH

SCHUMANN.................Overture to "Manfred"
FOSS........................Piano Concerto No. 2
(*The Composer as Soloist*)
MENDELSSOHN............Symphony No. 4, "Italian"
HINDEMITH .....Symphonic Metamorphosis of Themes by Weber

Sunday Afternoon, August 2—PIERRE MONTEUX

PIERRE MONTEUX, *Guest Conductor*

TCHAIKOVSKY..................Serenade for Strings
TCHAIKOVSKY..........Symphony No. 5, in E minor
TCHAIKOVSKY....Piano Concerto No. 1, in B-flat minor
(*Soloist:* JORGE BOLET)

This Clipping From
BOSTON, MASS.
HERALD

JUL 9 - 1953

$3,652,912 Estate Left by J. F. Moors

A Brookline investment banker has left approximately $1,250,000 each to Harvard University and Radcliffe College, according to an inventory of his $3,652,912 estate filed yesterday in Norfolk Probate Court in Dedham.

John F. Moors, who died March 23, also left $100,000 to the Boston Family Welfare Society, and $50,000 to the Boston Symphony Orchestra. He left 250,000 and their home at 150 Fisher Ave., Brookline, to his wife.

In his will, filed April 2, Harvard and Radcliffe were named residual legatees of the estate. Moors, a Harvard graduate, was a fellow of the Harvard Corporation from 1917 to 1929, served on the Radcliffe Council for 25 years.

Appraisers disclosed his interest in the firm of Moors and Cabot, stock brokers of 11 Devonshire St., Boston, was valued at $1,079,482. The inventory fixed the value of his real estate at $88,500, and his personal property at $3,564,412.

This Clipping From
HUDSON, N. Y.
REGISTER

JUL 10 1953

BERKSHIRE FESTIVAL CONCERTS OPEN AT TANGLEWOD TOMORROW

The 16th Berkshire Festival since concerts were inaugurated in the hills of Western Massachusetts in 1934, the fourteenth since the Boston Symphony Orchestra participated, will commence its six week-ends of 15 concerts tomorrow night at 8:30 p. m. in the Theatre-Concert Hall at Tanglewood, Lenox, Mass. Charles Munch will conduct members of the Boston Symphony Orchestra in two programs devoted to the music of Johann Sebastian Bach, the second concert to take place Sunday afternoon at 2:30.

General admission is sold on the day of each concert. Patrons are invited to take box lunches and picnic on the spacious lawns of Tanglewood; grounds are open to concertgoers at 6 p. m. for evening concerts and at 12:30 p. m. for afternoon performances. A cafeteria on the grounds also services patrons.

COPY

July 23, 1953

, Music Editor
g Magazine
th Avenue
York

n given a copy of the August issue of your magazine,
g, I read with keen interest your article, "The
." Frankly, I am amazed that you would come away
wood area with such impressions as you pass along to
this article.

a music critic, nor a music editor, I shall not
question you on your pithy, "At Tanglewood it plays as well as it can and with careful rehearsel---" (The Boston Symphony Orchestra), or "The comparison limps", (with Salsburg), or "---The public was willing to accept him" (Munch). The brilliant achievements and resounding acclaim this great conductor, Charles Munch, and his equally great orchestra, The Boston Symphony, have attained not only in this country, but in Europe as well, say far more than I could in their behalf.

However, I am qualified and do take issue with you on the content of that paragraph in your article as it appears on page 236-top right hand. As the director of an agency that yearly does an outstanding job in handling visitors'accommodations at NO COST to the visitors, I challenge you to substantiate the content of that paragraph. Further, I charge you with the ballooning of isolated cases as if they were the rule rather than the rare exceptions that they are. You have maligned some of the finest hotel men, innkeepers, restauranteurs, their staffs and their institutions. Not to mention the fine citizenry of this area which for the most part does an excellent job of handling the thousands of visitors it plays host to yearly.

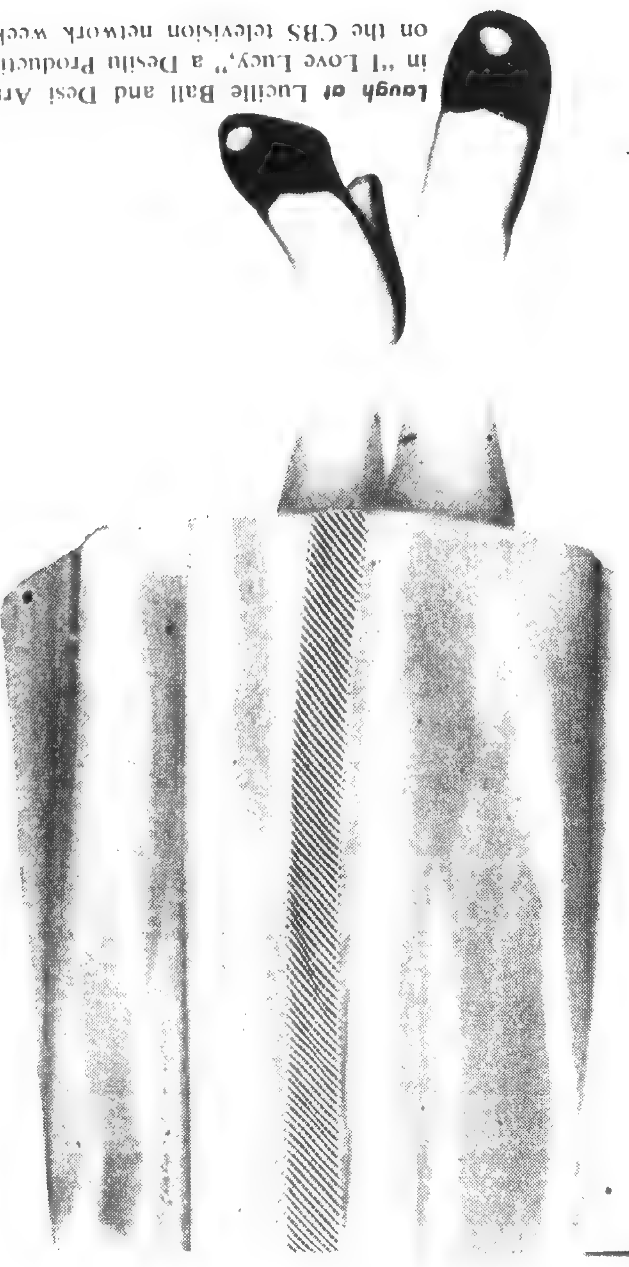
In your conclusion of this paragraph you suggest a co-ordinating agency that would protect the visitors from being bilked or pushed around. While not agreeing that such "protection" is needed, I would point out to you that the organization I represent as well as various Chambers of Commerce in the area would welcome reports of any individual or establishment that indulged in such conduct as you portray.

COPY

MONSANT
CHEMICALS—PLAST

with an "I Lo
made of Ul

Smart and handsome,
styled by Harris with c
weatherwise raglan sle
wearing freedom.
And it's fashioned fro
vinyl plastic—soft and
extra long-wearing!
"I Love Lucy" rainwe
New York. In small, m
red, or green check. In
also made of Ultron. L
MONSANTO CHEMICAL C
Springfield 2, Mass.



Laugh at Lucille Ball and Desi Arnaz in "I Love Lucy," a Desilu Production, on the CBS television network weekly.

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MENDELSSOHN	Violin Concerto in E minor (*Soloist:* ZINO FRANCESCATTI)
COPLAND	"Appalachian Spring"
RAVEL	"Bolero"

Saturday Evening, August 1—CHARLES MUNCH

SCHUMANN	Overture to "Manfred"
FOSS	Piano Concerto No. 2 (*The Composer as Soloist*)
MENDELSSOHN	Symphony No. 4, "Italian"
HINDEMITH	Symphonic Metamorphosis of Themes by Weber

Sunday Afternoon, August 2—PIERRE MONTEUX

PIERRE MONTEUX, *Guest Conductor*

TCHAIKOVSKY	Serenade for Strings
TCHAIKOVSKY	Symphony No. 5, in E minor
TCHAIKOVSKY	Piano Concerto No. 1, in B-flat minor (*Soloist:* JORGE BOLET)

This Clipping From
BOSTON, MASS.
HERALD

JUL 9 - 1953

$3,652,912 Estate Left by J. F. Moors

A Brookline investment banker has left approximately $1,250,000 each to Harvard University and Radcliffe College, according to an inventory of his $3,652,912 estate filed yesterday in Norfolk Probate Court in Dedham.

John F. Moors, who died March 23, also left $100,000 to the Boston Family Welfare Society, and $50,000 to the Boston Symphony Orchestra. He left -250,000 and their home at 150 Fisher Ave., Brookline, to his wife.

In his will, filed April 2, Harvard and Radcliffe were named residual legatees of the estate. Moors, a Harvard graduate, was a fellow of the Harvard Corporation from 1917 to 1929, served on the Radcliffe Council for 25 years.

Appraisers disclosed his interest in the firm of Moors and Cabot, stock brokers of 11 Devonshire St., Boston, was valued at $1,079,482. The inventory fixed the value of his real estate at $88,500, and his personal property at $3,564,412.

COPY

July 13, 1953

Mr. Tom [illegible], Music Editor
Good Housekeeping Magazine
57th Street at 8th Avenue
New York 19, New York

Dear Sir:

Having [illegible] a copy of the [illegible] issue of your magazine, Good Housekeeping, I read with [illegible] interest your article, "The Tanglewood Tale." Frankly, I am [illegible] that you would [illegible] from the Tanglewood area with such impressions as you [illegible] to your readers in this article.

Not being a music critic, nor a music editor, I shall not question you on your pithy, "At [illegible] sounds as well as it can and with careful rehearsal---" (the Boston Symphony Orchestra), or "The comparison lines", (with Salzburg), or "---The public was willing to accept him" (Munch). The brilliant achievements and resounding acclaim this great conductor, Charles Munch, and his equally great orchestra, The Boston Symphony, have attained not only in this country, but in Europe as well, [illegible] far more than I could in their behalf.

However, I am qualified and do take issue with you on the content of that paragraph in your article as it appears on page 136-top right hand. As the director of an agency that yearly does an outstanding job in handling visitors' accommodations at [illegible] to the visitors, I challenge you to substantiate the content of that paragraph. Further, I charge you with the [illegible] of isolated cases as if they were the rule rather than the rare exceptions that they are. You have maligned some of the finest hotel men, innkeepers, restaurateurs, their staffs and their institutions. Not to mention the fine citizenry of this area which for the most part does an excellent job of handling the thousands of visitors it plays host to yearly.

In your conclusion of this paragraph you suggest a co-ordinating agency that would protect the visitors from being [illegible] or pushed around. While not agreeing that such "protection" is needed, I would point out to you that the organization I represent as well as various Chambers of Commerce in the area would welcome reports of any individual or establishment that indulged in such conduct as you portray.

COPY

This Clipping From
HUDSON, N. Y.
REGISTER

JUL 10 1953

BERKSHIRE FESTIVAL CONCERTS OPEN AT TANGLEWOD TOMORROW

The 16th Berkshire Festival since concerts were inaugurated in the hills of Western Massachusetts in 1934, the fourteenth since the Boston Symphony Orchestra participated, will commence its six week-end of [illegible] concerts tomorrow night at 8:30 p. m. in the Theatre-Concert Hall at Tanglewood, Lenox, Mass. Charles Munch will conduct members of the Boston Symphony Orchestra in two programs devoted to the music of Johann Sebastian Bach, the second concert to take place Sunday afternoon at 2:30.

General admission is sold on the day of each concert. Patrons are invited to take box lunches and picnic on the spacious lawns of Tanglewood. Grounds are open to concert-goers at 6 p. m. for evening concerts and at 12:30 p. m. for afternoon performances. A cafeteria on the grounds also services patrons.

Mr. [illegible] July 13, 1953

[illegible] Hills [illegible], is justifi[illegible] proud of its recommended list of hotels, inns, guest houses, etc., and the services and accommodations they provide for our visitors. Occasionally, as is the human part, there are unfortunate incidents that aggrieve all concerned. However, if we are informed of such incidents we bend every effort to effect a satisfactory solution. I can truthfully say that we [illegible] thousands of inquiries and reservations [illegible] the number of complaints are less than one percent, hardly justification for such an indictment as you present in your article.

[illegible] criticism [illegible], the inaccuracies contained in your article had to be answered. It is impossible to correct the very distorted picture you have given your readers and I trust no [illegible] will ever [illegible].

I am interested in hearing from you, either to substantiate your charges, or to let me know how you intend to correct this misrepresentation of the Tanglewood area, its citizenry and its institutions.

Very truly yours,

[illegible]

John F. [illegible],
Executive Director

JFD:bmh
cc: Mr. Herbert [illegible]. Hayes, Editor

This Clipping From
HUDSON, N. Y.
REGISTER

JUL 10 1953

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The 16th Berkshire Festival since concerts were inaugurated in the [illegible] of Western Massachusetts in 1934, the fourteenth since the Boston Symphony Orchestra participated, will commence its six week-end of [illegible] tomorrow night at 8:30 p. m. in the Theatre-Concert Hall at Tanglewood, Lenox, Mass. Charles Munch will conduct members of the Boston Symphony Orchestra in two programs devoted to the [illegible] of Johann Sebastian Bach, the second concert to take place Sunday afternoon at 2:30.

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[222]

Attendance Records Fall As 'Small' Concerts End

Eagle 7/22

By JAY C. ROSENFELD

YESTERDAY afternoon's audience of 4450 and 4400 for Saturday evening at Tanglewood brought the total attendance for the six "small" concerts over the three week ends to 26,150, the largest number ever to attend the early series and exceeding by more than 2500 the record year of 1950. Yesterday's concert, as on the preceding Sunday afternoon, was again shifted to the large Shed instead of being played in the theatre-concert hall where all the others had taken place. In addition to several other possible reasons, the Shed was used because the broadcasting facilities there were more advantageous and this concert was the first of four successive Sunday afternoons which will be broadcast, although they lose their chamber orchestra character in the larger hall.

Yesterday's program, for the first time in this kind of series, forsook the classics and chose only music written since the turn of the century. Saturday evening the program followed the scheme of the original plan by devoting the entire concert to Haydn, as the first week end had been Bach and the middle one Mozart. Charles Munch gave brisk and crisp performances of two Haydn symphonies, the C minor, No. 95, and the G major, No. 100, the "Military." There was vigor and animation in the swift movements and a pleasant atmosphere in the calmer ones. The cello solo in the trio of the No. 95 minuet was played with a lovely grace and satisfying inflection by Samuel Mayes.

* * *

HUGH ROSS conducted the "Theresa" mass, in B flat major, with the orchestra, the Berkshire Festival Chorus, recruited from the student body of the Berkshire Music Center, and, as soloists, Lois McCauley, soprano, Beatrice Krebs, contralto, John McCollum, tenor, and Lee Cass, bass. The whole performance was one of the most effective choral works presented in the smaller hall within easy memory. The chorus responded with alert discipline; the soloists, whose assignments were almost totally as a quartet and not as individuals, were excellent, and Haydn's manipulation of them as contrasts to the bolder statements of the chorus enlivened the whole performance. The restrained passages were sung with faithful observance of Ross' command and convictions. Haydn is far from solemn in this mass; rather, he is theatrical and florid.

Yesterday Mr. Munch listed four numbers in the chronological sequence of the composers' birth for the first part of the program. The first two took their inspiration or source in the early French composer Couperin. Both, too, were war-born. Richard Strauss wrote his "Divertimento (after Couperin)" in 1941 in Garmisch, below the ominous eminence of the famous "Eagle's Nest." Strauss, at the majestic age of 77, was evidently amusing himself with an exercise which must have been as easy to turn out for him as it was as easy for the audience to notice, or neglect. Ravel converted four sections of his six-movement piano suite, "Le Tombeau de Couperin," to a suite for orchestra to honor the memory of four of his World War I comrades who died in service. They are not sombre nor elegiac but more in the Greek spirit, gay and lively. Their special merit, however, lies in Ravel's delicate fashioning and deft spirit, in which, for instance, he gives the clarinet such lovely phrases as were played by the solo clarinet, [illegible] tional art and whom, through an unforgivable blunder last week, we deprived of his due and proper credit for his outstanding playing in the Mozart divertimenti for 13 wind instruments.

* * *

MILHAUD WROTE "La Creation du Monde" in 1922. It is pertinent to note that Gershwin wrote his "Rhapsody in Blue" two years later. Jazz and blues were uppermost in the minds of everyone early after World War I. It was the subject of innumerable articles everywhere, explaining how this was America's contribution to art and music. French composers, in particular, all made essays in this new path. Darius Milhaud came in contact with the music of the Americas first in Brazil where, as a very young man, he was on the staff of French Ambassador Paul Claudel, who, incidentally, also provided him with plenty of poetic material for later works. Milhaud there got his inspiration for his famous South American dances. In New York he heard and saw jazz being performed. Someone even said that, as the best Spanish music was written by Russians and French, the best American jazz was written by the French. There is no need to pursue that point, but Munch put pep into "La Creation." A stranger entering the hall in the midst of that particular piece may well have asked himself if he was in the right place. It was huge good fun and should inform any who may still think that so-called longhair music is always dignified that the limits of musical enjoyment are broad and wide and all-inclusive.

Prokofieff's "Classical Symphony" was an exercise in his youth something akin, in the actual writing, to the Strauss opus in his old age. It is carefree buffoonery at least part of the time and transparent cleverness at all times. Munch called oboist Ralph Gomberg to the front of the stage at the end of the performance to allow him to acknowledge personally the applause his beautiful playing aroused.

* * *

AFTER INTERMISSION came Lukas Foss' "A Parable of Death," an oratorio on a poem of Rainer Maria Rilka, Germany's foremost poet of the first quarter of the century, with the composer conducting. Foss has written for orchestra and mixed chorus, with tenor soloist John McCollum yesterday, and as narrator, Vera Zorina. The poem, as swift as possible, concerns Death's visit to a household dominated by love and his reception by the man and the woman.

Miss Zorina's diction was unforced and impressive but was not clearly heard under all conditions so that the thread of the story could not have been completely understood by a first-time hearer. Furthermore, Mr. Foss had let it be understood that he was not attempting to set every word or meaning to music, which would obviously have been without purpose with such a subject. The problem of listening, therefore, became confused. To try to catch every syllable of the narration, of the whole ensemble or of the component parts, needed a nimble-eared auditor.

* * *

THE SCORE did not require the narrator to speak continuously. In fact, she was silent most of the time, but when she had something to say, particularly when she spoke of "the pale blue flower" which came from the seed Death had planted, her costume and her comely person symbolized the poetic reference. John McCollum sang his several assignments beautifully. He put fervor into his resonant voice and into the effective parts Foss had written for him. The chorus sang with fidelity too, but Foss's music was simple and humble in the contemporary idiom. His heart was in his conducting. He established a mood with a very short orchestral prelude and immediately proceeded into vocal involvements. It was the work of a sincere, unpretentious, thorough musician and the ovation he received was a personal one.

Foss has expressed himself once before in this medium. "The Prairie," written when he was 22 (1944), was an oratorio also based on a poem, that time poetry of Carl Sandburg. Then he explained that the poetry offered "new possibilities in its earthy and almost religious ap-approach." Foss caught Rilke's mysticism well, it seemed, by confining himself, with musical self-abnegation to expression as intangible, and distance as his poetic source.

Union 7/30

TONIGHT
ON CHANNEL 61
Walter Alford
Public Relations Director
and
Wolf Adler
Student Cellist
Both of
TANGLEWOOD
Guests of
TOM COLTON
6:45 ON WWLP

PLANNING FESTIVAL BROADCASTS: Charles Munch, right, Boston Symphony conductor, and James Fassett, producer and commentator for CBS international series of World Music Festivals, plan final details for live broadcast of four Berkshire Festival concerts, the only American events to be heard in the Sunday broadcasts which will continue from Tanglewood Aug. 2, 9 and 16 from 2.30 to 4 PM. Mr. Fassett will return to Europe in late August to record portions of the famous festivals of Salzburg, Beirut and Edinburgh for the series which will continue through Oct. 4.

VETERAN CELLIST: Jean Bedetti, of the faculties of the Berkshire Music Center and Miami University, will play in the Music for Israel concert at 8.30 tomorrow evening at the Jewish Community Center. In a program composed of a Mozart sonata, Beethoven trio and Brahms quartet, he will appear with Leonard Bernstein, piano; William Kroll, violin; Joseph dePasquale, piano.

SPRINGFIELD, MASS.
MORNING UNION

JUL 17 1953

Tanglewood

SCHEDULE FOR THE WEEK

Tonight
*8.30—Opera scenes. Th[illegible]

Wednesday
**8.30 PM—Hungarian Q[illegible] of Mrs. Elizabeth Sprague Coolidge. Theatre.

Thursday
*8.30 PM—Symphony concert [illegible] orchestra. Music Shed.

Friday
8.30 PM—Opening of [illegible] Berkshire Festival; Charles Munch conducting Boston Symphony Orchestra with Zino Francescatti, soloist. Music Shed.

Saturday
10.00 AM—Public rehearsal of Boston Symphony Orchestra for Benefit Pension Fund. Music Shed.
*3.00 PM—Organ Recital by E. Power Biggs. Music Shed.
8.30 PM—Berkshire Festival concert, Charles Munch conducting.

Sunday
*10.00 AM—Chamber music [illegible] Berkshire Music Center students. Chamber [illegible]
2.30 PM—Berkshire Festival [illegible] Pierre Monteux [illegible] all-Tchaikovsky [illegible] with Jorge Bolet [illegible] Music Shed.

*Open to Friends of Berkshire Music Center
**Open to friends of [illegible] Berkshire M[illegible]

TANGLEWOOD, Lenox, Mass.
BERKSHIRE FESTIVAL
by the
BOSTON SYMPHONY
Orchestra
CHARLES MUNCH, Music Director
SHED CONCERTS
Tonight at 8:30 — Soloist, LUKAS FOSS
Sun. Aug. 2 at 2:30—PIERRE MONTEUX, Conducting a TCHAIKOVSKY Program; Soloist—JORGE BOLET, Piano
Reserved Seats available—General Admission $2
Address Box Office, Tanglewood, Lenox, Mass

Berkshire Artists' Work Shown at Tanglewood

By WAYNE C. SMITH

Lenox, July 16—The second of the weekly series of exhibitions being presented in the reception hall at the main gate of Tanglewood is comprised entirely of the work of Berkshire artists and was arranged by Harry Lane of West Stockbride.

Realism to Abstractions

The paintings and sculpture in the exhibition runs the gamut from romantic realism to complete abstractions and are in keeping with the spirit of the musical presentations there. The single sculpture is a handsomely carved and polished wood sculpture by Homer Gunn of West Stockbridge entitled "Torso" in which parts of the body have been ingeniously abstracted and rearranged. Gunn is also represented by an oil entitled "Jumprope" painted with a liquid-like quality.

Also included is a fine drawing by Harry Lane and two music inspired abstractions by Stanley Bate of Claversack, N. Y., entitled "Allegro" and "Scherzo" in which the artist has graphically captured the tempo and spirit of the musical subjects, "Quarry Pool" by June Kimball of Pittsfield, a beautifully sketched portrait of his daughter Elizabeth by Stuart Henry, director of the Berkshire Museum at Pittsfield, a dramatically depicted "Storm" by E. Arnold Clark of Great Barrington, a characteristic portrait of "Stephanie" by John Carrol of East Chatham, N. Y., and "Shadow of the House" by Harry Lane, who next week is to have a one-man show in the reception hall.

Also in the reception hall is a portrait in oils of the late Dr. Serge Koussevitsky, founder of the Berkshire Music Center and summer school of music at Tanglewood. The portrait is by Nino Lipinsky of New York and is being exhibited at Tanglewood for the first time through the courtesy of its owner, Mrs. Koussevitsky.

In the formal gardens and apple orchard at Tanglewood there is currently being presented an exhibition of large scultptures by John Rood of Minneapolis whose work was introduced to this section last summer in a one-man show at the Lenox Library while he was at work on three large sculptures at Wellesley College.

Explanatory Notes

These sculptures are a new development in Rood's art and will be shown in New York [illegible] time following [illegible] play at Tanglewood. [illegible] was a writer and publish[illegible] turning to sculpture [illegible] explanatory notes for his [illegible] These notes, available [illegible] tell how water-worn [illegible] trees and bones were [illegible] tion for four of the sculptures [illegible] goes further and gives a [illegible] cal meaning to it all [illegible] not appreciate and [illegible] cast a shadow over [illegible] beauty of the two [illegible] apple orchard.

These two [illegible] "Seated Figure" a[illegible] gure," have bea[illegible] arrangements of [illegible] forms and concave [illegible] of Henry Moore [illegible] theus" and "W[illegible]" notable for th[illegible] space through branch-like [illegible] and the suggestion of wood [illegible] tured in the works.

The fifth sculpture is entitled "Homage to Igor Stravinsky" and it in the artist has captured a decorative, architectural beauty inspired by "Sacre de Printemps" which "to me has similar angularities, sharpness of color, broken rhythms."

World Music Festivals (Sun. 2.30 p.m., CBS). Berkshire Festival; Pierre Monteux conducting Tchaikovsky.

Rec

Attenda

Set

By WILLARD M.

Tanglewood, July 26—All
have been broken at Ta
for attendance at the six
concerts devoted to the
Bach, Mozart, Haydn and
of 20th Century compose
tal of 26,150 persons he
six concerts, with 4450 p
hand to hear the final
this afternoon. The previou

Boston Post
Sun July 2

953

Music i
Review

Tanglewood Con
BY TUCKER KEISE

TANGLEWOOD, July 2
all-Haydn program by the
Symphony Orchestra brou
series of chamber music c
to a close tonight in the
here. Tonight's audience
bered 4400. Beginning w
morrow afternoon's pr
these concerts will emplo
full 104 pieces of the orc
for programs.

Hugh Ross, conductor
Tanglewood Festival
shared the podium with
Munch, conductor of the
Symphony Orchestra. M
conducted the Theresa M
B-flat major in its first
performance.

Mr. Munch contributed
ings of Symphony No. 9
minor and Symphony No.
G major, commonly call
"Military."

The Theresa Mass, comp
1799, uses a quartet of
antiphonally with the
The quartet last night wa
McCauley, soprano; Be
Krebs, contralto; John
lum, tenor, and Lee Cass,
remarkably well-balanced
quartet.

Haydn uses his quartet
lyric passages and his cho
the climactic effects. The
must also exhibit the en
qualities of a sensitive
quartet. The quartet
never once let Mr. Ross d

As is in the nature
setting of the mass, the
musically comes with the
This movement of the T
Mass is one of the most g
choral compositions ever w
and adds evidence that Ha
is shown by the scores n
coming available for stu
performance, is one of the
est choral writers in music
tory.

Considering the mercuri
ducting temperament o
Munch, the performances
Haydn symphonies posse
surprising amount of sty
elegance. Only once or tw
he rush the tempo, but
large he kept himself and
chestra under firm contr
dynamics were well order
presumably what the co
intended.

If the first movement
C minor lacked the ne
unity in conception, the
movement was unexcepti
Indeed, by the time the
arrived, enough Laendler
pah had been built up
vision a Bavarian inn
festive week end.

In the "Milita Symp
a term derived from the
the bass drum, triang
cymbals in the second and
movements, we have a firs
ment built as a musical d
between flute and oboe
rest of the orchestra.
Anthony and Ralph
played their flute and ob
with such jolly humor
mood was established
rest of the symphony.

Record Crowds at Berkshire Music Festival

Attendance Record Set at Tanglewood

By WILLARD M. CLARK

was made in 1950 with a total of 23,500.

It seems to us that several factors were responsible for this record-breaking attendance. First of all, the devotees of Tanglewood have fully accepted Charles Munch. Secondly, the programs were varied and versatile, and finally, one heard superb perform-

Continued On Page 3

ances, for the most part.

Last night we listened to the music of Joseph Haydn, enjoying its wholesomeness, humor and sincerity. Today we jumped forward into the 20th Century and were treated to works by Strauss, Ravel, Progofieff, Milhaud and Lukas Foss.

True, two of these composers went back to the music of Francois Couperin for their inspiration and so Strauss was represented by his "Divertimenti, OP 86" drawn from harpsichord pieces by Couperin, while Ravel undertook a similar task, first as a suite for piano and then for orchestra.

Rich Program

The Strauss conception of the Couperin pieces was delightful. They were made richer through the orchestration which seldom was heavy or involved and which sustained the intimate, fragile quality of the original. Mr. Munch and his men played in distinguished manner.

It was common practice for the 17th Century composers to write collections of instrumental pieces in memory of their departed colleagues and the generic name for such collections was "Tombeau" which literally means tombstone. Ravel wrote his "Tombeau de Couperin" in 1947 as a piano suite in six movements, each of them dedicated to a companion who had been killed by Germans on the western front. The orchestras version consists of a prelude and three dance movements like those of the classic suite. Ravel the times which were precise, ordered and delicately tinted. It was interesting to note the variations in the handling of the music of Couperin by such different entities as Strauss and Ravel. One could not help but Germanize the music, while the other enriched it through the magic of his own wit and feeling for color and form.

Run of Mill

About all that one can say for Mr. Munch's reading of the Prokofieff "Classical Symphony" is that it was a run of the mill affair, quite devoid of any brio, and lacked luster from beginning to end.

Darius Milhaud is a man of many enthusiasms, so it was not surprising that during his first visit to the United States in 1922 he was delighted with the music he heard in New York's Harlem and drew upon his memory of it as he wrote his "Creation du Monde" composed for a ballet by Blaze Cendrar. However, what he remembered of the musical idiom of 1922 he used in conjunction with music strongly derivative from Stravinsky, Ravel and then mixed it up with a liberal dosage of Gershwin. The result is a mish-mash of sounds and rhythms which might belong to any era. Mr. Munch evidently enjoys conducting this work and his men played it with enthusiasm and it was so received by the audience.

Enchanting Work

The second portion of the program was given over to Lukas Foss, the 31-year-old American composer, pianist and conductor who directed his "A Parade of Death." This enchanting work calls for chorus, orchestra, narrator and tenor soloist. MME, Zorina wast he narratorand John McCollum the tenor. At the moment Tanglewood has in its midst the finest group of singers that the Berkshire Music Festival has had for years. They sang today with a clarity of enunciation, range of dynamics and purity of tone that was a revelation to this listener. Mr. McCollum is proving a serviceable and sturdy tenor and he sang the exacting measures alloted to him in fine fashion. Zrina's voice is beautiful and her delivery of the story of the man and woman and death was simple and affecting. The chorus comments on the words of the narrator. Mr. Foss has written beautiful music for this story and has succeeded in keeping the music an integral part of the story, rather than making of it a monologue with music.

Foss conducts easily and with entire confidence and he held the work together in masterful manner. Here is work which should grace the programs of many orchestras throughout the country; one of the truly fine American compositions.

Boston Post Sun. Jul 26/53

Music in Review

Tanglewood Concert

BY TUCKER KEISER

This Clipping From

HARTFORD, CONN.
COURANT

JUL 21 1953

2:15 WVDA—Serenade in Blue
2:30 WEEI—Music Festival
2:30 WEEI—Berkshire Festival in Tanglewood with Pierre Monteux, conducting

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Music Center Students To Attend Concert Rehearsal At Tanglewood

The Summer Music Center will sponsor a trip to the Tanglewood Music Center in the Berkshire Mountains at Lenox, Mass., on Saturday, Aug. 1 for childrjn participating in Center activities, Frank H. Groff, director of the Center, said Monday. The children will hear and see the Boston Symphony Orchestra conducted by Dr. Charles Munch at a concert rehearsal.

The rehearsal will begin at 10 a.m. and admission for children 12 years old or under is 25 cents. Those over 12 must pay $1. Parents and friends of the students are invited to accompany them.

Buses will leave Hall High School at 8 a.m. on Aug. 1 and return to the school about 5:45 p.m. The round trip fare is $2 a person. Parents who plan to take their children by car are asked to notify the Center of their plans.

Box lunches will be carried by the children. Refreshments may be purchased there. Beach wear, shorts and dungarees will not be permitted on this trip.

Registration forms for the trip are available at the Music Center and must be turned in to Miss Lauralyn Watson at Hall High School between 10:30 and noon Thursday or 8:30 to 11 a.m. on Friday.

TANGLEWOOD, Lenox, Mass.
BERKSHIRE FESTIVAL
by the
BOSTON SYMPHONY
Orchestra
CHARLES MUNCH, Music Director
SHED CONCERTS
Open TONIGHT at 8:30
Soloist—ZINO FRANCESCATTI, Violin
Sat. Aug. 1 at 8:30—Soloist, LUKAS FOSS
Sun. Aug. 2 at 2:30—PIERRE MONTEUX, Conducting a TCHAIKOVSKY Program; Soloist—JORGE BOLET, Piano.
Reserved Seats Available—General Admission $2.
Address Box Office, Tanglewood, Lenox, Mass.

[224]

This Week At TANGLEWOOD

Wed., at 8:30 p. m.: *Coolidge Concert. The Baroque Trio (Harpsichord, Flute and Cello) in the Theatre.

Fri., at 8:30 p. m. * Dept. 1 Orchestra in the Shed.

Sat., at 8:30 p. m.: Festival Concert. A Mozart program in the Theatre.

Sun., at 10 a. m.: *Chamber Music in the Music Hall.

at 2:30 p. m.: Festival concert. Program of Mozart, in the Theatre.

at 8:30 p. m.: *Composers Forum in the Music Hall.

* Events open to Friends of the Berkshire Music Center.

E—MONDAY, JULY 27, 1953

Zorina Terrific

Berkshire Festival Hears Foss' "A Parable of Death"

By CYRUS DURGIN

LENOX, July 26—Lukas Foss' "A Parable of Death" was given its first Berkshire performance, this afternoon, at the final concert in the preliminary series of the Berkshire festival by the Boston Symphony orchestra. This unusual, deeply-felt and skillfully written score, the one new work of the preliminary series, is based upon verses of Rainer Maria Rilke which dwell upon two profound facts: the gaining by relinquishment, which is love, and the eternal continuity of life which grows out of death.

Foss' music calls for an extensive if not huge orchestra, chorus and tenor soloist. The text of Rilke (in an English translation which runs to some un-poetic and multi-syllabled words) was spoken at this performance as at the three previous in Louisville, New York and the Ojai festival in California, by Vera Zorina. The tenor soloist was John McCollum.

If you go back far enough, in tracing the ancestry of the general form, the harmonic idiom and the overall expressive style, you come to Gustav Mahler, and, chorally to Bach. Nonetheless, Mr. Foss has written in a contemporary if not indisputably personal manner, one in which his technic of orchestral and choral writing has grown perceptibly.

At first hearing I am inclined to sort out the choral writing from orchestra as less eloquent, and the tenor solo more stylized than emotional. That would be superficial judgment, however, for "A Parable of Death" is not completely absorbed at one performance. There are too many details, in rhythm, in color and patterns of orchestral usage, to warrant quick blanket opinion. The dominant impression, however, is one of power and beauty but sluggish motion.

Zorina Gorgeous

Miss Zorina, svelte and gorgeous in a pale blue gown, spoke with moving depth of voice and with a truly poetic style, lines which all too often, at least in English, are prose in effect. Occasionally, she had such heavy competition from the instruments that blurred her words, but mostly she was clearly understood. Mr. Foss conducted his own work and, seemingly, did it very well.

Mr. McCollum sang his relatively brief role with warmth of feeling and a fine ease of manner and technic.

Charles Munch had conducted the previous portions of the concert, which were broadcast over the C. B. S. network, and for that reason were played in the music shed instead of the smaller theatre-concert hall. The afternoon began with a superb account of Strauss' divertimento after Couperin, and included an equally superb one of "Ravel's "Le Tombeau de Couperin;" Prokofieff's "Classical" symphony and Milhaud's youthful and masterful "La Creation du Monde."

It was interesting that Mr. Munch took the prelude and Forlane of Ravel's jewelled music much slower than most conductors do it, with increasing clarity of detail at a sacrifice of logical motion. Milhaud's music, between late ragtime and early jazz in spots, enjoyed the best performances of it this reviewer has heard.

The final Saturday evening of this preliminary series was devoted to Haydn of the symphony in C Minor, No. 95, the "Military" Symphony and the "Theresa" mass. Mr. Munch conducted the symphonies, of which the first named went reasonably well and the second in a glowing, absolutely exact fashion that was sheer genius of conducting and playing.

"Theresa" Mass Lovely

Haydn's "Theresa" mass, virtually unknown over here save for a foreign recording made a few years ago, is a lovely and noble score, if not one of the world's greatest masterpieces. For it, Hugh Ross had prepared the Berkshire Music Center chorus down to the last eighth note, and they sang with a really thrilling quality of tone and ensemble. The quartet of vocal soloists, also Berkshire Center students, consisted of soprano Lois McCauley, contralto Beatrice Krebs, Mr. McCollum in the tenor part, and bass Lee Cass.

For blend of voices and expert technic in style and keeping together they were, perhaps, the finest quartet I have heard in more than 20 years of music reviewing.

Mr. Ross conducted and the performance went admirably. But for the life of me, I can't see how the orchestra, which could not have had too many rehearsals for the mass, followed his peculiar (and sometimes non-existent) beat. But they were of the Boston Symphony, which is equipped to pass miracles.

The Saturday night attendance in the theatre-concert hall—and on the lawn outside—was 4400. Today's audience, 4450. That brought the total attendance for the entire preliminary series to 26,150, the biggest in Berkshire Festival history.

HARTFORD, CONN.
TIMES

JUL 18 1953

MUSIC CALENDAR

Sunday

2:30 p. m. — Mozart Concert, Boston Syphony Orchestra conducted by Charles Munch, Tanglewood, Lenox, Mass.

4 p. m. — Berkshire Quartet concert, Music Mountain, Falls Village.

Tuesday

8:15 p. m. — Yale Bowl Pops concert, Tchaikowsky Night, Yale Bowl, New Haven.

Wednesday

3:30 p. m. — Faculty concert, Yale Summer School of Music, Norfolk.

Thursday

4 p. m. — Jacob's Pillow Dance Festival, Iva Kitchell, Glenn Tetley, Jacob's Pillow, near Lee, Mass.

Friday

4 p. m. and 9 p. m. — Jacob's Pillow, as above.

Saturday

4 p. m. and 9 p. m. — Jacob's Pillow, as above.

8:30 p. m. — Haydn concert, Boston Symphony Orchestra under Charles Munch, Tanglewood, Lenox, Mass.

This Clipping From

ALBANY, N. Y.
KNICKERBOCKER NEWS

JUL 15 1953

SOLOIST — *Joseph De Pasquale, viola, above, will be soloist with Isaac Stern in Mozart's Sinfonia Concertante for Violin and Viola, which will be performed by the Boston Symphony Orchestra Sunday afternoon at the Berkshire Music Festival at Tanglewood.*

THE SPRINGFIELD UNION, SPRINGFIELD, MASS., WEDNESDAY, JULY 29, 1953

Three Evenings of Opera Scheduled at Tanglewood

Lenox, July 28—Three rarely-heard one-act operas by Gluck, Debussy and Chabrier will be performed by Students of Department 4, Berkshire Music Center, for a single performance at Tanglewood, Monday at 8.30 in the theater-concert hall. All seats are reserved. The performance is open to those who support the summer school of music of the Boston Symphony Orchestra by joining the Society of Friends of the BMC.

Gluck's "L'Yvrogne Corrige," (The Drunkard Reformed), of 1760 will have the English translation of Giovanni Cardelli, just published by G. Schirmer, Inc., of the libretto by L. Anseaume. So far as is known, this will be its first American production.

Debussy's "L'Enfant Prodigue" (The Prodigal Son) uses the composer's Prix de Rome score of 1884. It will be sung in French, to the libretto of E. Guinard.

Emmanuel Chabrier's "Une Education Manquee," (An Incomplete Education), of 1879, will be sung in the English translation of Henry Reese.

The three one-acters, all Tanglewood premiers, are produced by Boris Goldovsky, head of the opera department of the Berkshire Music Center, staged by Mr. Goldovsky and Sarah Caldwell. Scenery is by John Blankenchip and costumes by Leo Van Witsen. They will be performed with student casts. Mr. Goldovsky will accompany the Gluck and Chabrier operas at the piano, and an orchestra of the school's department 1 students,—Samuel Krachmalnick conductor—will accompany Debussy. Leo [illegible] has vised choreography for [illegible] dancers in "Le Fils Prodigue." The program follows:

On Monday and Tuesday evenings, Aug. 10 and 11, Mr. Goldovsky's opera department will perform Gretry's th[illegible] "Richard Coeur-de-Lion" (Richard the Lion-Hearted) [illegible] in 1784, given its first American performance in Boston in 179[illegible], subsequently heard in Philadelphia in 1798 and in New York in [illegible]. Alternating student casts will perform, with Mr. Goldovsky conducting a student orchestra. The [illegible] Sedaine text will be sung in [illegible] English translation of Mr. Goldovsky and Sarah Caldwell with costumes by Leo Van Witsen and scenery by John Blankenchip employing the Paul Planer GKP projections. Like the evening of one-act operas these performances are open to Friends of the Berkshire Music Center and all seats are reserved.

BSO Organist Plans Recitals

E. Power Biggs

Brooks

E. Power Biggs, Boston Symphony Orchestra organist, will give a pair of organ recitals the coming two Saturday afternoons at 3 in the Tanglewood Music Shed. The concerts, which will be his first at Tanglewood in several seasons, will be open to Friends of the Berkshire Music Center.

Born in England, Mr. Biggs graduated with honors from the Royal Academy of Music, London, in 1929. He is an associate of the Royal Academy of Music. He has appeared with the Chicago, Philadelphia and Cincinnati Orchestras and at Coolidge festival concerts in the Library of Congress, Washington, D.C.

In addition to broadcasting every Sunday morning over CBS from the Germanic Museum at Harvard University, he records with the Boston orchestra and others, having played in the Walter Piston Concerto for Organ and Strings, the first recording of organ music by a major symphony orchestra in America. He was won "Musical America's" annual poll of organ music on the air every year since 1943. He has published various organ editions.

Saturday's program follows:

Concerto in A-minor	Vivaldi
A Lesson (Colonial American, 1750, Boston)	William Selby
Sonata for Organ No. 2	Hindemith
Prelude and Fugue in G-minor	Dupre

MUSIC

7/27

TANGLEWOOD, July 26 — With "A Parable of Death" Lukas Foss has begun to fulfill the great promise of his early years as a composer of contemporary stature.

The work, for speaker, tenor, chorus and orchestra, was given its New England premiere this afternoon before an audience of 4450 as the first of the four series of concerts came to a close in perfect summer weather.

Of about 28 minutes' duration, the parable, drawn from Rainer Maria Rilke's "Stories of God," was more effective for the mood and the atmosphere it elicited than from any real communication of the text, for the music shed here is too large to allow real comprehension of the words without a printed text in hand.

The spoken role by Vera Zorina, however, ennunciated with clarity, exquisite modulation and a most persuasive emotion conviction, was very effective, at least at close range.

It was the music itself, and the overall continuity of its means and expression, that allowed the observation of the first paragraph. For despite the less than perfectly communicative aspects of a performance under the circumstances, the composition revealed a sustained musical contemplation of Resurrection, a recurring theme in Mr. Foss' musico-dramatic works.

Between the brief recitations of the speaker, telling the universal legend of man and woman separated in the end by death, the composer employs the chorus in commentary, now fiercely confronting death itself, now reflecting poetically on the tender attachment of the protagonists. The tenor soloist, meantime, acts as a interlocutor, inspiring the choral responses, the whole reinforced and colored by the orchestral values.

Abandoning any attempt to outrun his audience's capacity to assimilate the musical narrative by effecting the more aggressive idioms of the day, the composer achieves his effects—and they are often powerful—with sustained and melodic choral lines rather than with the jagged unvocal intervals the contemporary composer finds so enchanting. He leaves the dirty work, so to speak, to the instrumentalists, who can achieve any outrageous interval by pushing buttons and things. This is a fairly new twist in contemporary choral writing, and it works surprisingly well, for it allows the orchestra to convey advanced harmonic and rhythmic devices to give the work strength and backbone while the chorus itself lends a spacious melodic sense to the whole. Not that the vocal line is vapid; on the contrary. But it at least conveys a sustained and emotional quality.

The only thing that flaws the work besides its length at least for this listener, is the use of fairly eccentric instrumental solos following or springing from a spoken word or phrase, as if in musical illustration of the word. I found this a little overdone, but all in all, the work proved to be a most effective and moving piece. That might stand some revision but is nonetheless a fine work as it is.

The highlight of the first half of the program, which offered Strauss' Divertimento, op. 86; Ravel's "Le Tombeau de Couperin," Prokofieff's "Classical" Symphony, and Milhaud's "La Creation du Monde," was certainly the last-named, inspired by the composer's visit to Harlem in the roaring 20's, it was a patchwork quilt of the most blatant jazz breaks complete with the well-known phrase usually associated with "without a shirt," as well as echoes of Gershwin, and the Latin Quarter of Paris. Very entertaining it was, and it revealed in Mr. Munch a hitherto unsuspected ability to conduct a jam session with the best.

As the series of Bach-Mozart concerts came to an end to make way for the main events of the next three weeks, it seemed clear that Mozart is now box office. The concert of July 19 drew nearly 11,000, the second largest audience this special and expensive ($5 a seat) series. Of this number, however, only 1100 were seated; the others on a general $2 admission were scattered far and wide on Tanglewood's ample green lawns. For the entire series, held in the theater save in rainy weather, when concerts are given in the shed, the attendance now stands at the 26,000 mark to break the previous record of 1950 when 23,000 were attracted to these connoisseur chamber events.

ELIE.

Berkshire Fest Chamber Mark Set With 52G Take

Lenox, Mass., July 28.

Three weekends of Theatre-Concert Hall programs at the Berkshire Festival here, which ended Sunday night (26), broke all attendance records, with a total gross of $52,225 at a $5 top. Series of six concerts, two each weekend, is offered by the chamber [illegible] of the Boston Symphony Orchestra in the 1,150-seat hall, with overflow crowds sitting out on the lawn. New attendance mark was 26,150, or an average of 4,360 per concert. First weekend offered Bach music; second, Mozart, and last weekend a combination of Haydn and moderns.

Full 104-piece BSO is gathering here at Tanglewood this week for the three weekends of major concerts in the 6,000-seat Shed. Series A, this weekend, will have Charles Munch conducting Friday and Saturday nights (31-1) and Pierre Monteux as guest maestro Sunday afternoon. Advance [illegible] is good with Tanglewood expecting to better last season's b.o. and attendance, which averaged (in Shed and on the lawn) about 9,465 people per concert.

Dallas, Texas
Times Herald
7/14/53

On the Dial

James Fassett Travels Far To Obtain Music Information

By Jerry Hill

The Times Herald Radio-TV Editor

For the past four years James Fassett has been commentator and intermission host for KRLD-CBS' New York Philharmonic-Symphony broadcasts. For 28 intermissions each year his lively interviews with personalities in the music world and his word and sound pictures of musical events all over the country have given a warm, human background to the music which has been broadcast.

This summer, Fassett is using the same technique with seven major European music festivals and America's Tanglewood Festival in Massachusetts.

It was as assistant to the late famous Boston music critics, Philip Hale and H. T. Parker, that Fassett first started writing about music. Fassett, a Dartmouth graduate, with three years at Harvard in addition, cut his eye teeth in criticism under two of the best music critics this country has known.

At the same time, he worked in a Boston store, and used his spare time writing radio scripts. He never sold the scripts, but he did get a job as announcer. He progressed to the job as commentator on opera broadcasts and those of the Boston Symphony.

Fassett joined CBS in 1936 as an assistant music director on the New York Philharmonic-Symphony broadcasts. In 1942, he was made director and two years later supervisor of music for the network. He has been responsible for some of radio's outstanding musical programs, including "New Voices in Song," the Philadelphia Orchestra broadcasts from 1944 to 1950 and "Your Invitation to Music."

His approach to the musicians he interviews is informal. He has interviewed the pianist Rudolf Serkin, not as a virtu

JAMES FASSETT
Music Festivals Host

but as a Vermont farmer. He had tea with Lily Pons and got a recording of her and her parakeet whistling together. He compared musical notes with Jack Benny and found out about the great comedian's serious violin-playing ambitions.

Two years ago and again last year, Fassett took flying trips to Europe and brought back tape-recorded word and sound pictures for broadcast.

This summer again, Fassett is recording sights and sounds behind the scenes at the world's music festivals. That he brings an authentic bit of European life and music-making to his broadcasts at 2:30 p. m. each Sunday on KRLD-CBS is shown in a recent letter: "I wanted to go abroad this summer, but couldn't make it. But I listened to your talk on the Holland festival and for a brief time, I felt that I had been there."

TANGLEWOOD, Lenox, Mass.
BERKSHIRE FESTIVAL
Aug 1
by the
BOSTON SYMPHONY
Orchestra
CHARLES MUNCH, Music Director
SHED CONCERTS
Tonight at 8:30 — Soloist, LUKAS FOSS
Sun. Aug. 2 at 2:30—PIERRE MONTEUX, Conducting a TCHAIKOVSKY Program; Soloist—JORGE BOLET, Piano
Reserved Seats available—General Admission $2
Address Box Office, Tanglewood, Lenox, Mass.

Tanglewood Festival Still Best in Region

By ALLEN ERICSON

With summer theaters at every point of the compass, what chance has a music lover to hear good music during the warm months when travel is both pleasant and easy?

Our nearest opportunity is New Paltz, where a quartet series is being held at the college, the next program being tomorrow.

But for those who delight in listening to a full orchestra, a visit to the Berkshire Music Festival at Tanglewood, Lenox, Mass. to hear the Boston Symphony Orchestra is a very worth-while effort.

What is the Festival?

It is a program of about six-weeks duration during which the Boston Symphony Orchestra gives a series of concerts at a lovely site known as Tanglewood in the Berkshire hills. Some of the concerts, in fact most of them, are given in the Shed, a large concert hall which has no sides. This permits the cool mountain breezes to come through. The acoustics are very good and for those who do not wish to buy a seat in the Shed, there is lots of room on the beautiful lawn around the Shed.

Picnic Is 'Must'

A picnic before the concert at Tanglewood seems to be a "must" for music lovers. A fine lake in the distant view, large surrounding forests and an audience devoted to music make the event outstanding.

This reviewer made the trip to Tanglewood last Sunday.

Friends of the Music Festival at Tanglewood will be glad to know that the food in the cafeteria on the grounds is as good as ever, the lake view just as amazing, the lawn just as clean and spacious and the music just as grand as can be.

It seemed perfectly unnecessary to use the [illegible] Shed to [illegible] the Ric[illegible] Ravel, Se[illegible] Milhaud [illegible] like a [illegible] dian [illegible] boughs [illegible] the [illegible]

Music in Review

BY TUCKER KEISER

Symphony, at Lenox

LENOX, July 25—This afternoon's program of the Boston Symphony Orchestra, given in the Shed to accommodate the large audience estimated at 8850 and to facilitate a coast-to-coast broadcast, moved from the era of knee breeches to that of [illegible]

Last night's concert was the first series devoted to 18th century composers; today's performance listed compositions by contemporary composers imitating their betters.

The first part of the concert, made up of imitations of the 18th century as studies in orchestration, was conducted by Charles Munch. Lukas Foss conducted the New England premiere of his own composition, "A Parable of Death."

In "Le Tombeau Du Couperin" Maurice Ravel resurrected the mannered elegance of a musical era that wore lace ruffles at its wrists. These musical tours d'addresse, which the French manage with a Gallic dexterity, are not handled with quite the same ease by the Teutonic mind. Richard Strauss' "Divertimento (after Couperin)" has the detailed authenticity but lacks the spirited delicacy with which Ravel evokes that bygone era.

Mr. Munch conducts Ravel as if Munch existed to conduct Ravel; he conducts Strauss as if Strauss existed to be conducted by Munch.

Again working in an idiom not essentially his own, Prokofieff produced the "Classical" symphony, classical to be sure in form but modernistic in vocabulary. Prokofieff speaks the classical language with a cosmopolitan lack of accent. The Boston Symphony Orchestra's reading of this score yesterday was marked by aristocratic dignity.

Ballet Score

After a visit to the United States in 1922, Darius Milhaud returned to France to compose a ballet score entitled "La Creation Du Monde." This composition reflected the composer's enthusiasm for "Le Jazz Hot," which he heard in New York's Harlem. Comparisons with Kurt Weill's "Three-Penny Opera" are inevitable.

Though the Weil score was composed some years later. Both are the works of European composers although with different training and traditions, and their conceptions of American jazz sound rather strange to 1953 ears.

Milhaud makes much use of piano, drums and saxophone to give the jazz flavor. Though the work is sectionalized, much of it evokes the atmosphere of smoke-filled dives. While "jazz at the Philharmonic" audiences would never mistake this for the real thing, this Gallicized Gershwin is a reasonable facsimile of the original.

Lukas Foss, who has been composer-in-residence with the orchestra for a number of years, has given us a great new composition in his "A Parable of Death." Using a text by Rainer Maria Rilke, Mr. Foss has cast his work in the form of an oratorio.

The part of the narrator, who tells the story of a man and a woman of love, and death, was movingly declaimed by Vera Zorina, whose training as a ballerina has given her a commanding stage presence which adds to her outstanding dramatic ability. There is a tenor solo, this afternoon sung by John McCollum (a singer unique among tenors in that he sings musically from the bottom to the top of his range). This musically underlines the emotional highpoints of the declamation.

The chorus has an integral part in the development of the work by commenting on the action in the classic Greek manner. Mr. Foss' music can be considered his finest composition so far. There is not one note too much and not one note is false in mood. The form is determined by the text, though a sort of leitmotif technique is employed.

From a purely audience standpoint this was by far the most noble music-making of the afternoon. The ecstatic applause was fully justified.

Widely-Varied Program Given At Tanglewood

Worcester, Gaz.

(Special to The American)

Lenox, Mass., July 27 — Tanglewood listeners yesterday reacted with astonishment, resentment or delight, according to the range of their musical broad-mindedness, to the assortment comprising the final program of the Berkshire Music Festival's "little concert" series.

What they heard went from the vibrant harpsichord exercises of Richard Strauss' Diverimento (after Couperin), the butterfly delicacy of Ravel's "Le Tombeau de Couperin;" to prokofieff's miniature satire in the traditional manner, his Classical Symphony; the strident, brassy syncopation of "La Creation du Monde," by Darius Milhaud; and Lukas Foss' dramatic "Parable of Death."

It was a program revealing a trend becoming evident at the Festival, that of replacing much of the Boston Symphony's solid, tried and true conventional concert menu with more challenging fare. Whether the audiences agree with this policy or not, they support it, and in constantly increasing numbers. Yesterday's 4,450 attendance at the concert, moved from the Theater Hall to the Shed to accommodate broadcasting demands, brought the six-concert series total attendance to 26,150, breaking the 23,500 record set in 1950.

It was the Milhaud "jazz poem," and Foss' choral work, which drew the most comment yesterday. The Milhaud carries familiar themes of American jazz, from blues on. If not for the fact that it was composed in the 20's, before inception of the "progressive jazz" era, one might attribute a be-bop echo to its more dissonant phrases.

Vera Zorina, Berlin-born ballet star, was narrator for the moving "Parable of Death," conducted by Mr. Foss. The young pianist composed this powerful choral recitative in Rome while studying there under a Fulbright Fellowship several years ago.

The major Festival concerts, three week-ends of Friday, Saturday and Sunday programs, will begin this Friday night. Charles Munch will conduct the Friday and Saturday evening concerts, with Pierre Monteux as guest conductor for an all-Tchaikowsky program Sunday afternoon.

FZ

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le, Wednesday, July 29, 1953

Tanglewood

Tonight

8.30—Chamber music concert by Hungarian Quartet, gift of Mrs. Elizabeth Sprague Coolidge. Theatre. Open to Friends of Berkshire Music Center and Mrs. Coolidge.

Golden Age News

Tanglewood Friends Issue Invitation To Concert Aug. 6

By GEORGINE ALCOMBRIGHT

Tickets to the concert at Tanglewood Thursday, Aug. 6, will be available to Golden Agers through the courtesy of the Friends of Tanglewood, it was announced at the meeting yesterday by Mrs. Charles R. Jordan. Those wishing to attend may make reservations with Mrs. Jordan at the meeting Tuesday. Members may carry their supper, or purchase it at the Tanglewood Restaurant.

A string quartet, consisting of Mrs. Harriet Vogt, first violinist, Mrs. Elizabeth Jayko, second violinist, Mrs. Pier A. Abetti, celist, and Mahlon L. Henderson, violist, entertained the 177 present. They were introduced by John S. Ross, president, and their services obtained through efforts of Mrs. Francis J. Sheran and Anthony Coli.

Visitors were Mrs. Elizabeth Dahlberg of Brooklyn, N.Y.; Mr. and Mrs. Edward Hart of Atlanta, Ga.; and Mrs. Lina Carini, Mrs. Rena DeGrio, and Mrs. Angelo Bertele, of this city.

Mrs. Mary J. McInerney was welcomed back afte a seven-month absence, and Mrs. Esther Heaney was welcomed as a new member. The birthday cake was awarded to Mrs. Mary G. White and Mrs. Leona Dunlap.

The meeting concluded with selections by Thomas F. Dumont on the harmonica, and Michael Dowd and the girls' choir, led by Mrs. Delia Noon.

Korean Conductor Appears Tomorrow At Festival Shed

John Kim of Pusan, South Korea, president and conductor of the Republic of Korea Symphony Orchestra and Chorus, will appear on the Tanglewood podium for the first time tomorrow evening, when he will conduct the symphony orchestra of the Berkshire Music Center in its weekly concert. He is a student of Leonard Bernstein, who also will lead the orchestra tomorrow evening in the program which follows:

Academic Festival Overture ...... Brahms
Mr. Kim conducting
L'Enfant Prodigue (Concert version)
Anne English, soprano; Robert Simpson, tenor; McHenry Boatwright, baritone
Samuel Krachmalnick, conducting
Symphony No. 5 .... Prokofieff
Mr. Bernstein, conducting

Room Demand Drops For the Week End

LENOX—A drop in the number of people attending Tanglewood concerts over the week end was reflected in the demand for room accommodations here.

Unlike the previous week, when all available rooms in town were taken by Saturday noon, there were still accommodations for about 26 more people at rooms registered with the Kiwanis Information Center when it closed Saturday night. A total of 170 rooms for about twice as many people are registered at the center.

This week end's drop in demand for rooms reflects the fact that attendance at Tanglewood Saturday and Sunday numbered 8850 people compared with more than 10,000 the week end before.

Rue To Sing At St. Stephen's

Robert Rue, a bass-baritone who is a second-year student at Tanglewood, will sing at the 10 AM worship in St. Stephen's Church on Sunday morning.

Mr. Rue received his first training at the University of Detroit, and later studied at the New England Conservatory of Music in Boston. He has appeared in opera recitals at Tanglewood a number of times this year.

Miss Betty-Lou Allen, a contralto, will sing at St. Stephen's next week. Mr. Rue is the third in a series of four Tanglewood guest artists who have performed in the local church.

9.15—News, World and Local.
9.30—The 850 Club, With Dan
10.15—Musical Moods.
10.30—Frank Singiser, News.
10.35—Dixie Four Quartet.
10.45—Helen Hall, Femme Fair.
11.00—Tanglewood Previews.
11.25—Holland Engle, News.
11.30—Ralph Fla[illegible]

2:30 [illegible] The [illegible] Festival in Tanglewood with Charles [illegible] conducting the Boston Symph[illegible] Orchest[illegible]

2:30 WEEI—[illegible] Festival

This afternoon at 2:30 Charles Munch will conduct the Boston Symphony Orchestra in the first of four live broadcasts from the Berkshire Festival in Tanglewood. The program will be broadcast over WEEI from 2:30 to 4. James Fassett, who has just returned from visiting five European music festivals, will be the music commentator for the Tanglewood festival.

Works of Bengtz Presented at Gate To Tanglewood

By WAYNE C. SMITH

Lenox, July 28 The third of the season's weekly exhibitions in the reception hall at the main gate of Tanglewood, arranged through the co-operation of Stuart C. Henry, director of The Berkshire Museum, Pittsfield, comprises paintings, drawings and prints by Ture Bengtz.

Ture Bengtz, a summer resident of Stockbridge, is head of the Bengtz School of Art at the Lenox School. During the academic year he is head of the drawing and graphic arts department of the Boston Museum School. He became interested in the Berkshires when the Hub school held summer sessions at the Berkshire Museum several years ago.

A native of Finland Bengtz came to the United States in 1927. He began his art training in Finland and completed it at the Boston Museum School. Since he has become one of New England's most able and distinguished artists in the field of the graphic arts.

His awards have included the Paige Traveling Scholarship for European study, first prize in the New England competition sponsored by the Stewart Gallery, Boston; the Palmer Memorial Prize at the National Academy of Design, New York; and the Purchase Prize of the Library of Congress, Washington, D. C., in 1953.

"Cocoon," the winning lithograph in the Library of Congress show, is included in the Tanglewood exhibition. This is a picture of a man resting on the ground. Its contracted, contained quality makes it a most rewarding work. Also in the field of graphic processes is "Reverie," a lithograph burnt out with acid, a color lithograph, "The Fiddler" showing almost sculptural treatment of form; and "Drifting," a philosophical work in lithography showing a group of completely indifferent people crowded together in a boat drifting.

The canvas from which "Drifting" was taken is also included. It shows the artist's powers as a painter. This, as the other paintings, shows the artist's native influence in the character of the people, and the use of strong, expressive lines to accent the broadly painted areas. The paintings also characteristically show the figures accented against a geometrically designed background.

The paintings included are a sympathetic portrayal of "Children" at play and "Picnic." The remaining item is a powerful, but more conventional, head study in pen and ink and chalk.

Music

TANGLEWOOD, LENOX, MASS.
BERKSHIRE FESTIVAL
by the
BOSTON SYMPHONY ORCHESTRA
Charles Munch, Music Director
SHED CONCERTS OPEN NEXT FRI. EVE.
Soloist—ZINO FRANCESCATTI, Violin
Sat., Aug. 1 at 8:30—Soloist, LUKAS FOSS
Sun., Aug. 2 at 2:30—PIERRE MONTEUX Conducting. TCHAIKOVSKY Program. Soloist, JORGE BOLET, Piano.
Remaining Concerts Aug. 7, 8, 9; 14, 15, 16
Reserved seats available. General admission $2.00
Address Box Office, Tanglewood, Lenox, Mass.

Berkshire Festival Concert Tomorrow

Herald

Third and final of the Chamber Music concerts which Mrs. Elizabeth Sprague Coolidge has generously donated to the Berkshire Music Center at Tanglewood, and which are free to members of the Society of Friends of the School maintained by the Boston Symphony Orchestra, will be held tomorrow evening at 8:30 p.m. in the Theater-Concert Hall.

The Hungarian Quartet, whose members are Zoltan Szekely and Alexander Moskowsky, violinists; Denes Koromzay, viola; Vilmos Palotai, cello, will give the following program:

Quartet in G major, Opus 77, No. 1 — Joseph Haydn
Quartet No. 4 .... Walter Piston
Quartet in B-flat major, Opus 130 — Ludwig van Beethoven

Three Clubs Join In Tanglewood Trip

The Business and Professional Women's Club for the first time organized a large group that went by two chartered busses last night to the Tanglewood concert.

Sixty-five members of the BPW and Soroptomist and Zonta Clubs made the trip, leaving from Old First Church.

The BPW is active in boosting Springfield's cultural life. It sponsors the Celebrity Series.

Boston Post Sun July 26/53

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Music in Review

Tanglewood Concert

BY TUCKER KEISER

TANGLEWOOD, July 25—An all-Haydn program by the Boston Symphony Orchestra brought the series of chamber music concerts to a close tonight in the theatre here. Tonight's audience numbered 4400. Beginning with tomorrow afternoon's program, these concerts will employ the full 104 pieces of the orchestra for programs.

Hugh Ross, conductor of the Tanglewood Festival Chorus, shared the podium with Charles Munch, conductor of the Boston Symphony Orchestra. Mr. Ross conducted the Theresa Mass in B-flat major in its first local performance.

Mr. Munch contributed readings of Symphony No. 95 in C minor and Symphony No. 100 in G major, commonly called the "Military."

The Theresa Mass, composed in 1799, uses a quartet of soloists antiphonally with the chorus. The quartet last night was Lois McCauley, soprano; Beatrice Krebs, contralto; John McCollum, tenor, and Lee Cass, bass, a remarkably well-balanced vocal quartet.

Haydn uses his quartet for the lyric passages and his chorus for the climactic effects. The quartet must also exhibit the ensemble qualities of a sensitive string quartet. The quartet tonight never once let Mr. Ross down.

As is in the nature of any setting of the mass, the climax musically comes with the Gloria. This movement of the Theresa Mass is one of the most glorious choral compositions ever written, and adds evidence that Haydn, as is shown by the scores now becoming available for study and performance, is one of the greatest choral writers in musical history.

Considering the mercurial conducting temperament of Mr. Munch, the performances of the Haydn symphonies possessed a surprising amount of style and elegance. Only once or twice did he rush the tempo, but by and large he kept himself and the orchestra under firm control. The dynamics were well ordered and presumably what the composer intended.

If the first movement of the C minor lacked the necessary unity in conception, the second movement was unexceptionable. Indeed, by the time the minuet arrived, enough Laendler oompah had been built up to provision a Bavarian inn for a festive week end.

In the "Military Symphony," a term derived from the use of the bass drum, triangle and cymbals in the second and fourth movements, we have a first movement built as a musical dialogue between flute and oboe and the rest of the orchestra. Doriot Anthony and Ralph Gomberg played their flute and oboe parts with such jolly humor that the mood was established for the rest of the symphony.

TANGLEWOOD, Lenox, Mass.
BERKSHIRE FESTIVAL
by the
BOSTON SYMPHONY
Orchestra
CHARLES MUNCH, Music Director
SHED CONCERTS OPENS NEXT FRI. EVE.
Charles Munch will conduct, Beethoven's Lenore No. 3 Overture, Mendelssohn's Violin Concerto, Copland's "Appalachian Spring," Ravel's "Bolero"
Soloist—ZINO FRANCESCATTI, Violin
Sat., Aug. 1 at 8:30—Soloist LUKAS FOSS, Piano
Sun., Aug. 2 at 2:30—PIERRE MONTEUX Conducting
TCHAIKOVSKY Program, Soloist—JORGE BOLET, Piano
Remaining Concerts Aug. 7, 8, 9; 14, 15, 16
Reserved seats available—Gen. Adm. $2
Address Box Office Tanglewood, Lenox, Mass.

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YONKERS, N. Y.
TIMES

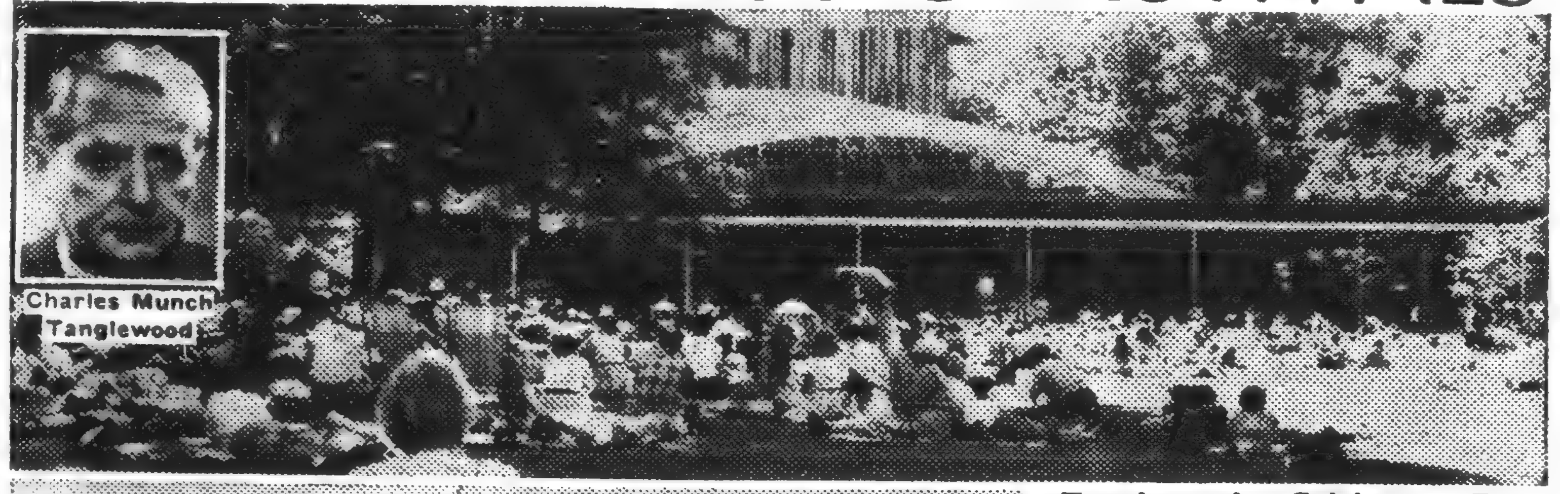
JUL 14 1953

BROOKLYN, N. Y.
BROOKLYN DAILY

JUL 16 1953

BROOKLYN, N.Y.
WILLIAMS[illegible]
8/7/53

BACKYARD MUSIC FESTIVALS


Charles Munch
Tanglewood

Bruno Walter
Salzburg

Malcolm Sargent
Edinburgh

Fassett

Tanglewood, Salzburg, Bayreuth, Edinburgh . . . music lovers the world over hold these names as magic. This summer everyone with a radio in his living room, in his garden or in his automobile can turn on CBS Radio's "World Music Festivals" on Sunday afternoons and, with a little imagination, make a tour of these music centers to hear the world's greatest orchestras, instrumentalists and singers.

Conducting this tour is James Fassett, who has been in Europe since May arranging broadcasts from Italy, Norway, Finland, Holland, Austria, Germany and Scotland. To the programs Fassett adds his colorful "sound and word pictures" of the places visited.

Beginning Sunday, July 26, Fassett returns for four broadcasts from America's own Berkshire Festival at Tanglewood, Mass., three conducted by Charles Munch, one by Pierre Monteux.

On August 23 and 30, excerpts from the famous Salzburg Festival in Austria will include a concert by the Vienna Philharmonic Orchestra, the world's oldest orchestra, conducted by Bruno Walter.

On Sept. 6 the CBS Radio series will present the Richard Wagner Festival in Bayreuth, Germany, featuring operas under the direction of the composer's grandsons, Wolfgang and Wieland Wagner.

For four broadcasts beginning Sept. 13, symphonic concerts, dramas, chamber music and operas will be heard from the Edinburgh, Scotland, Festival of Music and Drama under the direction of Sir Malcolm Sargent, Sir Adrian Boult and Bruno Walter.

HACKENSACK, N. J.
BERGEN RECORD

JUL 11 1953

Boston Without Munch?

By IRVING KOLODIN

THIS is the week-end when music-making begins in the spacious areas of Tanglewood, near Lenox, Mass., in the Berkshire hills, which the Boston Symphony has made famous as its summer home. As in the summer or two past, much of the music will be conducted by Charles Munch, music director of the celebrated orchestra; what the musically informed are wondering is: "How many more summers will Munch conduct in Tanglewood?"

That is related, of course to the question how much longer Munch conducts in Boston, for the two positions are very much interrelated. That, indeed, is the nub of the matter: for while Boston has been happy with Munch and Munch has been happy in Boston, it is a ground pattern of Boston activity that the winter music director take a prominent part in the summer doings at Tanglewood. And that is the point at issue, according to those who know. Munch finds the winter schedule a taxing one (he missed most of the season before last because of a breakdown incurred by overwork), and would prefer to rest in the summer. That is hardly possible as matters now stand.

This is admittedly a peculiar problem, one that could hardly have been anticipated when Serge Koussevitzky evolved the pattern of activity that has brought both honor and financial advantage to the founding fathers of Boston as well as the satisfaction of establishing an educational institution of the first importance. The Berkshire Music Center was a particular passion of Koussevitzky and in many ways his most durable monument. It doesn't appear to be the first for Munch, and it can't possibly be the second.

CHARLES MUNCH

What, then, if Munch and the Boston board come to an amiable settlement of this schism of interests and part with mutual expressions of regret, thoroughly sincere for once? That is a question that is agitating the minds of conductors from coast to coast and causing more restless tossing of nights than heat, humidity, and the high cost of living together. One mind that isn't agitated is that belonging to Guido Cantelli, who earned considerable favor during a guest tour in Boston last season, and might be considered ready by 1955.

If it worked out that way, it would be a singular instance of historical repetition, for it should not be forgotten that, in its last crisis (after the dismissal of Karl Muck in 1916), Boston had several years of stand-by administration under Pierre Monteux

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SPRINGFIELD, MASS.
MORNING UNION

JUL 13 1953

Dr. Munch Waits for Planes For Flute Solo Feature

Lenox, July 12—Records fell this week end as the world famous Boston Symphony Orchestra launched the Berkshire Festival with two all-Bach programs. This afternoon's attendance was 3000, an even 500 above the corresponding program a year ago. Saturday night's record opening night audience of 4200 was 400 ahead of last season's initial program attendance.

Counting the 800 at this morning's session, Lenox saw a total of 8000 music lovers converge here in a 24-hour period.

Highlighting the afternoon was the flute soloist Doriot Anthony. During Bach's Suite No. 2, in B Minor, Conductor Charles Munch patiently awaited the passing of a squadron of planes before proceeding in order that Miss Anthony's beautiful solo would not have to compete with the drone of the motors overhead.

Attending the Bach cantata was Rev. Michael Palotau, a native of Hungary who is now professor at Mt. Joseph College in Lackawanna, N. Y. Before coming to this country he studied in Budapest and Salzburg.

MINNEAPOLIS, MINN.
MORNING TRIBUNE

JUL 12 1953

Rood Sculpture at Tanglewood

LENOX, MASS — An exhibit of stone sculpture by Mineapolis artist John Rood in the gardens of the Tanglewood estate is a feature of the 1953 Berkshire festival here this summer.The showing has been arranged with the help of the Berkshire museum, Pittsfield, Mass.

Artist-in-residence since 1945, author, lecturer in art education at the University of Minnesota, Rood has had more than 100 exhibitions in the United States, including 12 one-man shows in New York, since he turned his attention from writing and publishing to sculpture in 1936. He is currently associated with The New Gallery, New York, which will show these first examples of his new direction in sculpture in the autumn.

Tanglewood

Tonight

8.30—Berkshire Festival concert by Boston Symphony Orchestra, Charles Munch conducting; Lukas Foss, soloist. Music Shed.

Tomrrow

*10.00 AM—Chamber Music concert by students of Berkshire Music Center. Chamber Music Hall.

Suite for Five Brass Instruments .... Monteverdi
Calvin Torrey and Paul Willwerth, trumpets; Raymond Orcutt and Russell Nahat, trombones; Cherry Beauregard, tuba

String Quartet, Opus 11 ... Samuel Barber
Stephen Elsaesser and Miriam Wexler, violins; Endel Kalam, viola; Martha Field, cello.

String Quartet in F-major, Opus 59 .... Beethoven
Barbara Lieberman and William dePasquale, violins; Barbara Kroll, viola; Uziahu Wiesel, cello.

2.30 PM—Berkshire Festival all-Tchaikovsky concert by Boston Symphony Orchestra, Pierre Monteux conducting; Jorge Bolet, soloist.

*Open to Friends of the Berkshire Music Center whose voluntary contributions help to support the school.

TANGLEWOOD, Lenox, Mass.
BERKSHIRE FESTIVAL
by the
BOSTON SYMPHONY
Orchestra
CHARLES MUNCH, Music Director
TODAY at 2:30
All-Tchaikovsky Program
PIERRE MONTEUX Conducting
Soloist—JORGE BOLET, Piano
Remaining Concerts, Aug. 7, 8, 9; 14, 15, 16
Reserved Seats available—General Admission $2
Special Event: TANGLEWOOD ON PARADE
Thurs. Aug. 13—Conductors CHARLES MUNCH, LEONARD BERNSTEIN; Soloists—ISAAC STERN, Violin LEONTYNE PRICE, Soprano, WILLIAM WARFIELD, Baritone.
Reserved Seats now—$3, $4, $5. General Admission $2.50. Address Box Office, Tanglewood, Lenox, Mass.

NY[illegible] 8/2

"My prediction Tanglewood's opening big-shed concert last Friday evening would outsell any Thursday evening concert of any year to date, with new policy of three straight concerts on successive days—Friday night, Saturday night, and Sunday afternoon—indicating that Tanglewood's sixteenth season would break all records, is confirmed by N. Y. Times, Aug. 1, Page 8, Columns 5 and 6. Yah 8/6

TANGLEWOOD, Lenox, Mass.
BERKSHIRE FESTIVAL
by the
BOSTON SYMPHONY
Orchestra
CHARLES MUNCH, Music Director
SHED CONCERTS
Tonight at 8:30—Soloist, LUKAS FOSS
Sun. Aug. 2 at 2:30—PIERRE MONTEUX, Conducting a TCHAIKOVSKY Program; Soloist—JORGE BOLET, Piano.
Reserved Seats Available—General Admission $2.
Address Box Office, Tanglewood, Lenox, Mass.

TODAY ON WTOP

Eddie Gallaher

Robert Q. Lewis

2:30 P. M. WORLD MUSIC FESTIVALS
Pierre Monteux conducts an all Tchaikovsky program from Tanglewood.

aug 2

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LITTLE ROCK, ARK.
ARK. DEMOCRAT

Berkshire Music Fete To Be Broadcast Today

The famed Berkshire Music Festival at Tanglewood, Mass., will be heard on KTHS at 1:30 p. m. today as a feature of the Columbia Broadcasting System's "World Music Festival" series, with James Fassett as producer and commentator. Fassett has just returned from festival broadcasts from Italy, Norway, Finland and Holland, and he will return to Europe at the end of a four-week period in Tanglewood. The Salzburg, Bayreuth and Edinburgh festivals will be broadcast later in the series.

The scenic wonders of western Canada will be described on "Vacationland, U. S. A." today on KGHI as an American Broadcasting Co. feature. Points of interest in the many national parks and at Lake Louise will be described. The broadcast is scheduled for 5:45 p. m.

The "Best Plays" version of "The Rose Tattoo," originally scheduled for July 5, will be heard at 7:30 tonight on KARK as a National Broadcasting Co. network feature. Maureen Stapleton and Eli Wallach will play the leading roles which they created in the Broadway run of the play.

Conductor Hugo Winterhalter will be guest on "Tony Martin Time" at 7 tonight, also on KARK, and his latest recordings will be played.

Symphonette Programmed.

The Little Rock Symphonette, under direction of Sidney Palmer, will be heard at 8 tonight on KLRA, in a 30-minute recording of rehearsals for concerts to be given by the group in August. Mr. Palmer and Joe Myers will handle the commentary.

Other programs scheduled on KARK today include "Confession" at 8:30 p. m., which has attracted attention because of the unusual musical instrument—the cymbalum—which provides musical background and sound effects on this program. The cymbalum is one of the most ancient of stringed instruments, predating the piano and even the clavichord.

Tomorrow evening's "Railroad Hour" at 7 p. m. on KARK will present Gordon MacRae and Dorothy Warenskjold in "Starlight," a musical romance of old vaudeville days and the early days of radio.

At 8 p. m. tomorrow, also on KARK, Eileen Farrell, American dramatic soprano, will be heard on "The Telephone Hour," accompanied by the Bell Symphonic Orchestra under direction of Donald Voorhees.

Billie Burke, veteran stage, screen and character actress, will be Bob Hope's guest on his daytime show at 9:30 a. m., Monday through Friday of this week. The program will be heard here on KARK.

Miller Music Slated.

Glenn Miller's music will be heard in favorite recordings at 6 p. m. tomorrow on KLRA. Also to be heard tomorrow are Ralph Flanagan recordings at 10:45 a. m. (Monday, Wednesday and Friday), "Stringing Along" (Monday through Saturday) at 5:30 p. m. and Johnny Argo's "Salute to Hits" (Monday through Saturday) at 4 p. m., all on KVLC.

The "Cities Service Band of America program on KARK at 8:30 p. m. tomorrow will feature a new march, "Safety First," by Paul Lavalle and Tom Glazer, which is dedicated to the Safety First Council of America.

Outstanding Monday-through-Friday shows of the week will include "Edward Arnold, Storyteller," at 2:55 p. m., and "The Jack Berch Show," at 11:25 p. m., both on KGHI as ABC network features.

Other programs scheduled for the week include:

KTHS: Wednesday, "Rogers of the Gazette," third in a series of weekly productions starring Will Rogers jr., 8:30 p. m.; Thursday, "Penny Serenade," starring Irene Dunne on "General Electric Theater," 7:30 p. m.

KLRA: Tuesday, 10:15 a. m., "Mescal Johnston Calling;" Wednesday, 12:15 p. m., Johnnie Holmes in "Farm Reporter;" Thursday, 6:55 p. m., "Pony League Game," with Herbie Byrd at the microphone; Friday, 6:40 p. m., "Arkansas Today," Mark Weaver's news report; Saturday, 6:45 a. m., "Arkansas Livestock" by Johnnie Holmes.

KGHI: Tuesday, 7:30 p. m., "Discovery," featuring Dr. Horace Byers of the University of Chicago's Department of Meterology; Wednesday, 8 p. m., "Mr. President," starring Edward Arnold.

KARK: Wednesday, 9:35 p. m., "Report From the White House," with presidential press secretary James C. Hagerty as guest.

NEW YORK, N. Y.
HERALD TRIBUNE

JUL 22 1953

Tanglewood Concert on CBS

Special to the Herald Tribune

LENOX, Mass., July 21.—Sunday afternoon's Berkshire Festival concert at Tanglewood will be held in the large Music Shed, instead of in the smaller Theater-Concert Hall as originally scheduled, because the first ninety minutes of the concert will be broadcast by the Columbia Broadcasting System in its World Music Festivals series.

The part of the program to be played by members of the Boston Symphony Orchestra under Charles Munch which goes on the air includes Richard Strauss' Divertimento, Op. 86; Ravel's "Le Tombeau de Couperin," Prokofiev's Classical Symphony and Milhaud's "Le Creation du Monde." Lukas Foss' "Parable of Death" will follow. The concert begins at 2:30.

At Berkshire Festival

ISAAC STERN, violinist, is soloist in the all-Mozart programs of Sat. eve. July 18 (8:30 p. m.) and Sun. aft. July 19 (2:30 p. m.), by members of the Boston Symphony Orchestra, Charles Munch conducting, of the Berkshire Festival, in the Theater-Concert Hall at Tanglewood, Lenox, Mass. Mr. Stern performs the Concerto for Violin in G (K.216) on July 18; and with Joseph de Pasquale, viola, the Sinfonis Concertante, for Violin and Viola (K.364) on July 19.

SCHENECTADY, N. Y.
GAZETTE

JUL 13 1953

First of Tanglewood Programs Is Held

By D. E. RITZ

Five of the six Brandenburg concertos by J. S. Bach were presented at the Tanglewood Theatre-Concert Hall Saturday evening for the first program of the 1953 Berkshire Festival. Charles Munch conducted the picked group of Boston Symphony players with Lukas Foss, pianist, assisting soloists from the orchestra.

* * *

THE BRANDENBURG Concertos are amazing in the ingenuity with which Bach has contrived the ultimate in tonal delineation from a small orchestral body.

Soloists from the orchestra included Doriot Anthony, flutist, and the only woman ever to achieve first chair rank in the organization; Roger Voisin, trumpet; Ralph Gomberg, oboe; Richard Burgin, concertmaster; and Mr. Foss.

The concertos are all so wonderful that to pick and choose one's favorites seems quite picayune.

Perhaps the most interesting contrast of the evening was between the concertos number 3 and 6, played immediately before and following intermission. Both are for strings but there the resemblance stops. Number three is made up of two Allegros with no intervening slow movement, which however, is replaced by a two-note bridge passage between the virile and vivid scoring for violins, violas and 'cellos. Number six gives the violinists a vacation and exploits the tone color of the violas and 'cellos.

* * *

MR. FOSS' MUSICIANSHIP was evident in the splendid example of ensemble playing with Miss Anthony and Mr. Burgin in the Concerto number 5. The trio have the "Adagio affettuoso" movement completely to themselves and it was true musicianship throughout. They were joined by the rest of the ensemble in the first and third movements. The amazing cadenza for harpsichord, which closes the first movement, was given with the lucidity and clarity which we have come to associate with Mr. Foss' playing.

Mr. Voisin and the special trumpet which he used for the concerto number 2 received the maximum of attention in that work, although the trumpet is only used in the final movement. Miss Anthony was acclaimed in both Concertos number two and five and Mr. Burgin had most trying and difficult parts in Concertos one, two and five.

The weather was ideal, the hall was filled and the audience overflowed onto the lawn in the traditional Tangelwood manner. The second Bach program was presented yesterday afternoon.

The next concerts in the series will be presented by the chamber orchestra on Saturday night and Sunday afternoon with Mozart pro-

TUNE IN AT 2:30

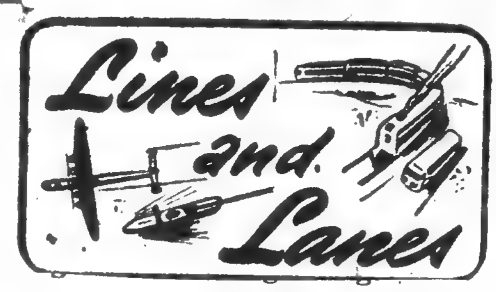
With the accomplished James Fassett, CBS radio director of music as commentator, the Berkshire Music Festival will be on the air July 26 in the first of four Sunday afternoon concerts scheduled to be broadcast from the Music Shed.

From Tanglewood at 2:30 exactly will come the following program:

Richard Strauss — Divertimento (after Couperin), Op. 86
Ravel—"Le Tombeau de Couperin, Suite
Prokofieff—"Classical" Symphony, Op. 25
Milhaud, "La Creation due Monde" (broadcast nationally by CBS Radio, James Fassett, commentator)
Foss—"A Parable of Death," cantata for narrator, tenor, orchestra and chorus.
(New England premiere)
Conducted by the Composer—Vera Zorina, narrator; John McCollum, tenor; Berkshire Festival Chorus.

NEW YORK, N. Y.
POST

JUL 21 1953



RAIL

Music lovers who wish to attend the Berkshire Festival Sunday afternoon concerts at Tanglewood will be interested in the arrangements announced by **New Haven R.R.** for special low round-trip fares including general admission to the concert, railroad fare and taxes, good on the train leaving Grand Central Terminal at 8:20 Sunday mornings.

The train arrives at Stockbridge at 12:15 p.m. where busses are available to transport the passengers to the music shed. Following the concert the buses return to Pittsfield in plenty of time for pasengers to have dinner before boarding the train at 7:30 p.m. for New York where it is due at 11:30 p.m.

NEW YORK, N. Y.
TIMES

JUL 26 1953

CAMP COURSE IN U. S. WAYS

50 Foreign Students to Sample Athletics and Square Dances

Fifty foreign students will begin a three-week stay at Camp Columbia on Bantam Lake, Conn., today for an intensive course in the language and customs of the United States offered by the American Language Center of Columbia University.

These students, most of whom will remain in the United States for two or four year college courses, will study representative neighboring towns and enjoy swimming, boating and athletics, square dances and dramatic performances and a concert by the Boston Symphony Orchestra at the Berkshire Music Festival.

This informal program will be the first introduction to the United States for many of the students, who have just arrived from their native countries. The group will return to the Columbia campus on Aug. 15 for three more weeks of the course before beginning regular univeristy study.

WORCESTER, MASS.
GAZETTE
JUL 17 1953

STUDYING AT BERKSHIRE MUSIC CENTER

LENOX, July 17—Miss Margaret Lynch (left) of 35 Castine street, Worcester, is studying at the Berkshire Music Center under direction of Boris Goldovsky, head of Tanglewood's Opera Department. Miss Lynch and another Massachusetts resident, Miss Nancy Pease of Springfield, are greeted by the dean of the center, Ralph Berkowitz. Miss Lynch, a mezzo-soprano, is enrolled in the opera department. A graduate of Ascension High School in Worcester, she will return to Syracuse University in the Fall. The Summer school is maintained by the Boston Symphony Orchestra at Tanglewood in conjunction with the orchestra's Bekshire Festival.

ALBANY, N. Y.
KNICKERBOCKER NEWS

JUL 10 1953

Art on Display At Tanglewood

An exhibit of paintings by rea artists will be shown at 'anglewood beginning Sunday s the second in a series of veekly painting and sculpture isplays to be given during the lerkshire Festival concerts by ıe Boston Symphony Orıestra.

The exhibit will be on display ır concertgoers and visitors to anglewood at the reception all at the main entrance ırough July 18.

The group show assembled by 'arry Lane, West Stockbridge, epresents these artists: Stan-y Bate, Claverack; John Carill, East Chatham; Arnold lark, Great Barrington; Homer unn, West Stockbridge; June Kimball, New Ashford, Mass., nd Mr. Lane.

2:30 World Music Fes-
2:45 tivals: Boston
3:00 Symphony Orch.;
3:15 Berkshire Festi-
3:30 val; Pierre Mon-
3:45 teux, conductor.

SYRACUSE, N. Y.
HERALD-AMERICAN

JUL 19 1953

CHARLES MUNCH will conduct a Berkshire Festival Concert this afternoon at 2:30 o'clock in the Theater-Concert Hall in "Tanglewood." Isaac Stern, violinist and Joseph De Pasquale, violist, will play the Simfonia Concertante in the All-Mozart program. Tonight, there will be a Composers' Forum, open to members of the Friends of Berkshire Music Center, whose contributions help support the school.

CONCERTS IN The Shed in "Tanglewood" are scheduled for weekends of July 31, Aug. 1, 2; Aug. 7, 8, and 9 and Aug. 14, 15, 16. Charles Munch is conductor; Pierre Monteux and Leonard Bernstein, guest conductors. Choral concerts in "Tanglewood" are directed by Hugh Ross. Aaron Copland serves as moderator of Composers' Forums; Boris Goldovsky is in charge of several "Evenings of Opera." Chamber music concerts are presented by advanced students Sunday mornings, under supervision of Richard Burgin, concertmaster of the Boston Symphony Orchestra, and William Kroll. "Tanglewood" is the summer home of the Boston Symphony.

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Red Hook Ad

Bard Prof. Has Work Performed At Tanglewood

7/16

MISS VERA ZORINA

Vera Zorina, noted ballerina, stage and screen star, will narrate Luka Foss' cantata, "A Parable of Death," which the Boston Symphony Orchestra will perform with the composer conducting, at the Berkshire Festival, Tanglewood, Lenox, Mass., Sunday afternoon, July 26.

Anthony Hecht, Instructor of Literature at Bard College, is the translator of "A Parable of Death", which was set to music by Lukas Foss. The July 26 concert will be the first of four Sunday afternoon Festival performances to be broadcast nationally by CBS Radio from Tanglewood, as the only American event in the network's "World Music Festivals" program, which includes highlights from seven European summer festivals. The first portion of the program Tanglewood audiences will hear, from 2:30 to 4 p.m. EDT, will be heard on the air, with James Fassett, CBS radio director of music, as commentator.

A feature of the weekend will be the New England premiere of Lukas Foss' "A Parable of Death," which was commissioned for Vera Zorina by the Louisville Orchestra last season, which the composer will conduct with Miss Zorina as narrator, John McCollum as tenor soloist and the Festival chorus of Berkshire Music Center students participating. The cantata had its premiere in Louisville last March, and has since been heard in New York in April and at the Ojai Festival, California, in May. The text is translated by Anthony Hecht from "Stories of God" by the Austrian writer Rainer Maria Rilke. Miss Zorina, who has appeared in Max Reinhardt productions in Berlin, in ballet in London with Anton Dolin and in America with the Ballet Russe de Monte Carlo, in many films, and on Broadway in "I Married an Angel," "Louisiana Purchase" and "The Tempest," will make her first appearance at Tanglewood. She has narrated Honegger's "Jeanne d'Arc au bucher" with the Boston and other orchestras.

Important novelties will be first performances at Tanglewood of the Haydn Theresa Mass and the Milhaud "La Creation du Monde," neither of which has been played before by the Boston Symphony Orchestra, and of Richard Strauss' Divertimento (after Couperin), composed in 1941, which the orchestra played for the first time in the U. S. last season.

The Haydn Theresa Mass, composed in 1799, will have as soloists: Lois McCauley, Trenton, N. J., soprano; Beatrice Krebs, New York City, alto; John McCollum, Tuckahoe, N. Y., tenor; Lee Cass, New York City, bass. All are students in the opera department of the Berkshire Music Center. Darius Milhaud's orchestral composition was composed in 1923 following the French composer's first visit to the U. S., and reflects his enthusiasm for Harlem jazz.

DAYTON, OHIO
JOURNAL HERALD

JUL 20 1953

Like Tanglewood

Last Thursday evening the Chamber Music society assembled on the lawns of the Carrol I. Burtanger residence, 4334 Dorset drive. Members of the audience brought with them camp stools and blankets and seated themselves mainly after the manner of the audience at Tanglewood in the Berkshires when the Boston Symphony orchestra is heard in summer festival. Performers played in the living room whose wide doors open on terrace and garden.

These meetings are not social

SPRINGFIELD, MASS.
EVE. NEWS

JUL 17 1953

No Politics Here

The Federal Communications Commission yesterday granted a permit to the Lowell Institute Cooperative Broadcasting Council for the operation of an educational television station, WGBH-TV, from Milton.

Construction of the transmitter in that town will begin within two months, and may cost as much as a half-million dollars. Funds for this first educational television station allowed in this state have been provided by the Filene Foundations, the Fund for Adult Education, and the Lowell Institute Cooperative Council.

The council is composed of representatives of Boston College, Boston University, Boston Symphony Orchestra, Boston Museum of Fine Arts, Harvard University, Lowell Institute, New England Conservatory of Music, Massachusetts Institute of Technology, Northeastern University and Tufts College.

In short, this new station will be privately owned and privately operated. It will not be state subsidized, so it will not be state controlled. The state is not entering the television business.

Since the station will be privately owned, it will not have to allow political considerations to guide its decisions. It announced last night that it would not permit educators who have refused to answer Congressional inquiries to participate in its programs. Most of us will hail that decision as a wise one.

However, if the state had its hand in this station, we would also have misgivings. If the politicians were in a position to say what would and what would not be telecast, and who could participate and who could not, then we would certainly and rightly fear that politics would dominate the station.

The FCC has also granted educational outlets on Channel 82 in Amherst and Channel 80 at North Adams. The Western Massachusetts Educational Television Council is also planning to raise the necessary money for the stations by private solicitation and not by state appropriation.

If we need special television facilities to fulfill the educational and cultural needs of Western Massachusetts, certainly they should be as free from political support and control as is the station now being erected in Eastern Massachusetts.

This Week At TANGLEWOOD

7/

Wed., *8:30 p. m.—Theatre-Concert Hall. Coolidge Recital, by the Hungarian Quartet.

Thurs., *8:30 p. m.—Music Shed Orchestra Concert by students of Department I.

Fri., 8:30 p. m.—Music Shed. Berkshire Festival Concert — Charles Munch, conductor

Sat., 10:00 a. m.—Music Shed Boston Symphony Orchestra— Charles Munch, conductor. Public Rehearsal.

*3:00 p. m.—Music Shed Organ recital—E. Power Biggs

*4:00 p. m.—Barn Concert of Renaissance and Baroque Music by students of the Tanglewood Study Group.

8:30 p. m.—Music Shed. Berkshire Festival Concert — Charles Munch, Conductor

Sun., *10:00 a. m.—Chamber Music Hall—Chamber Music Concert by students of Dept. 1—2:30 p. m.—Music Shed. Berkshire Festival Concert, Pierre Monteux, conductor. (Broadcast coast-to-coast by CBS Radio.

* Events open to Friends of the Berkshire Music Center.

Score Cards

Berk Eagle July 14/53

To the Editor of THE EAGLE:—

The Eagle critics know the score, a most discerning bunch; with Junie scoring Rembrandt and Rosie panning Munch.

These connoisseurs of artistry are ever on the ball; and their erudite adjudgments often spell decline and Fall.

A breach of taste or subtlety *The Eagle's* quick to spy, and the self-annointed critic is the Happel of its eye.

ALBERT JACKSON.

Becket.

SALT LAKE CITY, UTAH
TRIBUNE

JUL 19 1953

Provoan Gains Music Honor

For the first time a Utah musician, Edward A. Sandgren, has received the Anne M. Gannet scholarship award to the Berkshire Music Center, Tanglewood, Mass., awarded ~~annually by the~~ National Federation of Music Clubs.

The scholarship is given each year to an outstanding musician in the United States, and is an outright award of $400 covering all expenses at the Berkshire Music Center for a period of six weeks.

Mr. Sandgren won the award this year as a result of his accomplishments in the field of choral music throughout the Utah valley area. Included in the choral organizations which he has organized and directed are the Master Singers male chorus of Cedar City, which toured Utah two successive years in concert; the Cedar City Lions quartet which won first place in New York City, with Mr. Sandgren as director

Edward A. Sandgren . . . Wins Berkshire Scholarship.

THE SALT LAKE TRIBUNE

NEW YORK, N. Y.
TIMES

JUL 26 1953

CENTRAL CITY

Western Tradition Gives Color to Festival

By OLIN DOWNES

American Singers

All the operas are sung in English. Nearly all the singers are young Americans. Regardless, for the moment, of degrees of individual excellence in their parts, it may be said that on the basis of three performances heard by this writer at Central City a fortnight ago, there is not a really poor voice or dramatic dud or routinier among them. They come from beginnings in Broadway "musicals" and light opera, or the opera department of the Berkshire Music Center, the Curtis Institute at Philadelphia, or the Manhattan School of Music in New York, the Hartt Opera Guild in Hartford, the Atwater Kent and Gainsborough Foundation Awards, the New York City Opera Company, the San Francisco Opera, and echelons of the Metropolitan. In variou

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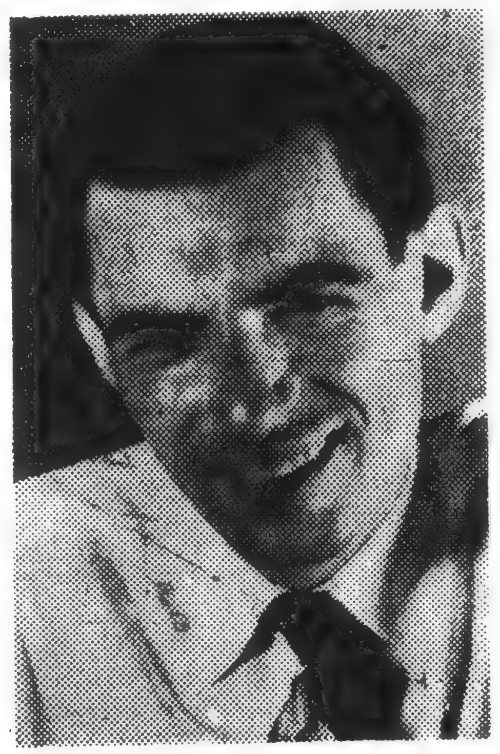
OAKLAND, CAL
TRIBUNE
7/19/53

Basses Needed

Dr. Hans Leschke would like to enroll more basses, and has openings for other voices, in the Municipal Chorus, which is rehearsing Lambert's "Rio Grande" for the Art Commission "pops" on August 25 and preparing Mozart's Requiem. Singers joining now are eligible for the $150 scholarship competition. Eastbay section rehearses Tuesday nights in Room 300, Oakland Technical High School, at 7:45.

Events at College of the Pacific Music Camp in Stockton include "Brigadoon" next Thursday and Friday nights, directed by Mischa Bakaleinikoff.

Leonard Rosenman, of New York, former Berkeley composer, has been awarded $750 by the Koussevitzky Foundation and a summer in residence at Berkshire Music Center, to compose a one-act opera for performance by the school's opera department next summer.



Leonard Rosenman, former Berkeley composer, has been awarded a Koussevitzky Foundation grant.

Mannes College of Music offers $1000 for a full-length opera of $600 for a one-act opera submitted before May 15. Information from Fred Werle, Mannes College of Music, 157 East 74th Street, New York City 21.

SPRINGFIELD, MASS.
EVE. NEWS

JUL 21 1953

To Broadcast Sunday Event At Tanglewood

Berkshire Festival Concert Slated to Go on National Network

Because Sunday's Berkshire Festival concert at Tanglewood, Lenox, will be broadcast nationally by CBS Radio, it will be given in the Music Shed instead of in the theater-concert hall.

The Sunday afternoon concert by members of the Boston Symphony Orchestra, Charles Munch conducting, will be the first of four Sunday afternoon Festival performances to be heard on the air, as the only American event in the network's "World Music Festivals" program, which includes highlights from seven European summer festivals. The first portion of the program Tanglewood audiences will hear, from 2.30 to 4 p. m. EDT, will be heard on the air, with James Fassett, CBS radio director of music, as commentator.

Broadcast exigencies which make the change of location necessary will necessitate a prompt start of the program at 2.30 p. m.; also will preclude any interruption of the opening orchestral selection on each of the Sunday programs to seat late-comers. Seatholders are cautioned they cannot be seated until after the conclusion of the entire opening number: July 26: "Divertimento (after Couperin), Op. 86, by Richard Strauss runs 20 minutes; Aug. 2; Tchaikovsky's "Serenade for Strings" runs 25 minutes; Aug. 9: Schubert's "Symphony No. 5, in G-flat" runs 21 minutes; Aug. 16: Schubert's "Symphony in B minor (Unfinished)" runs 21 minutes.

Patrons holding seats for the theater-concert hall on Sunday will be admitted to the reserved seat locations in the Music Shed marked in red on their tickets. General admission seat-holders will be seated in unreserved sections of the Shed.

Sunday's complete program is as follows:

Music Shed, Tanglewood, 2:30 p. m. promptly

Richard [illegible]
Ravel [illegible]
Prokofieff [illegible]
Milhaud [illegible]
Foss [illegible]

. . . Switching the Thursday night concerts to Friday may be a bad break for the county's innkeepers, who miss the extra day's spread of business, but the past week end's attendance record seems to prove that it makes sense at the Tanglewood box office . . . Abe

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'Requiem' To Be Performed at Music Festival

Lois Marshall, soprano, and William Warfield, baritone, have been chosen by Charles Munch as the soloists [illegible] "Requiem" which the Boston Symphony Orchestra will perform for the Berkshire Festival concert of Friday, [illegible]

The 25-year-old Canadian soprano [illegible] winner made her American debut with a Town Hall recital and was chosen by Toscanini for his radio performance of Beethoven's "Missa Solemnis." She will make her debut at Tanglewood this summer, as will Mr. Warfield. [illegible] concert debut in 1950 he sung "Old Man River" in the latest filming of "Show Boat" and Porgy in Gershwin's "Porgy and Bess" in Vienna, Berlin, London and Paris.

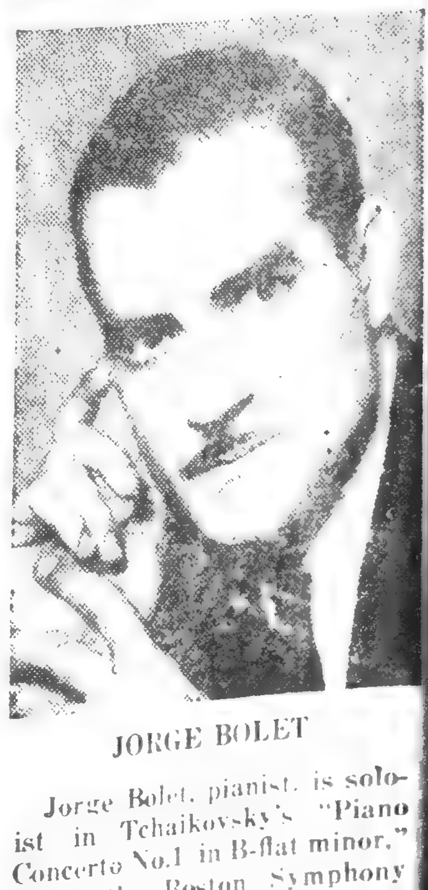
A change in the contribution of mezzo-soprano Jennie Tourel to this season's Tanglewood programs will find her also singing the contralto role in Berlioz' dramatic symphony, "Romeo and Juliet" on Friday, August 7. The following night (Saturday, August 8), when Leonard Bernstein conducts a memorial to the late Dr. Serge Koussevitzky, Miss Tourel sings the Ravel "Sheherazade" and the Mahler Symphony No. 2 ("Resurrection") with basso Nicola Mascona.

The Berkshire Festival opens at Tanglewood with two Bach concerts, July 11-12; two Mozart concerts, July 18-19; a Haydn program, July 25, and one devoted to 20th century composers, July 26, all preceding the major Festival in the Music Shed, July 31-August 16.

A change in the Sunday afternoon, August 9 Festival concert program will find Charles Munch conducting Albert Roussel's "Bacchus et Ariane" instead of Wagner's Overture to "Tannhauser."

EE HERALD—THURSDAY, JU

At Tanglewood



JORGE BOLET

Jorge Bolet, pianist, is soloist in Tchaikovsky's "Piano Concerto No.1 in B-flat minor," which the Boston Symphony Orchestra will perform in the Sunday afternoon, Aug. 2, concert of the Berkshire Festival. The program will be held in the Music Shed at Tanglewood, Lenox, Mass., beginning at 2:30. Pierre Monteux will be guest-conductor of an all-Tchaikovsky program.

[229]

7/16

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RGE BOLET

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Monterey Natives Keep Francescatti Happy As He Prepares for His Tanglewood Debut

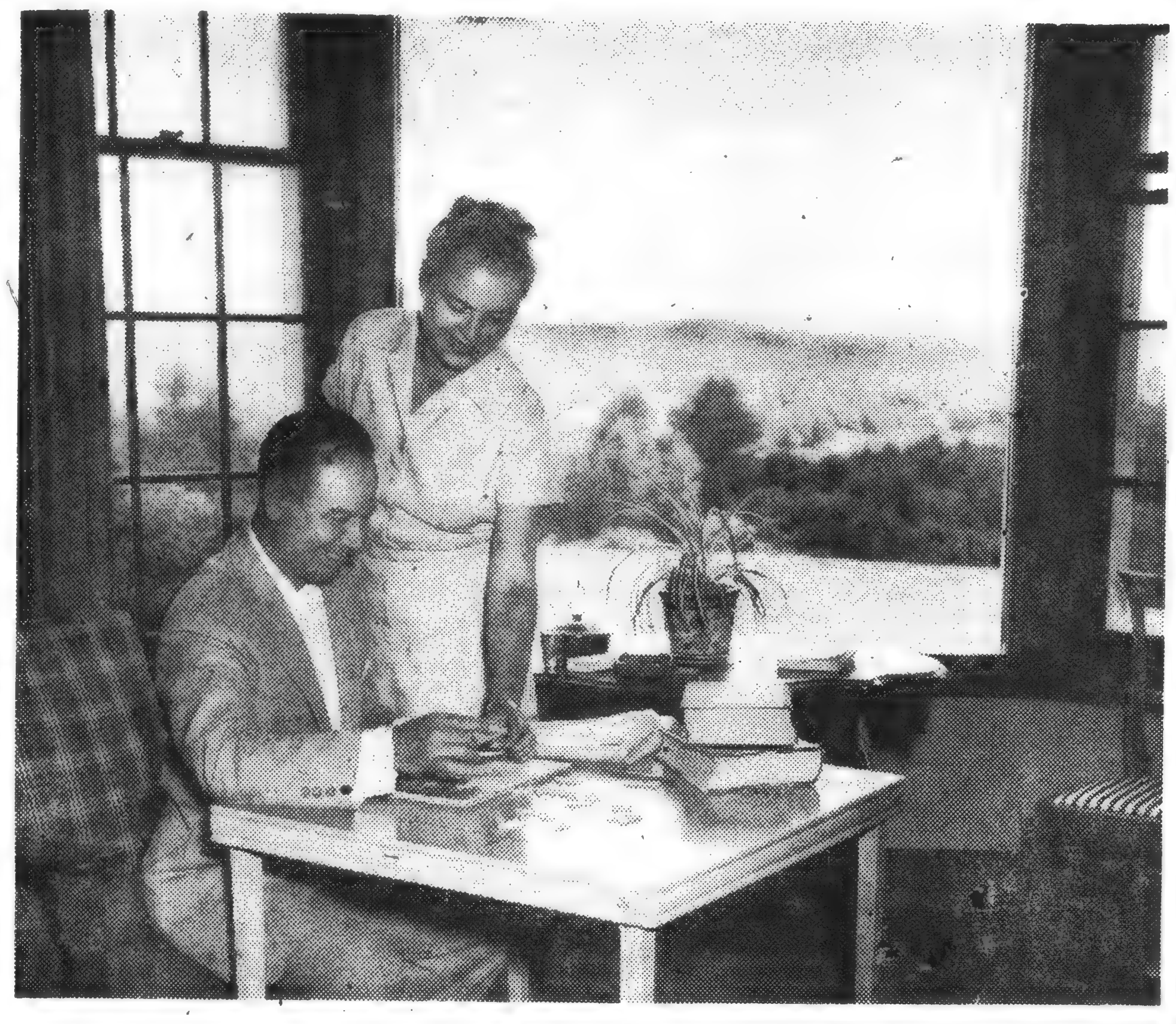
Famous Violinist Gets Bass, Venison At Fiddletop Estate

By ALICE GOULD EDMAN

Zino Francescatti, who will be soloist for the opening of the Berkshire Festival in the Tanglewood Music Shed July 31, will not be far. His 10-room house at Fiddletop, Monterey, is less than [illegible] miles from the summer home of the Boston Symphony Orchestra, with whom he will play Mendelssohn's Violin Concerto in E-

Tanglewood Debut

The famous violinist, who will play at Tanglewood for the first time, was invited last season, but previous commitments prevented. He plans to spend four summer months at Fiddletop and go there as often through the year as he can break away. He and Mrs. Francescatti, a charming, pretty woman who wears her curly prematurely gray hair in an upsweep, leave their New York apartment, [illegible] in the country, where he reads, plays chess, does [illegible] and jigsaw puzzles, walks in the woods, works on his films and now and then shoots a woodchuck. In the summer he also arranges the music for his winter programs, and practices.



Mitchell

Zino Francescatti finds relaxation with jigsaw puzzles in his Fiddletop home at Monterey as Mrs. Francescatti offers her assistance. At other times he reads, plays chess, takes long walks and works his movie films.

Mitchell

The Francescattis start for a walk through their Monterey estate, formerly known as Overbrook. The [illegible]-year-old farmhouse was originally built on the old Wellman farm by Arthur Boyce, a New York businessman. The Francescattis bought the place on Christmas Day, 1951.

On Christmas Day, 1951, Mr. and Mrs. Francescatti bought Overbrook, as it was then called. The New England farmhouse was built [illegible] years ago on 80 acres of the old Clarence Wellman farm by Arthur Boyce, a New York businessman. The place was buried in snow, and they said it was about 10 degrees below zero, but they loved the house at first sight and they knew at once it was where they wanted to live. It has a garden on three levels, a pond with a fountain and even a concrete shuffleboard inlaid in the lawn. None of these features could they see, but they found them in the spring, after the snow had melted. The pond now is one of Mr. Francescatti's favorite spots where he keeps gold fish and turtles, which he visits every day he is there.

Like the Garden

The Francescattis are enthusiastic about the garden. "In the spring," they say, "we have beautiful lilacs and apple blossoms and flowering quinces. One day I took with the camera six humming birds all together in the quinces. I am not a good photographer myself," he added, "but my views are pretty. I take pictures everywhere I go on my travels. I took the midnight sun in Norway and the Mato Grosso in Brazil."

Continuing about the garden, the violinist said, "It is unfortunate. Weeds are growing all the time. The job is not to grow flowers. It is to keep out the weeds. Without weeds and woodchucks it would be very easy to grow flowers. I don't bother the rabbits. A small gray animal came down the chimney the other day. It was a squirrel. I didn't want to kill it."

In the past few weeks he has shot several woodchucks. He is proud of the fact that he killed them with the first pull of the trigger, but wanted it understood he isn't in the habit of shooting animals or birds. It is only woodchucks that he shoots, and only because there are many and they destroy the plants. "It is my dahlias," Mr. Francescatti said, and "my salads."

Can See Catskills

Before the house was built the top was blown off a hill, so that the house stands on a small plateau, from which one can see woods near by and mountains in the distance all around, including the Catskills on a clear day.

Inside, the rooms are large and light, with picture windows. The walls are mostly in pastels, and the ceiling of the living room is supported by old, hand-hewn beams. Many of the furnishings and decorations have been collected on their travels. Over the piano hangs a framed, illuminated scroll, which names the violinist an honorary citizen of Marseilles, where he was born in 1905. He wears the red ribbon of the French Legion of Honor in his lapel.

Their Berkshire neighbors believe the Francescattis to be Italian, because of their name, but he explained his mother's family had lived in Marseilles since the Phoenicians sailed there. His mother, who is at Fiddletop, also is a violinist. His father was a pupil of the Italian, Sivori, only pupil of the great Paganini. The son has a piece of music given to Sivori by his teacher, and signed by him.

Mother Was Father's Pupil

The elder Francescatti went to France at the age of 18 and was concertmaster in the orchestra of Lyons. He played in resort orchestras and finally went to Marseilles as concertmaster. Zino's mother, who was Ernestine Feraud, was his pupil.

The younger Mrs. Francescatti, before her marriage Yolande Potel de la Briere of Paris, studied violin at the Paris Conservatoire and was beginning to appear in concerts "when I met my husband, and that was the end of it." She runs his house and acts as his secretary—"marvelous secretary," he says.

At an early age Zino started to play the violin. "I don't remember when I started playing or working seriously," he said. "I play all my life the violin. There were always violins around our house and everybody played. My mother helped me very much." He made his first public appearance at the age of five and played the Beethoven Concerto at 10.

At 18 he went to Paris to study at the Conservatoire. He has appeared many times with the orchestras of Europe and America under famous conductors. Last summer he toured South America, and last fall the United States and Canada. His violin is the famous "Hart" Stradivarius, made in 1727.

Reads Mysteries and Travel

Asked what books he reads, Francescatti said, "I like mystery stories and travel. I have just read a book on the expeditions of Scott to the South Pole, which I like very much. Now I am interested in the American expedition to the Himalayas.

"I travel a lot and know a lot of places, but the two I like best in the world are Provence and the Berkshires. This hilly country is a great contrast to the south of France, but I like them both. Here everything is green. There it is dry."

The Francescattis spent nine summers in South Egremont and on Lake Buel, before finding Fiddletop. They looked at many places in Connecticut. Their friends helped, and finally found the Monterey estate, which wasn't advertised. "There is something always to do here," he said.

Neighbors Supply Game

The neighbors have been neighborly. One sent them a rabbit. "It came from Monterey and was absolutely delicious." The farmer gave them a bass. It was the first fish caught after the opening of the season. and was delicious too. Last winter they had venison, gift of another neighbor—"better than the chamois of the Alps."

While Francescatti has not performed at Tanglewood before, he has played with the orchestra in Boston. Next week he will go to Ravinia, to play with the Chicago Symphony. He was soloist at the opening of the season at the Lewisohn Stadium, New York, with Leonard Bernstein, in the same concerto that he will play with the Boston orchestra. He plans to attend as many of the Berkshire Festival concerts as he can.

NEW YORK, N. Y.
TIMES
JUL 26 1953

it had last season.

The first of four "live" radio broadcasts of the Berkshire Festival concert at Tanglewood, Lenox, Mass., will be presented this afternoon from 2:30 to 4 o'clock by the C. B. S. network.

[230]

SPRINGFIELD, MASS.
MORNING UNION
JUL 20 1953

Moving of Concert Sets Precedent

Lenox, July 19—Another new chapter in the colorful history of the Berkshire Music Festival at Tanglewood was written this afternoon. For the first time one of the more intimate Mozart programs was transferred from the small theater-concert hall, with but a 1200 seating capacity, to the spacious music shed on the east end of the vast lawns of this symphony mecca.

For two years now tickets to these Bach and Mozart concerts have borne an alternative seat location for the huge fan-shaped shed in case of rain, when thousands of general admission audience on the lawn would be drenched. However, the downpour never arrived and neither could festival officials arrive at the decision to make the experiment of the transfer.

With the temperature hovering in the nineties this afternoon and reports from the Albany Airport indicating that the heavy electric storms in Utica were moving eastward rapidly, Manager George Judd gave the word to shift the site of today's concert an hour before the program was scheduled to get underway.

Next Sunday's concert, which is to be broadcast, will also be staged in the big music shed. And it is hardly likely that too many of these popular programs will ever be returned to the confines of the theater-concert hall.

SPRINGFIELD, MASS.
MORNING UNION
JUL 20 1953

10,100 ATTEND TWO CONCERTS AT TANGLEWOOD

Mozart Program Attracts 4300 Despite Heat; Soloists Lauded

By WILLARD M. CLARK

Tanglewood, July 19—Following custom, two programs, last night and this afternoon, have been devoted to the music of Mozart. To these two concerts have come 10,100 people, approximately 4000 more than attended two similar concerts last year. There were 4300 people today who dared brave the heat and possible showers to revel in the glories of Mozart's music as played by members of the Boston Symphony Orchestra, under the direction of Charles Munch. In fact, the heat and rumors of showers prompted officials to open the big shed for the first time for one of these concerts.

For us the spaciousness of the shed spoiled the atmosphere of intimacy which we have associated with these concerts. In the front rows, one heard well enough, but it is doubtful that those in the rear rows got all the nuances and subtleties of expression that make Mozart's music so rewarding.

The program opened with a sparkling performance of the overture to "Figaro," probably Mozart's gayest opera. It was a crisp, urgent performance of true brilliance.

Highlighting a splendidly planned program was the "Onzertante Sinfonie" for violin and viola, K. 364, with Isaac Stern and Joseph De Pasquale, first violist of the orchestra, as soloists. This is one of the most substantial of all Mozart's compositions for solo stringed instruments and orchestra. It dates from 1777 and shows the full maturity of Mozart. The profoundly beautiful and somber slow movement alone would have stamped this work as great. One heard superlative playing from Messrs. Stern and De Pasquale. The instruments blended perfectly and there was a grace and elegance which only the most sensitive musicians can attain. Mr. Munch and the orchestra were expert collaborators, bringing a zest and vitality to the two end movements and sheer beauty to the Andante. One hears this work too seldom. One notes that Mr. Stern and Mr. Primrose, playing under the baton of Pablo Casals, have made a magnificent recording of this work.

In Mozart's time any musician was supposed to be able to write pieces for any occasion and Mozart was particularly adept at this; his serenades, Divertimenti and such are examples. "Eine Kleine Nachtmusik" is perhaps the finest example of his ability to write amusing and entertaining pieces of solid musical worth. The "Little Night Music" is a particularly lucid example of the form used; four movements with the usual contrasts of tempi and mood. It must be that Mr. Munch has a very special feeling for this music, for he provided an enchanting reading, one which was never over-sentimentalized or overdrawn.

"Jupiter" Symphony

The final number on the program was, appropriately enough, the so-called "Jupiter" symphony or "Symphony in C Major" K. 525. Just how the name "Jupiter" came to be associated with this music is not clear but as one feels its lofty thoughts and notes the relatively magnificent scope of the work, it demonstrates the appropriateness of its somewhat cryptic title.

The combined classical heroism and inner tenderness of this symphony is anticipated in peculiarly intense fashion by the "Prague" symphony, heard last night. Mr. Munch found little of the Olympian mood in the symphony, rather, he stressed its humanity, its loveliness and its gayety.

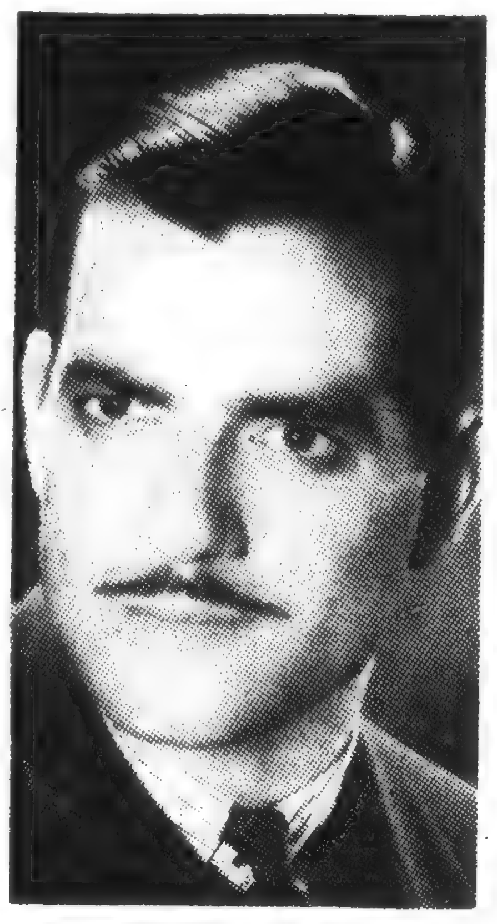
As usual there was much to admire in both the interpretation and the performance. The work is rich in contrasts and alive with color. Everything was revealed within a relatively small framework, one entirely suited to the picture.

The third and final series of week-end concerts opens Saturday with a program devoted to the music of Joseph Haydn. We shall hear the chorus, under the direction of Hugh Ross, sing the "Theresa Mass, in B Flat Major" and the orchestra will play two symphonies, "Symphony in C Minor, No. 95" and "Symphony in G Major, No. 100," as the "Military" symphony.

Sunday afternoon the program will offer works by Strauss, Ravel, Prokofieff, Milhaud and Lukas Foss.

Major Shed Concert Series Open Tomorrow at Festival

Munch To Conduct 104 Musicians of BSO at First Two Week-End Programs—Monteux, Bolet Featured Sunday



JORGE BOLET
Sunday Soloist

PIERRE MONTEUX
Guest Conductor

With Charles Munch conducting the entire 104-piece Boston Symphony Orchestra tomorrow and Saturday evenings at 8.30 and Pierre Monteux as guest conductor Sunday afternoon at 2.30, the major series of the Berkshire Festival will open this week end in the Music Shed at Tanglewood, Lenox. Nine concerts will be given on the coming three week ends.

The 70 musicians who played the last concert of the Boston season on the Charles River Esplanade last Friday evening to record audiences will join the 35 already at Tanglewood for the early concerts in the theatre and serving on the faculty of the Berkshire Music Center. Billeted at inns and private homes in Lenox and surrounding towns, they will remain in the Berkshires until the Festival's close Aug. 16, after which they will take a six-week vacation before opening the Boston season the first week in October.

16th Annual Festival

The 1953 festival, which is the 16th for the Berkshires and the 14th for the Boston orchestra, will epart from custom in two respects: he first program in each series ill be presented Friday evenings stead of Thursdays, and the inday concerts will begin at 2.30 stead of 3. Otherwise the schede will be as in former years. e orchestra rehearsals will be en to the public for the benefit the pension fund Saturday mornings at 10.

Beethoven's Overture to "Lenore" as been chosen by Mr. Munch for he opening number tomorrow ight. It will be followed by Mendelssohn's Concerto for Violin and Orchestra in E-minor, in which Zino Francescatti, Monterey resident, will play the solo in his first professional appearance in Berkshire County.

Saxophones for 'Bolero'

Aaron Copland, composer of "Appalachian Spring," the third number, will be in the audience, a he is assistant director of the Berkshire Music Center. Writte in June, 1943, on commission b the Elizabeth Sprague Coolidg Foundation, the music of the balle was composed for Martha Graham In 1945 it received the Pulitze Prize for Music and the award o the Music Critics' Circle of Ne York as the season's outstandin performance.

Ravel's "Bolero," the concluding piece, will be played in the complete version, seldom performed without cuts. Harold Farberman, percussionist, who will perform on the snare drum, will be seated in front of the orchestra, as for a concerto. The instrumentation also calls for two rarely-used instruments, the soprano-saxophone, and a tenor sax. Coming from Boston especially to play the former is Felix Viscuglia, pupil of orchestra personnel manager, Rosario Mazzeo. Rolland Tapley, at present an inactive orchestra member, also will come from Boston, to play the tenor instrument.

The Tanglewood grounds will open on concert evenings at 6 and Sunday afternoons at 12.30, when general admissions will be sold for listening from the lawn. Seats in the music shed are available at the box office at any time. Picnic parties are invited. The cafeteria is open before and after concerts and during intermission.

Week End Programs
Programs for the week end follow:

Tomorrow Night
Overture to "Lenore" .... Beethoven
Violin Concerto in E-minor .. Mendelssohn
Zino Francescatti, soloist
"Appalachian Spring" .... Copland
"Bolero" .... Ravel

Saturday Night
Overture to "Manfred" .... Schumann
Piano Concerto No. 2 .... Foss
Composer as soloist
"Italian" Symphony ...... Mendelssohn
Symphonic Metamorphosis of Themes by Weber .... Hindemith

Sunday Afternoon
Pierre Monteux conducting all-Tchaikovsky program.
Serenade for Strings
Symphony No. 5, in E minor
Piano Concerto No. 1, in B-flat minor
Jorge Bolet, soloist

TANGLEWOOD, Lenox Mans.
BERKSHIRE FESTIVAL
by the
BOSTON SYMPHONY
Orchestra
CHARLES MUNCH, Music Director
TODAY at 2:30
All-Tchaikovsky Program
PIERRE MONTEUX Conducting
Soloist—JORGE BOLET, Piano
Remaining Concerts, Aug. 7, 8, 9, 14, 15, 16. Reserved Seats Available
General Admission $2

* * *

Special Event—TANGLEWOOD ON PARADE
Thurs., Aug. 13—Conductors CHARLES MUNCH, LEONARD BERNSTEIN; Soloist—ISSAC STERN, Violin; LEONTYNE PRICE, Soprano; WILLIAM WARFIELD, Baritone. Reserved Seats Now—$3, $4, $5. General Admission $2.50. Address Box Office, Tanglewood, Lenox, Mass.

MUSIC FESTIVAL

World Music Festivals, with James Fassett, commentator

Tanglewood

Purcell Music Tomorrow

An informal program of 17th century music of Henry Purcell will be presented tomorrow afternoon at 4 in the Tanglewood Barn by the Tanglewood Study Group. Conductors will be Ingolf Dahl, director of the group, and Miss Florence A. Dunn of Williamstown, his assistant. Members of the Society of Friends of the Berkshire Music Center are invited.

The program follows:

The Rival Sisters Overture
Incidental Music from The Double Dealer
In the Midst of Life We Are in Death
(Funeral sentence for voices and organ)
Two Catches: I Gave Her Cakes
Once, Twice, Thrice
Ode for St. Cecilia's Day: Welcome to All the Pleasures
Symphony from The Fairy Queen

Tonight

8.30—Opening of major Berkshire Festival by Boston Symphony Orchestra, Charles Munch conducting, with Zino Francescatti, soloist. Music Shed.

Tomorrow

10.00 AM—Public rehearsal by Boston Symphony Orchestra for benefit of pension fund. Music Shed.

*3.00 PM—Recital by E. Power Biggs, Boston Symphony Orchestra organist. Music Shed.

*4.00 PM—Informal program by Tanglewood Study Group of 17th century music by Henry Purcell. Barn.

*Open to Friends of the Berkshire Music Center whose contributions help to support the school.

NORTH ADAMS, MASS.
TRANSCRIPT
JUN 25 1953

Tanglewood Concert Tickets Sales Pass Record for Last Year

The sale of series tickets for the major 1953 Berkshire music festival concerts ~~by the~~ Boston Symphony orchestra in the music shed, at Tanglewood, Lenox, has surpassed that of the summer of 1952, Manager George E. Judd announced today.

Subscribers for the 1953 Berkshire festival purchased $59,000 in tickets for Series A, July 31 and August 1 and 2; Series B, August 7 8 and 9; and Series C, August 14, 15 and 16, an increase of more than $1,000 from last season's advance sale. The subscription sale, officially over June 1, was extended 10 days this year for the convenience of Berkshire county residents.

Remaining tickets for the Tanglewood season are now on sale at the boxoffice, which is open Monday through Saturday from 10 to 5 o'clock. Commencing July 5, when the 11th season of the Berkshire Music Center starts, the boxoffice also will be open on Sundays. Mail orders for single concerts are also received.

With Charles Munch, music director, conducting selected members of the Boston Symphony orchestra, the Festival opens Saturday evening, July 11, at 8.30 o'clock with the first of a week-end pair of Bach concerts in the theater-concert hall. On July 18 and 19 Mozart concerts, for which Isaac Stern is soloist, will be presented. The theater-concert hall preliminary concerts close July 25 and 26 with one program devoted to Haydn, and one to Strauss, Ravel, Prokofieff, Milhaud and Lukas Foss, with Vera Zorina as narrator of Mr. Foss' cantata "A Parable of Death."

With the full 104-piece Boston Symphony orchestra performing under Mr. Munch's direction, the week-end concerts in the music shed commence on Friday, July 31. They will run for three week-ends, on Friday and Saturday evenings and Sunday afternoons.

LIVINGSTON MANOR,
N.Y
TIMES
7/23/53

Charles Munch Conducts Mozart At Tanglewood

The second weekend of Berkshire Festival concerts in the Theatre-Concert Hall at Tanglewood, Lenox, Mass., on Saturday evening at 8:30 P.M. and Sunday afternoon at 2:30 P.M. will be devoted to the works of Mozart. Charles Munch will lead members of the Boston Symphony Orchestra, with Isaac Stern, violinist, as soloist.

Mr. Stern will be soloist in the Concerto for Violin, in G (K. 216) on Saturday evening, and will team with Joseph de Pasquale, violist of the Boston Symphony Orchestra, on Sunday afternoon in the Sinfonia Concertante, for Violin and Viola (K. 364).

Another feature of the weekend will be the first performance anywhere by the Boston Symphony Orchestra of the Divertimento in D, for Strings (K. 136), with which Mr. Munch will open the Sunday afternoon program.

The final weekend of Theatre-Concert Hall performances is July 25 with an all-Haydn program; and July 26, featuring works of Richard Strauss, Ravel, Prokofieff, Milhaud, and the New England premiere of Lukas Foss' Cantata, "A Parable of Death", conducted by the composer, with Vera Zorina as narrator.

Tickets are available at the Tanglewood box office for all Festival concerts. Programs and a calendar of the more than 50 events at the Berkshire Music Center, with information on how to join the Friends' Society, will be mailed on request.

N.Y. Post 7/26

WORDS and MUSIC

By Harriett Johnson

Francescatti to Play in Berkshires

With Charles Munch conducting the 104-piece Boston Symphony, the Berkshire Festival opens its major series of concerts in the 6,000-seat Music Shed at Tanglewood, Lenox, Mass., Friday night. The initial event will feature violinist, Zino Francescatti, as soloist in the Mendelssohn E Minor Concerto.

Also to be heard are Aaron Copland's ballet suite, "Appalachian Spring"; Beethoven's Overture to "Leonore," No. 3, and Ravel's "Bolero."

The most provocative work of the second concert in the initial series, Saturday night, Aug. 1, will be the Piano Concerto No. 2 by the young American composer, Lukas Foss, with the composer as soloist. Mendelssohn's "Italian" Symphony and Hindemith's "Symphonic Metamorphosis of Themes by Weber" and Schumann's Overture to "Manfred" make up the rest of this program.

Pierre Monteux conducts the concluding concert Sunday, Aug. 2, at 2:30. This will be an all-Tchaikovsky program featuring Jorge Bolet, Cuban pianist, as soloist in the B-Flat Minor Concerto. The Fifth Symphony in E Minor and Serenade for Strings complete the evening.

The two remaining week-ends of music in the festival shed follow consecutively, each consisting of three concerts. Among the most important events of the Aug. 7th week-end is the performance of Gustav Mahler's "Resurrection" Symphony with chorus and soloists and with Leonard Bernstein conducting.

Brahms' "Requiem" with Lois Marshall, soprano, and with William Warfield, baritone, as soloists, will open the final week-end, Friday, Aug. 14.

This Clipping . . .
CHICAGO, ILL.
DOWN BEAT
[illegible] 1953

Bostonians also heard for free during the week several college and professional choral groups and members of the Boston Symphony Orchestra.

—Nat Hentoff

[23]

NEW YORK, N. Y.
TIMES
JUL 20 1953

BERKSHIRE BENEFIT AUG. 13

'Tanglewood On Parade' to Star Stern, Warfield, Miss Price

Isaac Stern, violinist; William Warfield, baritone, and his wife, Leontyne Price, soprano, will be the soloists for "Tanglewood on Parade," the annual benefit for the Berkshire Music Center, to be held Aug. 13 at Tanglewood, near Lenox, Mass.

They will appear in a shed concert with the Boston Symphony Orchestra. Mr. Stern will play Beethoven's Violin Concerto, with Charles Munch conducting. Mr. Warfield and Miss Price will appear in the second half of the program under the direction of Leonard Bernstein.

Other events on the program will be given in separate auditoriums on the estate. Every department of the center will participate. In addition, there will be a lawn supper and dancing after the final concert.

HARTFORD, CONN.
TIMES
JUL 20 1953

All-Mozart Program In Tanglewood's Fourth Concert

By CARL E. LINDSTROM
Special to The Hartford Times

Lenox, Mass.—At about 2 o'clock Sunday afternoon a look of rain over the Berkshire Hills resulted in about as neat a maneuver as has been executed at Tanglewood—neater and smoother than most.

The grounds were already well populated and the lawns around the Theater-Concert Hall pretty well claim-staked for the fourth concert of the season, the second all-Mozart program.

A simple announcement sent the crowd streaming across the grounds to the Big Shed which with its 6,000-capacity was unable to shelter quite all of the customers. It was all right anyway because it didn't rain.

* * *

SOME CONCERN whether the Boston Orchestra, reduced to chamber proportions, would be able to project itself under these conditions was dissipated by the long-since proven acoustics of Saarinen pavilion and more particularly by the incomparably spun texture of the Boston strings. Without question the music was more advantageously heard by more listeners than would have been possible at the small hall. Listening from the lawn Saturday night for part of the program, I marvelled that so many thousand people would pay their money and miss so much of the music. Patently the beguilements of a Summer evening and a romantic setting were more than compensating.

In familiar pieces the Bostonians under Munch are without equal. The little serenade (Eine Kleine Nachtmusik) for instance was exquisitely turned out. These great string players perform with the homogeneity of a string quartet. The military precision of their bowing, which has been ridiculed by those who prefer the ripe stickiness of what for want of a better phrase might be called the "progressive" school, produces nevertheless, clean, sweet music. You got it, too, in the "Jupiter" Symphony which concluded the Sunday program and especially in the irrepressibly merry "Figaro" overture which opened it.

In the remaining number the orchestra's function in spite of the description "symphony concertante," was mainly the production of a flattering back drop for solo violin and viola, the first in the hands of Isaac Stern and the second played by the orchestra's first chair violist, Joseph de Pasquale.

The solo melodies are built almost entirely of echoing, imitative material. Echoing is perhaps the word because Mr. Stern's instrument seemed ever assertive to the point of brilliance and Mr. De Pasquale's tone docile and often pale. I would like to have heard them closer to dynamic parity. Perhaps the violist was nervous. Both were rousingly acclaimed by players and audience alike.

Saturday's Concert

The wilting heat of Saturday evening was proof against fans, iced drinks and dishabille. The Berkshires when hot are tropically [illegible].

There is no [illegible] except the music of Mozart.

When Charles Munch appeared before his [illegible] players (for the first time in Tanglewood memory in their shirt sleeves) there were 1,100 perspiring persons in the Theater-Concert Hall and a half-dozen thousand others on the humid lawn outside, looking for all the world like the fallen legion on a Biblical battlefield.

The crisply curling strains of the D major Divertimento breathed out into the heavy evening air. The tones were small but etched like the horns of the crescent over the pine tops. One drew breath sharply at [illegible] the prick of cool [illegible] and after that everyone breathed less heavily. Fans stopped [illegible]. The climate had changed.

The complete removal from terrestrial pressures was effected by Isaac Stern who, strange to say, did not play a cool Mozart (the G major Violin Concerto) nor yet an objective, classical Mozart. His whole concept was emotional and, in the microcosm, dramatic. His fiddle and bow—and there is not a more precisely masterful technique in the violin world—spoke a various language, startlingly expressive and far removed from the marmoreal monotony that even the biggest musicians resolutely associate with Mozart. The rapture was so swift and buoyant that all his listeners remained in the heady stratosphere till he finished. They applauded excitedly in spite of the enclosing heat and upon his third recall burst into typical Tanglewood shouts. Mr. Stern was a decided success.

By and large, this all-Mozart program, the second half of which comprised the B flat Serenade for 13 Wind Instruments and the "Prague" Symphony, had a gentle humanity rather than nobility, intimacy rather than bigness. Even the Symphony was not distinguished for sonority, but rather for sense and design.

They say Mr. Munch likes warm weather. That is easy to believe after the Saturday night concert and Sunday's too.

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FORT WORTH, TEX.
EVENING STAR TELEGRAM
1953

A Woman's New York

Music Commentator's Climb In True Story-Book Style

BY ALICE HUGHES.

NEW YORK, July 22.—On Sunday you will hear the CBS network broadcast of the Tanglewood Music Festival which is annually conducted by the Boston Symphony Orchestra at Lenox, Mass. The attractive voice of the producer and commentator of this radio show (2:30 to 4 p. m., CST) will be that of Jim Fassett, a tall, dark, handsome fellow from "down East" who speaks with a native New England dialect.

Of this series of six Tanglewood musical events, Jim Fassett will broadcast four—on successive Sundays through Aug. 19. These are four out of a group of 23 Sunday broadcasts during which he will comment on the eight most important music festivals in the world. To be qualified for this job requires more than mere announcing. Its real motive is to instill a love for serious music in the souls of American listeners from coast to coast, and to make them love these "long-hair" symphonies, concertos and opera as much as "pop" songs are loved and sung.

In true story-book style, Fassett, originally a farm boy in Massachusetts used the money he earned from selling eggs to purchase Chopin records which he loved. When he came to CBS radio in 1936 as assistant music producer of the New York Philharmonic Symphony broadcasts, six persons were employed to produce, direct, script, announce and commentate this one musical series. Nowadays Fassett does all these jobs, and holds the title of supervisor of music for CBS besides. Still included in his duties are five annual months of travel through Europe and South America, attending seven important music festivals abroad and one in this country, in order to broadcast them during 23 consecutive Sundays in America. It sounds like undiluted pleasure, to travel and distill big festivals into broadcasts. But Fassett, no old-style music commentator, does not merely dissect music, but tells the human side of the people who make it.

A FEW TRICKS.

To acquire this human side, he broadcasts interviews with famous musical personalities the world over. They give a warm, human background to the music played, and provide a framework within which everyone can enjoy serious music. Musicians interviewed in their familiar surroundings talk with ease and charm. Therefore when Fassett talked with Conductor Dimitri Mitropoulos, it was done in the latter's favorite Greek restaurant, with the microphone hidden in a basket of bread. The conductor did not know the interview was being recorded, nor did the waiters who tossed dishes loudly throughout the talk. Pianist Rudolf Serkin and Fassett walked through the barns of the musician's farm in Vermont, and the sound of the animals and hired men made an obbligato to the interview.

While sipping tea with Lily Pons, Jim Fassett encouraged her to sing and whistle along with her parakeet. This made a unique aria, never before recorded by the famed coloratura. With Jack Benny, Jim Fassett discussed the latter's violin-playing ambitions, and even had him play the oft-heard radio chorus of "Love in Bloom." For the Grieg Festival broadcast Fassett brought listeners the sound of Edward Grieg's own piano. He attended the Florence cricket festival and, for good luck, brought a cricket for composer Gian-Carlo Menotti. By pulling strings, he secured the first broadcast outside the Iron Curtain of Prokofiev's important opera, "War and Peace."

LURES LISTENERS.

Fassett's project in Rome was to record the sound of the famous Fountain of Trevi, to gather its soft splashing sounds free of the clatter and honks of taxis, bicycles and trucks. To do this he set up his sound equipment at 3:15 a. m. But even then, it took him 60 minutes before he was able to record 40 seconds of uninterrupted fountain splashing.

By including such charming bits as a street song in Naples or a column of bagpipes in Edinburgh to his festival music broadcasters, he lures listeners to his musical programs and makes music converts of them.

In New York, prior to broadcasting a Philharmonic concert, Fassett often hires a boat and rows vigorously for an hour on Central Park Lake as a means of relaxation. Most of his evenings are spent listening to music on records. His boon companion, on these occasions, is his black-and-white cat whose record production, to date, numbers 47 kittens.

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NEW YORK, N. Y.
MIRROR
JUL 26 1953

Our America

★ By DR. RUTH ALEXANDER ★

FRANCE HAS the right idea. She has chosen the universal medium of music to unite a divided world. Perhaps if other countries would follow her example and share their artists the endless quarrels of a battle-scarred humanity would cease.

This is the story of a young violinist, Serge Blanc. Although he came to America on a full scholarship from the Koussevitsky Fund, he was actually sent on official business. The Fine Arts Department of the French Ministry of Propaganda chose him to represent France as Ambassador of Good Will.

Dr. Alexander

They could not have made a happier choice. Blanc has justified their faith. At the Berkshire Festival at "Tanglewood" in Lenox, Mass., he is dazzling critics and audiences alike as Concertmaster of the Young Symphony. His astonishing virtuosity, his mature musicianship, his devotion to France and, above all, unbounded enthusiasm for the United States are cementing Franco-American friendship no end.

Born in Paris, Serge Blanc began the study of violin at five. At 10 he entered the Paris National Conservatory and at 13 won Le Premier Prix de Violin, against all comers, old and young! He played with the Pasdeloup Concert Association at 14 and at 15 he concertized throughout a war-torn Europe. In 1949, Blanc was made a Laureate of the Great International Marguerite Long and Jacques Thibaud Concours—(he is called "le nouveau Thibaud")—and in 1952, he played sonata recitals with Georges Enesco in England and France.

Although the young violinist maintains a dignified reticence about his hardships, the sacrifices and terrors he and his parents endured during the Hitler occupation of France make a tragic story. But they played their part in giving him compassion and understanding—the very soul of music. He tears out his heart—and yours—when he plays.

The significance of Serge Blanc for readers of this column is that he is a living experiment in good international relations through the medium of art.

Like millions before him, Serge Blanc came to our country empty-handed but with eager spirit, inquiring mind and willing hands. We have taken him to our hearts and those thousands who hear him play are devoutly indebted to France for sending her treasure to us for safe keeping.

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUN 29 1953

Omission

To the Editor of THE EAGLE:—

I'm enclosing a music column by Bruno Ussher from the *San Diego Evening Tribune.*

Suddenly I find that Lenox and Stockbridge are by-passed and that the Berkshire Festival is located in Tanglewood, Mass. I have written a note to Mr. Ussher setting him right and saying that as a former Berkshirite, I resent his omission of Lenox.

THURSTON (TED) HOLMES.
San Diego, Cal.

New Series Of Concerts At Tanglewood

7/31

(Special to The American)

Lenox, Mass., July 31—Hundreds of music lovers from all parts of Western Connecticut will hear the Boston Symphony Orchestra under Conductor Charles Munch tonight at 8:30 o'clock open the first of the three week ends of concerts in the Music Shed at Tanglewood.

The concerts will get under way with the playing of Beethoven's "Leonore Overture." Zino Francescatti will be soloist for the Mendelssohn "Violin Concerto in E minor." Copland's "Appalachian Spring" and Ravel's "Bolero" will complete the program tonight.

Tomorrow evening's concert will be conducted by Charles Munch and on Sunday afternoon at 2:30 o'clock Pierre Monteux, guest conductor, will conduct an all Tchaikovsky concert. Jorge Bolet will be the soloist in the "Piano Concerto No. 1, in B-flat minor."

Tonight's opening is the first of the new scheduling of concerts on Friday night during the three weeks of the shed series instead of on Thursday evenings as was done for many years.

On Saturday, Aug. 8, Leonard Bernstein will conduct the Koussevitsky Memorial Concert and Aug. 13 from 6 to 11 p. m. the annual "Tanglewood on Parade" program will be presented for the benefit of the Berkshire Music Center which now has 400 music students from 41 states and 11 foreign countries enrolled for its six-week session.

The Concerts

TODAY

TANGLEWOOD SHED, Lenox, Mass. —Boston Symphony Orchestra, Pierre Monteux, conducting. All Tchaikovsky program. Serenade for Strings, Symphony No. 5 in E minor, Piano Concerto No. 1, Jorge Bolet, soloist. 2:30 p. m.

* * *

SOUTHERN VERMONT ART CENTER —Manchester, Vt. The Trapp Family Singers. 4 p. m.

* * *

MONDAY

TANGLEWOOD THEATRE, Lenox. Three One-Act Operas. "L'Yvrogne Corrige," Gluck; "L'Enfant Prodigue," Debussy; "Yne Education Manquee," Chabrier. 8:30 p. m.

* * *

TUESDAY

(No concerts.)

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WEDNESDAY

(No concerts.)

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THURSDAY

(No concerts.)

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FRIDAY

TANGLEWOOD SHED, Lenox. Boston Symphony Orchestra, Charles Munch, conducting. Berlioz' "Romeo and Juliet"; Festival Chorus, Jennie Tourel, contralto; Micola Mascona, bass; John McCollum, tenor. 8:30 p. m.

* * *

CASTLE HILL, Ipswich, Mass. Beethoven, Bizet concert. Mme. Jean Madeira, mezzo-soprano, and Hungarian String Quartet. 8:30 p. m.

* * *

PLYMOUTH ROCK CENTER, Duxbury, Mass. Orchestral concert, George Poinar, conducting. Frederick Jagel, tenor, soloist.

* * *

SATURDAY

Tanglewood Shed, Lenox, Mass. Koussevitzky Memorial Concert. Boston Symphony Orchestra, Leonard Bernstein, conducting. Moussorgsky—"Khovanstchina" Prelude, Ravel—"Sheherazade," Jennie Tourel, soloist. Mahler—"Resurrection" Symphony No. 2, Festival Chorus, Jennie Tourel, contralto, and Theresa Green, soprano; 8:30 p. m.

* * *

Castle Hill, Ipswich, Mass. Same program as Friday.

* * *

Plymouth Rock Centre, Duxbury, Mass. Same program as Friday.

* * *

SUNDAY

Tanglewood Shed, Lenox, Mass. Boston Symphony Orchestra, Charles Munch, conducting. Schubert—Symphony No. 5, Barber—Adagio for strings, Roussel—"Bacchus et Ariane," Strauss—"Don Quixote." Milhaud—Concert for Cello. Gregor Piatigorsky, cellist and Joseph De Pasquale, violinist.

* * *

Old Sturbridge Village. "The Devil and Daniel Webster," folk opera by Douglas Moore. Nightly except Monday.

TANGLEWOOD, LENOX, MASS.
Berkshire Festival
By the
Boston Symphony Orchestra
CHARLES MUNCH, Music Director
TODAY at 2:30
All-Tchaikovsky Program. PIERRE MONTEUX, Conducting. Soloist—JORGE BOLET, Piano. Remaining Concerts, Aug. 7, 8, 9, 14, 15, 16. Reserved Seats available. General Admission $2. Special Event! TANGLEWOOD ON PARADE.
Thurs., Aug. 13—Conductors CHARLES MUNCH, LEONARD BERNSTEIN: SOLOISTS—ISAAC STERN, Violin; LEONTYNE PRICE, Soprano; WILLIAM WARFIELD, Baritone. Reserved Seats Now—$3, $4, $5. General Admission $2.50. Address Box Office, Tanglewood, Lenox, Mass.

Berkshire Festival Shed Series Opens Friday At Tanglewood

7/30

With Charles Munch conducting the entire 104-piece Boston Symphony Orchestra on Friday and Saturday evenings, July 31 and August 1 at 8:30 P. M. and Pierre Monteux as guest conductor on Sunday afternoon, August 2 at 2:30 P. M. the major series of the Berkshire Festival opens this week in the 6,000-seat Shed at Tanglewood, Lenox, Mass. Nine concerts will be given over three weekends, until August 16.

Jorge Bolet

The sixteenth Berkshire Festival since summer concerts were inaugurated in the hills of Western Massachusetts, and the fourteenth since the Boston Symphony participated, has been drawing record crowds, what with the accessibility of Berkshire County from Vermont on the north, Massachusetts on the east, New York state on the west, and Connecticut on the south. Tanglewood concerts averaged a crowd of 9,500 in 1952. This season even larger crowds are anticipated, and concertgoers who do not have reserved seats may purchase general admission on the day of the concert and picnic on the grounds, which open on concert evenings at 6 P. M. and on Sundays at 12:30 P. M.

Three innovations mark the Shed series this season: the concerts commence on Friday evenings instead of the previous Thursdays, thus making it possible for music-lovers who travel some distance to concentrate the complete series in their weekend; the Sunday afternoon programs commence at 2:30 P.M. instead of the former 3 o'clock; and the first hour-and-a-half of the Sunday program will be broadcast nationally by CBS Radio from Tanglewood as the only American event in the network's "World Music Festivals" program, which includes highlights from seven European summer festivals. The first portion of the Sunday program 2:30 to 4:00 P. M., will be heard on the air, with James Fassett, CBS Radio Director of Music, as commentator.

The weekend will introduce to Tanglewood audiences the noted violinist Zino Francescatti, soloist on Friday evening; and the first Eastern performance in its revised form of Lukas Foss's Piano Concerto No. 2, with the composer as soloist. Jorge Bolet will be soloist on Sanday afternoon.

The Series A programs are: Friday (tomorrow) night at 8:30, with Charles Munch conducting: Beethoven's Overture to Leonore No. 3; Mendelssohn's Violin Concerto in E minor, with Zino Francescatti as soloist; Copeland's Appalachian Spring; Ravel's Bolero.

Zino Francescatti

Saturday August 1, at 8:30 P M., with Mr. Munch conducting: Schumann's Overture to Manfred; Foss's Piano Concerto No. 2, with the composer as soloist; Mendelssohn's Symphony No. 4; Hindemith's Symphonic Metamorphosis of themes by Weber.

The all-Tchaikovsky program Sunday at 2:30 with Pierre Monteux conducting will include: Serenade for Strings, Symphony No. 5 and Piano Concerto No. 1, with Jorge Bolet as soloist.

TANGLEWOOD, Lenox, Mass.
BERKSHIRE FESTIVAL
by the
BOSTON SYMPHONY
Orchestra
CHARLES MUNCH, Music Director
TODAY at 2:30
All-Tchaikovsky Program
PIERRE MONTEUX Conducting
Soloist - JORGE BOLET, Piano
Remaining Concerts, Aug. 7, 8, 9; 14, 15, 16.
Reserved Seats available - General Admission $2.
Special Event! TANGLEWOOD ON PARADE
Thurs. Aug. 13 - Conductors CHARLES MUNCH, LEONARD BERNSTEIN; Soloists - ISAAC STERN, Violin, LEONTYNE PRICE, Soprano, WILLIAM WARFIELD, Baritone.
Reserved Seats now - $3, $4, $5, General Admission $2.50.
Address Box Office, Tanglewood, Lenox, Mass.

Tanglewood Offers a Big Week's Program of Music

Almost Continuous Series of Events Arranged; Dr. Munch to Conduct 'Romeo and Juliet' On Friday; Bernstein to Lead Koussevitzky Memorial Program On Saturday

With Charles Munch conducting the Boston Symphony Orchestra on Friday evening and Sunday afternoon, Aug. 7 and 9, and with Leonard Bernstein as guest conductor on Saturday evening, Aug. 8, the Berkshire Festival concerts continue this weekend in the 6000-seat Shed at Tanglewood.

"Romeo and Juliet"

The Friday evening program will be given over in its entirety to Berlioz' dramatic symphony, "Romeo and Juliet," which the Boston Symphony gave in its complete version with chorus and soloists last winter for the first time, and which now has its first performance at Tanglewood. Jennie Tourel, mezzo-soprano, will sing the alto role; Nicola Moscona, bass-baritone, will be the bass soloist; and John McCollum, of Tuckahoe, N. Y., a student of the Berkshire Music Center, the summer school of music maintained by the orchestra at Tanglewood, will be the tenor; and the Festival Chorus, composed of students of the Berkshire Music Center, will assist.

Mr. Bernstein's concert Saturday night will be a memorial to Serge Koussevitzky, for 25 years conductor of the Boston Symphony, and the guiding spirit behind the Tanglewood annual festival and school activities. The program opens with Moussorgsky's Prelude to "Khovanstchina," which Dr. Koussevitzky performed many times. Miss Tourel will be soloist both in Ravel's "Sheherazade" and in Mahler's Symphony No. 2 ("Resurrection") with choral finale. The soprano role in the latter will be sung by Theresa Green, of Baltimore, a Berkshire Music Center student.

Gregor Piatigorsky will be soloist in Darius Milhaud's Concerto for Cello, No. 1 on the Sunday afternoon program, and will team with Joseph de Pasquale, violist of the Boston Symphony in Richard Strauss' "Don Quixote." The portion of the Sunday concert, 2.30 to 4 p. m., will be broadcast nationally by CBS Radio, with the network's director of music, James Fassett, as commentator.

One-Act Operas

Of special interest during the coming week is the three one-act operas by Gluck, Debussy and Chabrier announced for a single hearing tomorrow at 8.30 p. m. These rarely-heard works, produced by Boris Goldovsky, head of the Berkshire Music Center's Opera department, are open to those who help support the school by joining the Society of Friends all seats reserved. Gluck's "L'Yvrogne Corrige" (The Drunkard Reformed), will have the English translation of Giovanni Cardelli which G. Schirmer, Inc. is publishing; originally in two acts when it had its Vienna premiere in April, 1760, it has a libretto by L. Anseaume. So far as is known this will be its first American production.

Debussy's "L'Enfant Prodigue" (The Prodigal Son), to be given in French, had its premiere in operatic form at Covent Garden, London, February 28, 1910, with a libretto by E. Guinand; it was the composer's Prix de Rome cantata, published in 1884. Boston had the first American production, in 1910 in French. Chabrier's "Une Education Manquee" (An Incomplete Education) will be sung in the English translation of Henry Reese. With a text by Eugene Leterrier and Albert Vanloo, it was originally privately produced at the Cercle de la Presse, Paris, with piano accompaniment on May 1, 1879, given first with orchestra in the French capital in 1913. For their presentation in Tanglewood's Theater-Concert Hall the three one-acters will be staged by Mr. Goldovsky and Sarah Caldwell, performed by student casts with a student orchestra. Scenery will be by John Blankenchip and costumes by Leo Van Witsen.

The week at Tanglewood offers almost continuous music, with all departments: student orchestra, chamber music, chorus, opera, and Tanglewood Study Group in full operation. Friends of the Berkshire Music Center are invited to: informal chamber music concert (Department I students), Monday afternoon (Aug. 3), Chamber Music Hall; three one-act operas (Department IV students), Monday evening (Aug. 3), Theater-Concert Hall; small choir concert (Department II students), Tuesday evening (Aug. 4), Theater-Concert Hall; opera scenes by the Associate Division (Department IV students), Wednesday afternoon (Aug. 5,) Theater-Concert Hall; composer's forum (Department III students), Wednesday evening (Aug. 5), Chamber Music Hall; student symphony orchestra (Department I students), Thursday evening (Aug. 6), Music Shed; organ recital by E. Power Biggs; Saturday afternoon (Aug. 8), Music Shed; chamber music concert (Department I students), Sunday morning (Aug. 9), Chamber Music Hall.

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Festival patrons are also admitted, for the nominal charge of $1, to a public rehearsal of the Boston Symphony Orchestra, Saturday morning (Aug. 8) in the Music Shed, for the benefit of the orchestra's pension fund.

This weekend's opening of the Shed series A the Boston Symphony Orchestra will be conducted by Charles Munch, with Pierre Monteux as guest conductor on Aug. 2 afternoon. Zino Francescatti, violinist; Lukas Foss and Jorge Bolet, pianists, are soloists. For series C, which concludes the 1953 Berkshire Festival (Aug. 14-15-16) the podium will be shared by Mr. Munch and Leonard Bernstein, with Lois Marshall, William Warfield, Seymour Lipkin as soloists.

Two events of note in the final week of the Festival are performances Monday and Tuesday evenings, Aug. 10 and 11, of August Gretry's three-act opera, "Richard the Lion-Hearted" by Boris Goldovsky's opera department; and the annual Tanglewood on Parade benefit for the Berkshire Music Center, on Thursday, Aug. 13, which features a concert by the Boston Symphony Orchestra. On the all-Beethoven portion conducted by Charles Munch, Isaac Stern will perform the Violin Concerto. The second half, which Leonard Bernstein conducts, will consist of Act II, scenes 1 and 2 of the Gershwin opera, "Porgy and Bess," with Leontyne Price, the Bess of the current Broadway production, and her husband William Warfield as soloists, and the Festival Chorus.

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The program for the week follows:

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Wednesday, Aug. 5 4.30 p. m.—Theater-Concert Hall, Opera Scenes by Students of Associate Division, Department IV; 8.30 p. m. Chamber Music Hall, Composers' Forum, by students of Department III.

Thursday, Aug. 6 8.30 p. m.—Music Shed, Orchestra Concert by Students of Department I.

Friday, Aug. 7 8.30 Music Shed, Berkshire Festival Concert B-1 Charles Munch, conductor, Berlioz, "Romeo and Juliet," Dramatic Symphony, with Festival Chorus and Soloists, Jennie Tourel, alto; Nicola Mascona, bass-baritone; John McCollum, tenor.

Saturday, Aug. 8 10 a. m. Music Shed, Boston Symphony Orchestra- Charles Munch, conductor, Public Rehearsal (Benefit, Pension Fund); 3 p. m.—Music Shed, organ recital—E. Power Biggs; 8.30 p. m.—Music Shed, Berkshire Festival Concert B-2 - Leonard Bernstein; (Koussevitzky Memorial Concert), Moussorgsky, Prelude to "Khovanstchina;" Ravel, "Sheherazade" for Soprano and Orchestra, Soloist: Jennie Tourel; Mahler, Symphony No. 2 ("Resurrection"), with Festival Chorus and Soloists, Jennie Tourel, alto; Theresa Green, soprano.

Sunday, Aug. 9 10 a. m. Chamber Music Hall, Chamber Music Concert by Students of Department I, 2.30 p. m. Music Shed; Berkshire Festival Concert B-3—Charles Munch, conductor; Schubert, Symphony No. 5, in B-flat; Barber, Adagio for Strings; Strauss, "Don Quixote" with Cello and Viola Solo; (Soloists: Gregor Piatigorsky, Cello; Joseph De Pasquale, viola; Broadcast coast-to-coast by CBS Radio, James Fassett, commentator); Milhaud, Concerto for Cello, No. 1, Soloist, Gregor Piatigorsky; Roussel, "Bacchus et Ariane" Suite No. 2.

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by Pope Pius X.

2.30 to 4.00 WHYN Pierre Monteux will conduct the Boston Symphony Orchestra in an all-Tchaikovsky program, the the second in a series of four given at the Berkshire Festival at Tanglewood near Pittsfield. The program will open with the Serenade for String Orchestra in C major and will close with the Symphony No. 5 in E minor.

5.00 WBZA WTIC—The

Soloists at Tanglewood

Jennie Tourel, left, will be the alto soloist and Theresa Green, right, will be the soprano soloist in the Mahler Symphony No. 2 ("Resurrection") which the Boston Symphony Orchestra will perform with the Festival Chorus and soloists at the Music Shed at Tanglewood Saturday evening, Aug. 8.

MUSIC FOR EVERY-BODY
BY
SIGMUND SPAETH

George Gershwin's "folk opera," "Porgy and Bess," is one of the major musical phenomena of our time. This writer vividly remembers going over the score with its composer in a Boston hotel room, before it even reached Broadway.

When George played "Summertime," which the conductor Alexander Steinert called "the greatest song yet written by an American," its musical creator remarked with characteristic naivete, "Wait till you hear these harmonies, Doc." He was even more pleased when the moving "My Man's Gone Now" dissolved most of the audience in tears that afternoon.

Changes Made

"Porgy and Bess" has changed greatly since then. In those early performances it had a stylized opening, with Buck, of the vaudeville team of Buck and Bubbles, playing a hot piano in a second floor front, while a crap game went on below. There was lots of recitative, which inevitably sounded artificial, but the music in general seemed absolutely fresh, with frequent claims to actual inspiration.

Bubbles, the original Sportin' Life, played the part primarily as a dancer, without any real suggestion of villainy. The current interpreter, Cab Calloway, substitutes scat-singing for dancing and also seems to miss the evil implications of the role. Between them there was Avon Long, who could both dance and sing and made the character more convincing than either of the others.

The entire opera was streamlined later, under the expert musical direction of Alexander Smallens, who has been its chief conductor both here and abroad. Most of the recitative was eliminated and the pace became faster thoughout.

Today it seems almost too fast and loud, even to ears attuned to modern tempi and dynamics. One can easily understand, however, the terrific impact of the work on sophisticated European audiences last year and its continued success in New York.

"Busy" Stage

The direction of Robert Breen may seem to keep the stage a bit too "busy," apparently resenting the mere suggestion that anyone in the large cast should remain quiet for long. Such a solo as "I Got Plenty o' Nuttin'" is now shared by several voices, and Calloway oversells the humor of "It Ain't Necessarily So." But the impressive "Buzzard Song" has been restored after a long absence, and there are effective choral passages directed by the gifted Eva Jessye.

Nobody has quite come up to the initial performance of Todd Duncan as Porgy, although William Warfield probably has a more exciting voice. Leontine Price (Mrs. Warfield) is a far more seductive Bess than the original Anne Brown and also sings better. Ira Gershwin's words and the literary contributions of DuBose Heyward are as effective as ever.

"Porgy and Bess," as now played, is something quite different from what the Gershwins and the Heywards wrote in 1935. It still remains the greatest opera yet created by Americans.

Tanglewood

Tonight

8.30—Berkshire Festival concert by Boston Symphony Orchestra, Charles Munch conducting; Lukas Foss, soloist. Music Shed.

Tomrrow

*10.00 AM—Chamber Music concert by students of Berkshire Music Center. Chamber Music Hall.

Suite for Five Brass Instruments .... Monteverdi
Calvin Torrey and Paul Willwerth, trumpets; Raymond Orcutt and Russell Nahat, trombones; Cherry Beauregard, tuba

String Quartet, Opus 11 ... Samuel Barber
Stephen Elsaesser and Miriam Wexler, violins; Endel Kalam, viola; Martha Field, cello.

String Quartet in F-major, Opus 59 .... Beethoven
Barbara Lieberman and William de-Pasquale, violins; Barbara Kroll, viola; Uziahu Wiesel, cello.

2.30 PM—Berkshire Festival all-Tchaikovsky concert by Boston Symphony Orchestra, Pierre Monteux conducting; Jorge Bolet, soloist.

*Open to Friends of the Berkshire Music Center whose voluntary contributions help to support the school.

Music Students Soloists Tomorrow At Church-on-Hill

LENOX — Three Berkshire Music Center students from Tanglewood will be soloists at tomorrow's 11 AM service in the Church-on-the-Hill.

Helen Zimbler, soprano, will sing Mozart's "Ave Verum" and Bach's "Now With Rejoicing." A member of the choir at Emmanuel Church in Boston, Miss Zimbler has studied at the Cincinnati College of Music and the New England Conservatory of Music.

Bonnie Lake, flutist, from Cleveland Heights, Ohio, is a graduate of Oberlin Conservatory and is now a member of the faculty there.

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Marjorie Kembler of Pittsfield, the church's regular soloist, will sing Scott's "Come Ye Blessed." Mrs. Harriet Parsons Levinson is

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TANGLEWOOD, Lenox, Mass.
BERKSHIRE FESTIVAL
by the
BOSTON SYMPHONY
Orchestra
CHARLES MUNCH, Music Director
SHED CONCERTS
Tonight at 8:30—Soloist, LUKAS FOSS
Sun. Aug. 2 at 2:30—PIERRE MONTEUX, Conducting a TCHAIKOVSKY Program; Soloist—JORGE BOLET, Piano.
Reserved Seats Available—General Admission $2.
Address Box Office, Tanglewood, Lenox, Mass.

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CROWD OF 10,800 AT TANGLEWOOD IS NEW RECORD

Second Concert of Shed Series Draws Overflow Audience

By WILLARD M. CLARK

Tanglewood, Aug. [illegible] become [illegible] to mention [illegible] audience records [illegible] at Tanglewood this season. [illegible] night 10,300 persons [illegible] first concert [illegible] the largest first [illegible] and tonight [illegible] persons turned out for this second concert [illegible] another record [illegible].

With due deference to Mozart, Schumann, Mendelssohn and Hindemith, whose works were played by the Boston Symphony Orchestra under Charles Munch, we have a suspicion [illegible] the piano concerto of Lukas Foss, with the composer at the piano, that brought out many in the audience and the resultant [illegible] of applause. As we listened to [illegible] concerto, we wondered whether or not any other pianist would undertake to learn it. There are mighty few who could even approach [illegible] technically and

(Continued On Page 10A)

one wondered if those few would take the trouble to learn it. Lukas Foss has tailored his concerto to his considerable pianistic talents. It is a show piece that shows him off in fine style.

The opening movement is a tour de force, a movement which is huge in scope; a [illegible] bellicose piece of music where pianist and orchestra engage in [illegible] tive conversations and cease only to engage in conversations less violent but always a bit malicious. The second movement, an adagietto, is the weakest of the three movements, [illegible] and shadowy in contrast to the heroics of the first movement and the [illegible] concise [illegible] of the finale.

The work is filled with provocative rhythms, some of which recall the early 30s and there is a wealth of invention manifested throughout. Mr. Munch and his men provided scintillating accompaniment. The audience [illegible] applause at every oppo[illegible] the young [illegible] Munch [illegible]

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Tanglewood Offers a Big Week's Program of Music

Almost Continuous Series of Events Arranged; Dr. Munch to Conduct 'Romeo and Juliet' On Friday; Bernstein to Lead Koussevitzky Memorial Program On Saturday

With Charles Munch conducting the Boston Symphony Orchestra on Friday evening and Sunday afternoon, Aug. 7 and 9, and with Leonard Bernstein as guest conductor on Saturday evening, Aug. 8, the Berkshire Festival concerts continue this weekend in the 6000-seat Shed at Tanglewood.

"Romeo and Juliet"

The Friday evening program will be given over in its entirety to Berlioz' dramatic symphony, "Romeo and Juliet," which the Boston Symphony gave in its complete version with chorus and soloists last winter for the first time, and which now has its first performance at Tanglewood. Jennie Tourel, mezzo-soprano, will sing the alto role; Nicola Moscona, bass-baritone, will be the bass soloist; and John McCollum, of Tuckahoe, N. Y., a student of the Berkshire Music Center, the summer school of music maintained by the orchestra at Tanglewood, will be the tenor; and the Festival Chorus, composed of students of the Berkshire Music Center, will assist.

Mr. Bernstein's concert Saturday night will be a memorial to Serge Koussevitzky, for 25 years conductor of the Boston Symphony, and the guiding spirit behind the Tanglewood annual festival and school activities. The program opens with Moussorgsky's Prelude to "Khovanstchina," which Dr. Koussevitzky performed many times. Miss Tourel will be soloist both in Ravel's "Sheherazade" and in Mahler's Symphony No. 2 ("Resurrection") with choral finale. The soprano role in the latter will be sung by Theresa Green, of Baltimore, a Berkshire Music Center student.

Gregor Piatigorsky will be soloist in Darius Milhaud's Concerto for Cello, No. 1 on the Sunday afternoon program, and will team with Joseph de Pasquale, violist of the Boston Symphony in Richard Strauss' "Don Quixote." The portion of the Sunday concert, 2.30 to 4 p. m., will be broadcast nationally by CBS Radio, with the network's director of music, James Fassett, as commentator.

One-Act Operas

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Thursday, Aug. 6—8.30 p. m.—Music Shed, Orchestra Concert by Students of Department I.

Friday, Aug. 7—8.30—Music Shed, Berkshire Festival Concert B-1—Charles Munch, conductor, Berlioz, "Romeo and Juliet," Dramatic Symphony, with Festival Chorus and Soloists, Jennie Tourel, alto; Nicola Mascona, bass-baritone; John McCollum, tenor.

Saturday, Aug. 8—10 a. m.—Music Shed, Boston Symphony Orchestra—Charles Munch, conductor, Public Rehearsal (Benefit, Pension Fund); 3 p. m.—Music Shed, organ recital—E. Power Biggs; 8.30 p. m.—Music Shed, Berkshire Festival Concert B-2—Leonard Bernstein; (Koussevitzky Memorial Concert), Moussorgsky, Prelude to "Khovanstchina;" Ravel, "Sheherazade" for Soprano and Orchestra, Soloist: Jennie Tourel; Mahler, Symphony No. 2 ("Resurrection"), with Festival Chorus and Soloists, Jennie Tourel, alto; Theresa Green, soprano.

Sunday, Aug. 9—10 a. m.—Chamber Music Hall, Chamber Music Concert by Students of Department I, 2.30 p. m.—Music Shed; Berkshire Festival Concert B-3—Charles Munch, conductor; Schubert, Symphony No. 5, in B-flat; Barber, Adagio for Strings; Strauss, "Don Quixote" with Cello and Viola Solo; (Soloists: Gregor Piatigorsky, Cello; Joseph De Pasquale, viola; Broadcast coast-to-coast by CBS Radio, James Fassett, commentator); Milhaud, Concerto for Cello, No. 1, Soloist, Gregor Piatigorsky; Roussel, "Bacchus et Ariane" Suite No. 2.

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Soloists at Tanglewood

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String Quartet, Opus 11 ... **Samuel Barber**
Stephen Elsaesser and Miriam Wexler, violins; Endel Kalam, viola; Martha Field, cello.

String Quartet in F-major, Opus 59 .... **Beethoven**
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Sun. Aug. 2 at 2:30—PIERRE MONTEUX, Conducting a TCHAIKOVSKY Program; Soloist—JORGE BOLET, Piano.
Reserved Seats Available—General Admission $2.
Address Box Office, Tanglewood, Lenox, Mass.

night Aug 1

[233]

CROWD OF 10,800 AT TANGLEWOOD IS NEW RECORD

Second Concert of Shed Series Draws Overflow Audience

By WILLARD M. CLARK

Tanglewood, Aug. 1. It will soon become trite to mention the audience records being broken at Tanglewood this season. Last night 10,300 persons turned out for the first concert in the shed, the largest first night audience in history and tonight 10,800 persons turned out for this second concert, another record shattered.

With due deference to Messrs. Schumann, Mendelssohn and Hindemith, whose works were played by the Boston Symphony Orchestra under Charles Munch, we have a suspicion it was the piano concerto of Lukas Foss, with the composer at the piano, that brought out many in the audience and the resultant roar of applause. As we listened to this concerto, we wondered whether or not any other pianist would undertake to learn it. There are mighty few who could even approach it technically and

(Continued On Page 10A)

one wondered if those few would take the trouble to learn it. Lukas Foss has tailored this concerto to his considerable pianistic talents. It is a show piece that shows him off in fine style.

The opening movement is a tour de force, a movement which is huge in scope; a roistering, bellicose piece of music where pianist and orchestra engage in vituperative conversations and cease only to engage in conversations less violent but always a bit malicious. The second movement, an adagietto, is the weakest of the three movements, pale and shadowy in contrast to the heroics of the first movement and the terse, concise termerity of the finale.

The work is filled with provocative rhythmns, some which recall the early 30s and there is a wealth of invention manifested throughout. Mr. Munch and his men provided scintillating accompaniment. The audience burst into applause at every opportunity and recalled the young composer-pianist and Mr. Munch many times.

The program opened with a sterling performance of the overture to Byron's "Manfred" by Schumann. The Byron poem has attracted other composers, but it seems to us that Schumann is most closely caught and communicated restless, brooding and tragic personality of Byron's hero, and communicated it with simpler means than either Tschaikowsky or Berlioz. Here is a work which has both intellectual grandeur and the genius of simplicity. We have heard more grandoise performances than that offered by Mr Munch and the orchestra, but their performance was orthodox and at times really communicative.

Memories can be pleasant and thoughts of travel can bring a rush of joyful memories. Thus is was with Mendelssohn following his return from a trip to Italy. The "Italian" symphony was the result and tonight we heard a performance of great charm and beauty. Mr. Munch let the music speak for itself and that was all it needed.

The past season has brought us three performances of Hindemith's Symphonic Metamorphosis of themes by Carl Maria Von Weber. Mr. Hindemith has taken some of the minor music of Weber, and arranged a suite which includes an allegro, Turandot, an andantino and march. This he has done with uncanny skill, bringing his tremendous craftsmanship to every phase, but when all is done one wonders if the original music was worth the trouble or has Hindemith bettered it. We do not find the work more listenable after repeated hearings. The performance tonight was variable, but the music did not suffer overmuch.

IN THE COUNTRY

Berkshire Festival— The Boston [illegible] Friday, July [illegible] Charles [illegible] ducting with Zino [illegible] urday, Aug. 1, at [illegible] ducting, with Lukas Foss [illegible] Aug. 2, at 2:30, Pierre Monteux [illegible] an all-Tchaikovsky [illegible] let, piano. Friday [illegible] Münch directing [illegible] and Juliet," with a chorus and [illegible] Saturday, Aug. 8 [illegible] directing, with [illegible] as well as other [illegible] Sunday, Aug. [illegible] Charles Münch [illegible] ducting, with Gregor [illegible] ¶ Monday and Tuesday, [illegible] Boris Goldovsky directing Gretry's "Richard the Lion-Hearted," presented in English [illegible] the Opera Department of the Berkshire Music Center. For information about tickets, which are very scarce and must be procured at least a week in advance, address the Berkshire Music Center, (Tanglewood, Lenox, Mass. The Festival will continue through Sunday, Aug. 16.)

Music

Carlos Chavez at Tanglewood

By TUCKER KEISER

Since the opening of the school in connection with the Boston Symphony's annual summer concert series at Tanglewood, the classes in composition have been one of the major attractions to students. Tanglewood has a policy of bringing each summer a guest composer of international reputation to share with Aaron Copland and Irving Fine, teaching duties in the composition department. Competition has been keen for enrollment in this study group to learn from such composers as Paul Hindemith, Bohuslav Martinu, Samuel Barber, Arthur Honegger, Jacques Ibert, Olivier Messiaen and Luigi Dallapiccola, a list which reads like a veritable Who's Who in contemporary music.

The guest composer-teacher this year is Carlos Chavez, certainly one of the most colorful musicians ever to teach at Tanglewood. Not only is Mr. Chavez a prolific composer, but his list of accomplishments as a one-man promoter of music and the fine arts in Mexico, would fill six newspaper columns.

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Chavez began to compose as a child: his first symphony dates from 1918. Largely self-taught, he wrote voluminously for every sort of musical combination. Early he came under the influence of Pedro Luis Ogazon and Manuel M. Ponce. From the former he acquired his grasp of form, and from the latter, probably the greatest single influence on his career, he developed his love of the hitherto neglected music of the Indians.

I had made an appointment to visit the composer last Sunday morning to chat about his experiences with the budding composers studying with him this summer. In the press office, I was shown a caricature so that I would have no difficulty in recognizing him. This humorous sketch captured completely the essential features of the Mexican. It pictured a thick mop of hair, one huge eyebrow and a small eye.

Behind the Chamber Music Hall I found the mop of hair, the John L. Lewis eyebrows and the piercing dark eyes. From the hall sounds of Bartok's String Quartet No. 2 came sputtering over the lawn. We sat on a wooden bench facing the magnificent view of the Stockbridge Bowl, the lake shimmering in the morning sunlight, and the Berkshire Hills rising gently in the distance.

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"They come from all over the United States and from foreign countries. They come from various social and musical backgrounds, and they come for just one reason — to practice their craft. What talent! What technical craftsmanship!"

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SYMPHONY SERIES SATURDAY, SUNDAY

With Charles Munch conducting the entire 104-piece Boston Symphony Orchestra on Friday and Saturday evenings, at 8:30 and Pierre Monteux as guest conductor on Sunday afternoon, at 2:30 the major series of the Berkshire Festival opens this week in the 6,000-seat shed at Tanglewood, Lenox, Mass. Nine concerts will be given over three weekends, until Aug. 16.

The sixteenth Berkshire Festival since summer concerts were inaugurated in the hills of western Massachusetts, and the fourteenth since the Boston Symphony participated, has been drawing record crowds.

This weekend's series will feature Beethoven, Mendelssohn, Copland, Ravel, Schumann, Foss, Hindemith and Tchaikovsky.

The annual "Tanglewood On Parade" benefit for the Berkshire Music Center, on Thursday, Aug. 13, will feature a concert by the Boston Symphony Orchestra, conducted by Charles Munch and Leonard Bernstein, with violinist Isaac Stern, baritone William Warfield and his soprano wife Leontyne Price, the Bess of Broadway's "Porgy and Bess," as soloists.

RECORDS BROKEN FOR FIRST NIGHT AT TANGLEWOOD

Shed Series Draws 10,300 To Hear Violinist Francescatti

By WILLARD M. CLARK

Tanglewood, July 31—A perfect summer night, the lure of Zino Francescatti playing the Mendelssohn violin concerto and the Boston Symphony Orchestra directed by Charles Munch drew 10,300 people to Tanglewood tonight thus breaking all records for a first night of the shed series of concerts.

Friendly Feeling

There is something very friendly in this first night concert. Many people return to seats they have occupied for years and know those around them so the affair takes on the form of an old home week. Mrs. Koussevitzky was in her usual box and scattered throughout the audience were numerous musicians, composers and, of course, the students in the music school.

Zino Francescatti did not disappoint. He was in marvellous form and he received impeccable collaboration from Mr. Munch and his men, particularly in the tricky final movement. The concerto itself remains as fresh as the day it was written and the eminent violinist drew from his instrument the most

Continued On Page 6

beautiful tones, bringing to the andante just the right amount of feeling. The audience was rapturous in its applause.

The program opening with the overture "Leonora," No. 3. The performance was spotty. At times the brasses went completely out of the framework and the off pitch trumpet call was no addition to the ensemble. There were moments of regal beauty in the performance, but the Boston players have done better by it.

Exquisite Tunes

Of the works by Aaron Copland, we have always found "Appalachian Spring" the most communicative. Mr. Munch's reading of the score tonight was a magnificent achievement in which he was seconded by the orchestra. Originally written for Martha Graham, the excerpts which Mr. Copland has made into a suite give one the essence and spirit of the work. He has woven exquisite mountain tunes, songs and dances, into the work and it is rich in contrast. Surely this is one of the most significant of works by an American composer.

The program concluded with a terrific performance of Ravel's "Bolero." This is one of the works which Mr. Munch has made particularly his own. Its force lies in its relentless repetition which tonight became almost unbearable in its intensity. There have been more electrical performances of this work here at Tanglewood, but for sheer bravado, audacity and relentless realism, that offered by Mr. Munch tonight will remain memorable.

Tomorrow night, the program will offer the first performance here of the second piano concerto by Lukas Foss, with the composer at the piano. Surrounding this opus will be Schumann's "Overture to Manfred"; Mendelssohn's "Italian" symphony and the Hindemith "Symphonic Metamorphosis of Themes" by Von Weber.

This Clipping From
RADIO DAILY-TV DAILY
NEW YORK, N. Y.

JUL 20 1953

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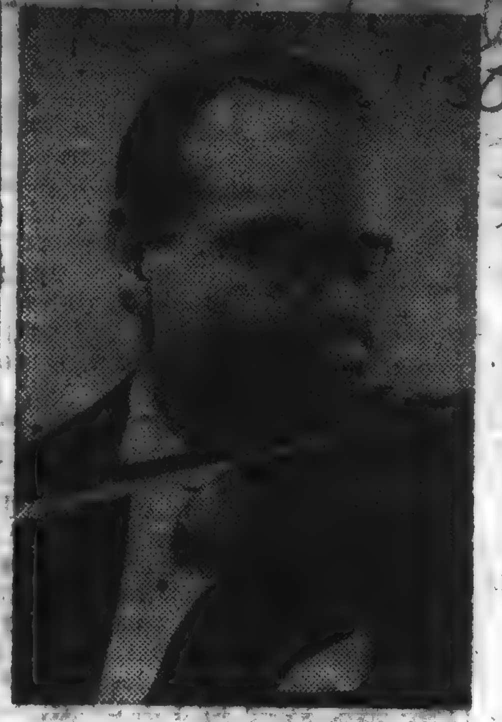

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NEW YORK, N. Y.

JUL 20 1953

Educational TV Station Set For Boston Area

Boston—A license for this city's first educational station, on channel 2 has been granted by the FCC to the Lowell Institute Cooperative Broadcasting Council.

Ralph Lowell, trustee of the Lowell Institute and president of the Boston Safe Deposit and Trust Company, in making the announcement, said it was hoped the station would be on the air by October 1, 1954. He stated that $500,000 in funds is already available and estimated the annual operating cost at $200,000.

The half-million dollar construction fund is being provided by the Twentieth Century Fund, the Filene Fund, the Lincoln and Therese Filene Foundation and the Ford Foundation.

Institutions to participate in use of the station include Harvard University, MIT, Boston College, Boston University, Tufts and Northeastern University.

In addition, the Boston Symphony Orchestra, Museum of Fine Arts and the New England Conservatory of Music will also have important roles in the use of the station.

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~~Newark News~~

SYMPHONY SERIES SATURDAY, SUNDAY

7/30

With Charles Munch conducting the entire 104-piece Boston Symphony Orchestra on Friday and Saturday evenings, at 8:30 and Pierre Monteux as guest conductor on Sunday afternoon, at 2:30 the major series of the Berkshire Festival opens this week in the 6,000-seat shed at Tanglewood, Lenox, Mass. Nine concerts will be given over three weekends, until Aug. 16.

The sixteenth Berkshire Festival since summer concerts were inaugurated in the hills of western Massachusetts, and the fourteenth since the Boston Symphony participated, has been drawing record crowds.

This weekend's series will feature Beethoven, Mendelssohn, Copland, Ravel, Schumann, Foss, Hindemith and Tchaikovsky.

The annual "Tanglewood On Parade" benefit for the Berkshire Music Center, on Thursday, Aug. 13, will feature a concert by the Boston Symphony Orchestra, conducted by Charles Munch and Leonard Bernstein, with violinist Isaac Stern, baritone William Warfield and his soprano wife Leontyne Price, the Bess of Broadway's "Porgy and Bess," as soloists.

RECORDS BROKEN FOR FIRST NIGHT AT TANGLEWOOD

Union Aug-1

Shed Series Draws 10,300 To Hear Violinist Francescatti

By WILLARD M. CLARK

Tanglewood, July 31—A perfect summer night, the lure of Zino Francescatti playing the Mendelssohn violin concerto and the Boston Symphony Orchestra directed by Charles Munch drew 10,300 people to Tanglewood tonight thus breaking all records for a first night of the shed series of concerts.

Friendly Feeling

There is something very friendly in this first night concert. Many people return to seats they have occupied for years and know those around them so the affair takes on the form of an old home week. Mrs. Koussevitzky was in her usual box and scattered throughout the audience were numerous musicians, composers and, of course, the students in the music school.

Zino Francescatti did not disappoint. He was in marvellous form and he received impeccable collaboration from Mr. Munch and his men, particularly in the tricky final movement. The concerto itself remains as fresh as the day it was written and the eminent violinist drew from his instrument the most

Continued On Page 6

beautiful tones, bringing to the andante just the right amount of feeling. The audience was rapturous in its applause.

The program opening with the overture "Leonora," No. 3. The performance was spotty. At times the brasses went completely out of the framework and the off pitch trumpet call was no addition to the ensemble. There were moments of regal beauty in the performance, but the Boston players have done better by it.

Exquisite Tunes

Of the works by Aaron Copland, we have always found "Appalachian Spring" the most communicative. Mr. Munch's reading of the score tonight was a magnificent achievement in which he was seconded by the orchestra. Originally written for Martha Graham, the excerpts which Mr. Copland has made into a suite give one the essence and spirit of the work. He has woven exquisite mountain tunes, songs and dances, into the work and it is rich in contrast. Surely this is one of the most significant of works by an American composer.

The program concluded with a terrific performance of Ravel's "Bolero." This is one of the works which Mr. Munch has made particularly his own. Its force lies in its relentless repetition which tonight became almost unbearable in its intensity. There have been more electrical performances of this work here at Tanglewood, but for sheer bravado, audacity and relentless realism, that offered by Mr. Munch tonight will remain memorable.

Tomorrow night, the program will offer the first performance here of the second piano concerto by Lukas Foss, with the composer at the piano. Surrounding this opus will be Schumann's "Overture to Manfred"; Mendelssohn's "Italian" symphony and the Hindemith "Symphonic Metamorphosis of Themes" by Von Weber.

Tanglewood Tales

Zino Francescatti, soloist for the opening concert of the Berkshire Festival Shed series last Friday night did not have far to travel to Tanglewood. The noted violinist has a 10-room home at Fiddletop, Monterey, 20 miles away. He is an avid reader, a fervent chess player, an adept at cross-word and jigg-saw puzzles. He is a regular hiker, an addict of the 16 mm. movie camera and this summer has added a new hoby: gunning for woodchucks. After his performance of the Mendelssohn Violin Concerto in E minor which Charles Munch and the Boston Symphony Orchestra, he travels to Chicago to perform at Ravinia.

Lukas Foss played his own Piano Concerto No. 2 with the Boston Symphony last night at Tanglewood. The concerto had its first American performance at the hands of the Boston Symphony in Boston in November, 1951, and later it received the Horblit award. The 32-year-old composer, who is on the conducting staff of the Berkshire Music Center, has revised his score, and in its new form it was premiered at the Ojai Festival, Cal., in May, with Mr. Foss as soloist. The Tanglewood performance was its first. Since he came to the U. S. from his native Germany in 1937, he has studied at the Curtis Institute of Music in Philadelphia with Randall Thompson, Fritz Reiner and Paul Hindemith, was a conductor pupil of Serge Koussevitzky, and joined the Tanglewood faculty seven years ago.

Jorge Bolet, the handsome young Cuban pianist, soloist on this afternoon's all-Tchaikovsky program with Pierre Monteux and the Boston Symphony Orchestra, made his Tanglewood debut just a year ago, in Prokofieff's Second Piano Concerto. Havana-born (the final "t" of his name is pronounced), he served in both the Cuban and U. S. armed services during the war, and conducted the first performance ever seen in Japan of "The Mikado." He tours annually in North and South America, drives his own car, averaging 1500 miles a week, to concert engagements, with a trailer attachment carrying a Baldwin grand piano used at his performances, and his constant companion is a small pug dog, "Virtuoso."

Pierre Monteux, the distinguished French born conductor who led the Boston Symphony Orchestra from 1919-24, returns to Tanglewood this afternoon as guest conductor in an all-Tchaikovsky program. Mr. Monteux, who reached 78 last April, made his Tanglewood debut last summer. He is a guest at Elm Court this week end with his cohort and long-time friend, Charles Murch, with whom he shared the triumphal tours of the Boston Symphony in Europe in the spring of 1951 and across the U. S. last May. Mr. Monteux flew to Tanglewood, via Boston and Albany, from his summer home, "Le Domain", a summer school of conducting he runs at Hancock, Me. In November he has the signal honor of opening the Metropolitan Opera's season in New York, conducting a new production of "Faust": he was conductor at the opera house during 1917-18, before going to Boston.

Tanglewood's opera department, under Boris Goldovsky, will give the world premiere of a short opera, "L'Yvrogne Corrige" (The Drunkard Reformed) by Gluck, tomorrow evening in the Theater-Concert Hall. It had its premiere in Vienna in April, 1760. It will be sung in English, as will Emmanuel Chabrier's risque one-acter, "Une Education Manquee" (An Incomplete Education) of 1879. Also on the bill is Debussy's "L'Enfant Prodigue" (The Prodigal Son) 1884, sung in French, which uses a chorus of dancers, and choreography by Leo Kharibian.

When Hugh Ross' choral department of the Berkshire Music Center gives its next choir concert at Tanglewood next Tuesday evening one of the soloists, in the Magnificate by Johann Pachelbel, will be Miss Lillian Simmons, soprano, of Rock Hill, S. C., aged 20, a first-year Tanglewood student of chorus-leading. Miss Simmons will graduate from Winthrop College, Rock Hill, in 1954. In her spare time, in her native town of 2600, she is soprano soloist in St. John's Methodist Church, and plays the piano for the men's Bible Class of the church. When she announced her plan to summer at Tanglewood, the Bible Class presented her with a check. When the Elks' Club of Rock Hill heard of this donation, it also subscribed to her tuition and board, as did a committee of the town's merchants. After Tanglewood, she will go to Oglebay Opera Workshop in Wheeling, W. Va. August 16-29, to continue opera studies under Boris Goldovsky. She hopes to be back in Tanglewood after she has her sheepskin next summer.

An invitation has been extended, through Mrs. Serge Koussevitzky, chairman of the ticket and publicity committee for "Tanglewood on Parade," the gala benefit for the Berkshire Music Center on August 13, to the two Royal Princesses of the Netherlands, who are summering on Cape Cod.

Fourteen journalists from nine of the North Atlantic Treaty Organization countries, now on a month's tour of the United States, will include a visit to Tanglewood on August 8 and 9. They will be guests of George Edman, of the U. S. International Information Administration, State Department, and Mrs. Edman at a picnic at Tanglewood before the Sunday concert.

A student at the Berkshire Music Center at Tanglewood in Lenox

LEONTYNE PRICE

two seasons back, Leontyne Price will make a return as the star of the gala "Tanglewood On Parade" program on Thursday, August 13. She will sing Act II, section 1 and 2 of "Porgy and Bess" in which she is currently starring at the Ziegfeld Theatre in New York. The portion of the program in which she will appear will have Leonard Bernstein conducting the orchestra. Accompanying the singing star to Tanglewood will be her husband, William Warfield.

With the completion of the "small" concerts at Tanglewood all previous records were shattered. During the three week ends of siv progracs of Bach, Mozart, Haydn and 20th century composers' works the average attendance was 4360. The total attendance figure of 26,150 surpasses the previous record of 23,500 set in 1950.

So popular have these "small" programs become that two of the concerts were moved from the 1200-seating capacity Theater-Concert Hall to the music shed which seats 6000. Now the management of the BSO is faced with the question of whether or not to move all these concerts into the shed next season. From the approval of this season's experiment, Manager George Judd may not find the decision too hard to make. In the shed, the overflow crowds that hitherto had to sit on the sprawling lawns were able to hear every note in comfort.

With the beginning of the major concerts at Tanglewood last Friday night, it is safe to anticipate that Conductor Munch and his musicians will establish new all-time record for attendance at these three week-end series. All nine concerts are expected to surpass anything in the 16-year history of the Berkshire Music Festival

of August 10 will f[illegible] that trouper, Anna Russell, at the Berkshire Playhouse in Stockbridge for matinee performances on Thursday and Friday, August 13 and 14. She directs her talents towards satirizing the pompous and pretentious so often seen and suffered on the concert stage. Her four Town Hall concerts in the past year attest to that fact. Next fall she will open at New York City in her own revue. While in the Berkshires, Miss Russell will also attend Tanglewood at Lenox where she will make the drawings at the "Tanglewood on Parade" program the night of August 13.

F. H. T.

N Y T

GLUCK AT TANGLEWOOD TOMORROW

Clemens Kalisher

Scene from "L'Ivrogne Corrigé," one of the three one-act works to be done by Berkshire Music Center students, Debussy's "L'Enfant Prodigue" and Chabrier's "Une Education Manquée" are the other two.

Tanglewood, Lenox, Mass.

BERKSHIRE FESTIVAL

by the

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, *Music Director*

TODAY at 2:30

All-Tchaikovsky Program

PIERRE MONTEUX, Conducting

Soloist—JORGE BOLET, Piano

Remaining Concerts, Aug. 7, 8, 9; 14, 15, 16

Reserved Seats available—General Admission $2

Special Event!

TANGLEWOOD ON PARADE

Thurs. Aug. 13 — Conductors CHARLES MUNCH, LEONARD BERNSTEIN; Soloists—ISAAC STERN, Violin, LEONTYNE PRICE, Soprano, WILLIAM WARFIELD, Baritone

Reserved Seats now — $3, $4, $5, General Admission $2.50

Address Box Office, Tanglewood, Lenox, Mass.

TANGLEWOOD, Lenox, Mass.

BERKSHIRE FESTIVAL

by the

BOSTON SYMPHONY

Orchestra

CHARLES MUNCH, Music Director

SHED CONCERTS

Open TONIGHT at 8:30

Soloist — ZINO FRANCESCATTI, Violin

Sat., Aug. 1 at 8:30 — Soloist, LUKAS FOSS

Sun., Aug. 2 at 2:30 — PIERRE MONTEUX, conducting a TCHAIKOVSKY Program; Soloist — JORGE BOLET, Piano

Reserved seats available — General Admission $2

Address Box Office, Tanglewood, Lenox, Mass.

At Tanglewood

LEONARD BERNSTEIN, who heads the orchestral conducting classes of the Berkshire Music Center, the summer school of music maintained in connection with the Berkshire Festival concerts at Tanglewood, Lenox, Mass., is Guest Conductor of the Boston Symphony Orchestra for the Festival Concerts of Saturday evening, August 8 and for Saturday evening, August 15.

Tanglewood Premiere

A scene from Emanuel Chabrier's one-act opera, "Une Education Manquee," which is to have its Tanglewood premiere in the theater-concert hall Monday evening at 8.30. The story, to be sung in English translation, is about a young husband and bride on their wedding night. In the picture are John McCollum of Tuckahoe, N. Y., as the husband, Gentran de Bois Massif, and Sara Mae Endich of New York City as Helene, the bride.

BOSTON, MASS.
EVENING GLOBE

JUL 21 1953

Tanglewood Benefit

Tanglewood will be on parade Aug. 13.

The annual benefit for the Berkshire Music Center, which includes afternoon festivities by every department of the Summer school of music maintained by the Boston Symphony Orchestra at Tanglewood, Lenox, a lawn supper and an evening concert by the orchestra, will last from 6 to 11 p. m., followed by dancing on the lawn.

Isaac Stern, violinist, will perform Beethoven's Concerto in D major with the Boston Symphony Orchestra, Charles Munch conducting, at the evening concert.

The second half of the concert program, to be conducted by Leonard Bernstein, will offer as soloists baritone William Warfield and his wife, soprano Leontyne Price.

Warfield will make his Tanglewood debut at the concert, and the following night will be Berkshire Festival soloist, with soprano Lois Marshall in Brahms' Requiem.

[illegible] on Bennington College; Paintings by Di Giovanni and prints by [illegible] TANGLEWOOD, LENOX: Exhibition of paintings and prints by Ture Bengtz [illegible] the reception hall [illegible]

Ture Bengtz [illegible] the reception hall at the [illegible] of Tanglewood [illegible]

weekly [illegible] through [illegible] co-operation of [illegible] Berkshire [illegible] Bentz is [illegible] Berkshire [illegible] Bengtz School of Art at [illegible] School.

During [illegible] Bengtz [illegible] graphic department of [illegible] Museum School [illegible] ing [illegible] Museum School [illegible] session [illegible] and Bengtz [illegible] he been [illegible] shires [illegible] important [illegible] there.

Native of Finland

Bengtz [illegible] coming to [illegible] began [illegible] country [illegible] Boston Museum School [illegible] ing here. He has [illegible] ber of major awards [illegible] is included [illegible] those of [illegible] Art Institute [illegible] of Congress [illegible] Fine Arts [illegible]

Bengtz' [illegible] the purchase [illegible] of Congress [illegible] year. "C[illegible] which he [illegible] cluded in [illegible] This print [illegible] the ground [illegible] describes the [illegible] position.

Others of [illegible] "Reverie," [illegible] out acid [illegible] titled "The F[illegible] graph, "Drift[illegible] for the latter work [illegible] and is one of the [illegible] guished items in the [illegible] philosophic in content and [illegible] display of technique [illegible]

Also being shown [illegible] casein, "Children [illegible] head study in pen and ink [illegible] chalk."

[335]

Broadcast at 2.30

Tangle Aug. 1

All-Tchaikovsky Program At Tanglewood Tomorrow

TANGLEWOOD — Pierre Monteux will be guest conductor of the Boston Symphony Orchestra for the all-Tchaikovsky program of the major Berkshire Festival tomorrow afternoon at 2.30 in the Tanglewood Shed. The concert will [illegible] broadcast from Lenox [illegible] CBS [illegible] Sunday "World Festivals" program. The orchestra will play the Russian composer's Serenade for String Orchestra, Fifth Symphony and First Piano Concerto for which Jorge Bolet will be soloist.

Mr. Monteux and Mr. Bolet are not new to Tanglewood. The former conductor of the Boston orchestra from 1919 to 1924, who many times guest-conducted it in Boston and shared the podium with Charles Munch in both the European tour of the spring of 1952 and the transcontinental tour last May, appeared in the same capacity at Tanglewood last season. Mr. Bolet was soloist in the 1951 festival for Prokofieff's Second Piano Concerto, conducted by Eleazar deCarvalho. He also is scheduled to appear at the Pittsfield High School in the 1953-54 series of the Community Concert Association.

Monteux Is 78

A native Parisian who has passed his 78th birthday, Mr. Monteux began his career as violist at the Opéra Comique and the Concerts Colonne. From 1912 he conducted Diaghileff's Ballet Russe, introducing such works as Stravinsky's "Petrouchka" and "Le Sacre du Primtemps," Ravel's "Daphnis and Chloe" and Debussy's "Jeux." He toured the United States with the ballet in 1916-17, and conducted at the Paris Opera and his own Concerts Monteux. He became conductor in 1917 at the Metropolitan Opera House, New York, where he has been invited to open the season in November with a new production of "Faust."

In the 10 years following his stay in Boston he was a regular conductor of the Amsterdam Concertgebouw and the Orchestra Symphonique de Paris. He now is retired from the San Francisco Orchestra, of which he became leader in 1935. He recently filled a two-week engagement at New York's Lewisohn Stadium. He maintains his own summer school of conducting at Hancock, Me.

Mr. Bolet, who was born in Cuba, served in both the Cuban and United States armed forces during World War II, and conducted the first performance of Gilbert and Sullivan's "The Mikado" ever seen in Japan. His principal musical education was obtained at the Curtis Institute, Philadelphia, where he was a pupil of Isabelle Vengerova.

Tickets for seats in the shed are available at the box office for all festival concerts. The grounds will open at 6 PM tonight and 12.30 tomorrow, when general admission for listening from the lawn will be on sale. As before all concerts, picnic parties are invited.

VACATIONTIME IN THE BERKSHIRES

THE
TANGLEWOOD
STORY

Concerts in the Shed

Friday and Saturday Evenings at 8:30
Sunday Afternoons at 2:30

SERIES B

Friday Evening, August 7—CHARLES MUNCH

BERLIOZ	"Romeo and Juliet," Dramatic Symphony

(With Chorus and Jennie Tourel, Nicola Moscona)

Saturday Evening, August 8—LEONARD BERNSTEIN

Koussevitzky Memorial Concert

MOUSSORGSKY	Prelude to "Khovanstchina"
HAYDN	Symphony in B-flat, No. 102
MAHLER	Symphony No. 2 ("Resurrection")

(With Chorus and Soloists)
(Soloist: JENNIE TOUREL)

Sunday Afternoon, August 9—CHARLES MUNCH

SCHUBERT	Symphony No. 5, in B-flat
BARBER	Adagio for Strings
STRAUSS	"Don Quixote" (with Cello and Viola Solo)
MILHAUD	Concerto for Cello, No. 1
WAGNER	Overture to "Tannhäuser"

(Soloist: GREGOR PIATIGORSKY)

South Berkshire Weekly

The Tangle in Tanglewood

By A. G. Rud

GREAT BARRINGTON—Without having to read *Good Housekeeping*, anyone who spends more than a few Festival week ends in the Berkshires soon learns that the permanent residents are split down the middle on the subject of the tourist trade. On one hand are the boosters with the chamber-of-commerce psychology, who believe any and all development of the area is progress. On the other are the conservatives who like things as they are, or as they were in their childhood.

* * *

AMONG THE BOOSTERS may be found innkeepers, gasoline station proprietors, real estate agents and other independent operators who actually pocket the visitors' dollars, plus a few other businessmen and tradesmen who understand that they will actually get some of those dollars. They are the ones behind the various promotional schemes for the county: Berkshire Hills Conference advertising, the Greylock tramway, the tent theatre-in-the-round.

Ranged against them are the farmers, retired couples, big estate owners and nature lovers, along with some industrial employes and white-collar workers who just want to be left alone to bring up their children in peace. They are the ones who call the tourist trade "a picayune business," who complain about the visitors' clothes and customs, who hark back to the days of Catherine Sedgwick and Nathaniel Hawthorne, who rise up at public hearings in Lenox to denounce the "get-rich-quick" innkeeping crowd.

Now which is right? Putting away immediate self-interest for the moment, where do *you* stand?

* * *

RIGHT OFF THE BAT it is clear that the boosters have the top hand and are likely to keep it. Money being useful as it is, there will always be powerful pressure to turn the county into a vast amusement park, where hordes of transients are entertained at a price. At the same time, a general rise in population is also working in the boosters' favor. Scientists compute that within 50 years another billion people will be added to the world's two and a quarter billion. Undoubtedly some of that extra billion—say 30,000 or so—will move to the Berkshires. Even more will vacation here.

This probability, by the way, is never mentioned by the really fanatical boosters who, while extolling the countryside, manage simultaneously to convey the impression that only an extraordinary combination of circumstances keeps anyone here at all. Pittsfield will turn into a "ghost town" if GE ever moves out, they caution. Lee will be a "ghost town" if the Berkshire Throughway bypasses it. Lenox will be a "ghost town" if the Berkshire Festival fails. And so on (if people are scared by enough ghosts they'll vote the right way).

But ghost towns are highly improbable in the cold light of the census figures. Just the increase in numbers of the elderly retired and the need for putting more of our land under cultivation to feed the exploding population assure Berkshire towns of more than a spectral existence.

* * *

NO. THE REAL danger is in exactly the opposite direction, and some stick-in-the-mud conservatives (or conservationists) have seen it coming for a long time. What they've been saying is that the ever-increasing numbers of visitors will eventually commercialize the Berkshires and turn the county into another Catskills, Poconos or Long Beach.

That it can happen here has already been proved by the Lenox-Pittsfield Road, now indistinguishable along one stretch from any highway in Bergen or Queens Counties. The same tasteless arrangement of billboards, gasoline pumps and neon lights bids fair to burgeon along the Great Barrington-Sheffield road; and it may be just a matter of time before the whole route is as despoiled as the Housatonic River it parallels.

Is this unduly alarmist? It's easier to think so. But wait a minute. Can you name any week-end vacation areas that retain their original character even though masses of tourists visit them every year? Neither can I.

* * *

WHAT HAS KEPT the Berkshires pretty much unspoiled up to now has been their distance from the metropolitan centers. Not long ago the four-hour train ride from New York was a heavy price to pay for a week-end visit. Now smooth highways and dependable cars put the area well within the radius of the week-ender, and every year more come up for one day of skiing or one night of music. One hundred and twenty miles are no barrier to the modern motorist; they're not even a challenge.

Because this is so, it makes sense to some, to loose a few blasts at the Berkshire Festival for drawing so many motorists here in the first place. If big crowds spoil the countryside and the Festival attracts big crowds, then down with the Festival!

It happens, however, that the Festival itself points toward a solution of the dilemma posed by expansion of the area and the laudable desire to preserve its best qualities. As a kind of musical pilot plant and TVA of the arts, it has succeeded in making excellent live music a real experience for thousands, and has encouraged a pile of summer events in other creative fields. It has not, as yet, spoiled anything except the tempers of some Lenox residents who object to the inconvenience.

* * *

NOW ISN'T this the direction in which the Berkshires should go? It isn't necessary to be an unrestrained booster of all development schemes, nor is it necessary to belittle every sign of change. It is possible to accept the area's growth as inevitable anyway, and help it continue along lines laid down long ago and re-discovered in recent years through the Festival, Jacob's Pillow, the playhouses.

That job of re-discovering good old ways of living in the county and developing good new ways can best be formulated, perhaps, by the Berkshire Hills Conference and carried out by the individual towns' planning boards. In any case it needs formulation, if only to show that there is still a choice between promoting the ruination of the countryside and retreating hopelessly into the billboard-less, traffic-less, infinitely sim~~pler~~ world of 100 years ago.

Franz Epping's Sculpture Work At Tanglewood

TANGLEWOOD — Miss Franz Epping of Lenox next week will display her sculpture in the reception room at the main gate. In the showing, her first at Tanglewood, will be examples of her work in bronze, marble, sheet brass and woodcarving, as well as sculptor's drawings. The exhibit will open tomorrow and continue through Saturday, Aug. 8.

A private teacher and director of the Sculpture Workshop, Miss Epping is responsible for the annual exhibit of Berkshire sculptors in the Lenox Library gardens, which opened today. Trained at the Otis Art Institute, Los Angeles, and the Corcoran Art Gallery, Washington, D.C., she received advanced training in sculpture in Munich, Germany from Bernhard Bleeker and Joseph Wackerle.

American public buildings containing examples of her work include the post offices of Oakmont, Pa., Alexander City, Ala.; and the Institute of Science, Jackson Park, Chicago, Ill. Exhibitions in various sculptural media have been on view at the Metropolitan Museum, New York, the Pennsylvania Academy, Philadelphia, and the New York World's Fair. Included in the display will be "The Swimmer," a 42-inch figure, and "The Musician," both in walnut.

The exhibitions, changed weekly during the Berkshire Festival season, are arranged through the cooperation of Stuart C. Henry, Berkshire Museum director.

Brooks

BRIDE AND BRIDEGROOM: Sara Mae Encich of New York City and John McCollum of Tuckahoe, N.Y., rehearse Chabrier's one-act "Une Education Manquee," to be performed at Tanglewood Monday night by opera students, with two other rarely-heard French pieces.

Pierre Monteux Will Be Guest Tanglewood Director On Aug. 2

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The 16th Berkshire Festival since summer concerts were inaugurated in the hills of Western Massachusetts, and the 14th since the Boston Symphony participated, has been drawing record crowds, what with the accessibility of Berkshire County from Vermont on the north, Massachusetts on the east, New York state on the west, and Connecticut on the south. Tanglewood concerts averaged a crowd of 9,500 in 1952. This season even larger crowds are anticipated, and concertgoers who do not have reserved seats may purchase general admission on the day of the concert and picnic on the grounds, which open on concert evenings at 6 p.m., and on Sundays at 12:30 p.m.

Three innovations marks the Shed series this season: the concerts commence on Friday evenings instead of the previous Thursdays, thus making it possible for music-lovers who travel some distance to concentrate the complete series in their weekend; the Sunday afternoon programs commence at 2:30 p.m. instead of the former 3 o'clock and the first hour-and-a-half of the Sunday program will be broadcast nationally by CBS Radio from Tanglewood, as the only American event in the network's "World Music Festivals" program, which includes highlights, from seven European summer festivals. The first portion of the Sunday program, 2:30 to 4:00 p.m., will be heard on the air, with James Fassett, CBS radio director of music, as commentator.

TANGLEWOOD, Lenox, Mass.
BERKSHIRE FESTIVAL
by the
BOSTON SYMPHONY
Orchestra
CHARLES MUNCH, Music Director
FRI. (Aug. 7) at 8:30
(Berlioz—"Romeo and Juliet")
SAT. (Aug. 8) at 8:30
(Leonard Bernstein conducting, Soloist, Jennie Tourel)
SUN. (Aug. 9) at 2:30
(Soloist, Gregor Piatigorsky, Cello)
Reserved seats from $2.50; Gen'l Adm. $2

Thurs., Aug. 13
"TANGLEWOOD ON PARADE"
MANY EVENTS—Reserved seats $3, $4, $5. Unres. $2.50.

Broadcast at 2.30

Eagle Aug. 1

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Mr. Monteux and Mr. Bolet are not new to Tanglewood. The former, conductor of the Boston orchestra from 1919 to 1924, who many times guest-conducted it in Boston and shared the podium with Charles Munch in both the European tour of the spring of 1952 and the transcontinental tour last May, appeared in the same capacity at Tanglewood last season. Mr. Bolet was soloist in the 1951 festival for Prokofieff's Second Piano Concerto, conducted by Eleazar deCarvalho. He also is scheduled to appear at the Pittsfield High School in the 1953-54 series of the Community Concert Association.

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Mr. Bolet, who was born in Cuba, served in both the Cuban and United States armed forces during World War II, and conducted the first performance of Gilbert and Sullivan's "The Mikado" ever seen in Japan. His principal musical education was obtained at the Curtis Institute, Philadelphia, where he was a pupil of Isabelle Vengerova.

Tickets for seats in the shed are available at the box office for all festival concerts. The grounds will open at 6 PM tonight and 12.30 tomorrow, when general admission for listening from the lawn will be on sale. As before all concerts, picnic parties are invited.

VACATIONTIME IN THE BERKSHIRES

THE
TANGLEWOOD
STORY

Concerts in the Shed

Friday and Saturday Evenings at 8:30
Sunday Afternoons at 2:30

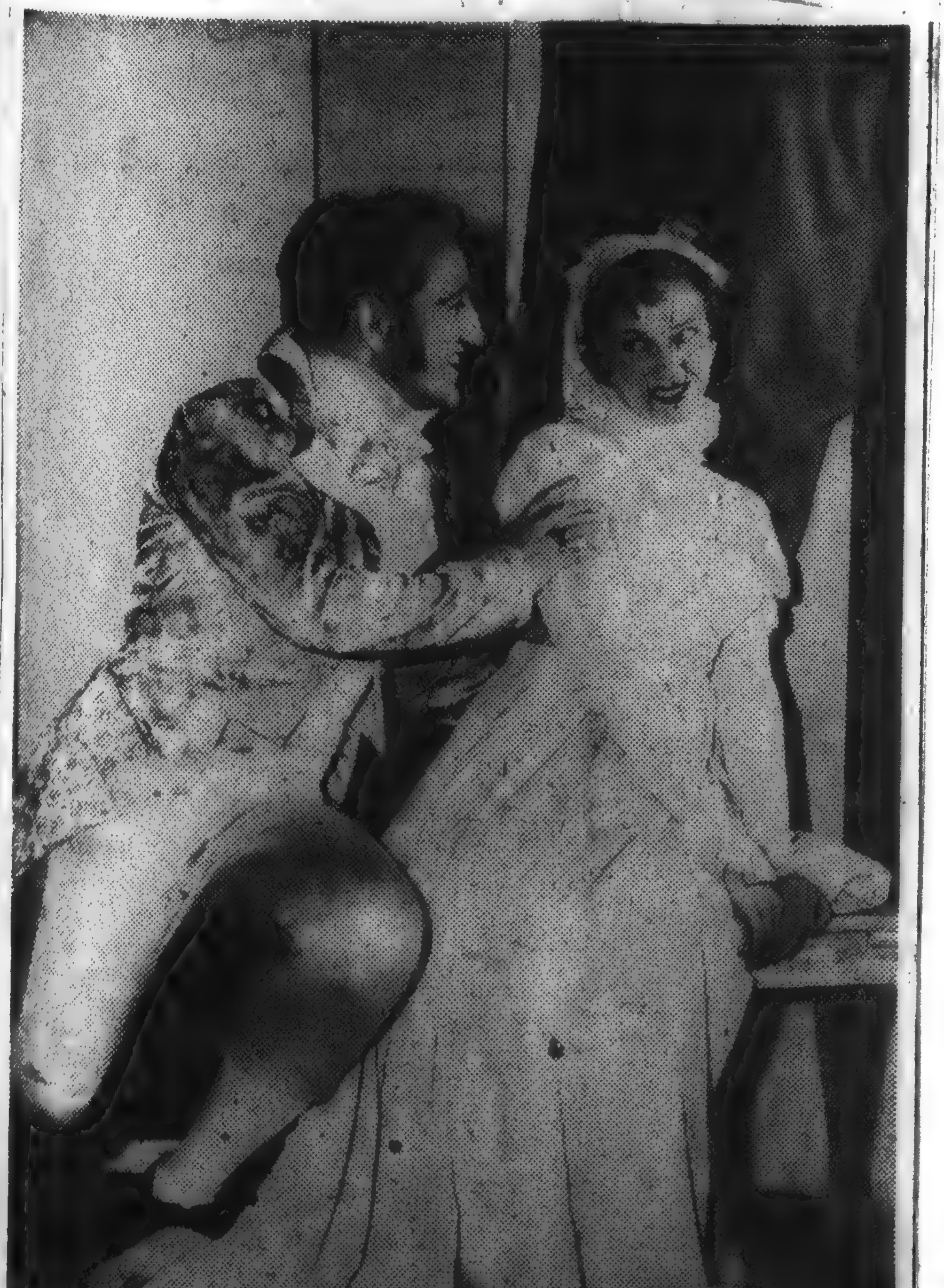
SERIES B

Friday Evening, August 7—CHARLES MUNCH
BERLIOZ....."Romeo and Juliet," Dramatic Symphony
(With Chorus and Jennie Tourel, Nicola Moscona)

Saturday Evening, August 8—LEONARD BERNSTEIN
Koussevitzky Memorial Concert
MOUSSORGSKY............Prelude to "Khovanstchina"
HAYDN..................Symphony in B-flat, No. 102
MAHLER..........Symphony No. 2 ("Resurrection")
(With Chorus and Soloists)
(Soloist: JENNIE TOUREL)

Sunday Afternoon, August 9—CHARLES MUNCH
SCHUBERT................Symphony No. 5, in B-flat
BARBER..........................Adagio for Strings
STRAUSS..."Don Quixote" (with Cello and Viola Solo)
MILHAUD..................Concerto for Cello, No. 1
WAGNER..................Overture to "Tannhäuser"
(Soloist: GREGOR PIATIGORSKY)

Eagle



Brooks

BRIDE AND BRIDEGROOM: Sara Mae Encich of New York City and John McCollum of Tuckahoe, N.Y., rehearse Chabrier's one-act "Une Education Manquee," to be performed at Tanglewood Monday night by opera students, with two other rarely-heard French pieces.

South Berkshire Weekly

The Tangle in Tanglewood

By A. G. Rud

GREAT BARRINGTON—Without having to read *Good Housekeeping*, anyone who spends more than a few Festival week ends in the Berkshires soon learns that the permanent residents are split down the middle on the subject of the tourist trade. On one hand are the boosters with the chamber-of-commerce psychology, who believe any and all development of the area is progress. On the other are the conservatives who like things as they are, or as they were in their childhood.

* * *

AMONG THE BOOSTERS may be found innkeepers, gasoline station proprietors, real estate agents and other independent operators who actually pocket the visitors' dollars, plus a few other businessmen and tradesmen who understand that they will actually get some of those dollars. They are the ones behind the various promotional schemes for the county: Berkshire Hills Conference advertising, the Greylock tramway, the tent theatre-in-the-round.

Ranged against them are the farmers, retired couples, big estate owners and nature lovers, along with some industrial employes and white-collar workers who just want to be left alone to bring up their children in peace. They are the ones who call the tourist trade "a picayune business," who complain about the visitors' clothes and customs, who hark back to the days of Catherine Sedgwick and Nathaniel Hawthorne, who rise up at public hearings in Lenox to denounce the "get-rich-quick" innkeeping crowd.

Now which is right? Putting away immediate self-interest for the moment, where do *you* stand?

* * *

RIGHT OFF THE BAT it is clear that the boosters have the top hand and are likely to keep it. Money being useful as it is, there will always be powerful pressure to turn the county into a vast amusement park, where hordes of transients are entertained at a price. At the same time, a general rise in population is also working in the boosters' favor. Scientists compute that within 50 years another billion people will be added to the world's two and a quarter billion. Undoubtedly some of that extra billion—say 30,000 or so—will move to the Berkshires. Even more will vacation here.

This probability, by the way, is never mentioned by the really fanatical boosters who, while extolling the countryside, manage simultaneously to convey the impression that only an extraordinary combination of circumstances keeps anyone here at all. Pittsfield will turn into a "ghost town" if GE ever moves out, they caution. Lee will be a "ghost town" if the Berkshire Throughway bypasses it. Lenox will be a "ghost town" if the Berkshire Festival fails. And so on (if people are scared by enough ghosts they'll vote the right way).

But ghost towns are highly improbable in the cold light of the census figures. Just the increase in numbers of the elderly retired and the need for putting more of our land under cultivation to feed the exploding population assure Berkshire towns of more than a spectral existence.

* * *

NO, THE REAL danger is in exactly the opposite direction, and some stick-in-the-mud conservatives (or conservationists) have seen it coming for a long time. What they've been saying is that the ever-increasing numbers of visitors will eventually commercialize the Berkshires and turn the county into another Catskills, Poconos or Long Beach.

That it can happen here has already been proved by the Lenox-Pittsfield Road, now indistinguishable along one stretch from any highway in Bergen or Queens Counties. The same tasteless arrangement of billboards, gasoline pumps and neon lights bids fair to burgeon along the Great Barrington-Sheffield road; and it may be just a matter of time before the whole route is as despoiled as the Housatonic River it parallels.

Is this unduly alarmist? It's easier to think so. But wait a minute. Can you name any week-end vacation areas that retain their original character even though masses of tourists visit them every year? Neither can I.

* * *

WHAT HAS KEPT the Berkshires pretty much unspoiled up to now has been their distance from the metropolitan centers. Not long ago the four-hour train ride from New York was a heavy price to pay for a week-end visit. Now smooth highways and dependable cars put the area well within the radius of the week-ender, and every year more come up for one day of skiing or one night of music. One hundred and twenty miles are no barrier to the modern motorist; they're not even a challenge.

Because this is so, it makes sense to some, to loose a few blasts at the Berkshire Festival for drawing so many motorists here in the first place. If big crowds spoil the countryside and the Festival attracts big crowds, then down with the Festival!

It happens, however, that the Festival itself points toward a solution of the dilemma posed by expansion of the area and the laudable desire to preserve its best qualities. As a kind of musical pilot plant and TVA of the arts, it has succeeded in making excellent live music a real experience for thousands, and has encouraged a pile of summer events in other creative fields. It has not, as yet, spoiled anything except the tempers of some Lenox residents who object to the inconvenience.

* * *

NOW ISN'T this the direction in which the Berkshires should go? It isn't necessary to be an unrestrained booster of all development schemes, nor is it necessary to belittle every sign of change. It is possible to accept the area's growth as inevitable anyway, and help it continue along lines laid down long ago and re-discovered in recent years through the Festival, Jacob's Pillow, the playhouses.

That job of re-discovering good old ways of living in the county and developing good new ways can best be formulated, perhaps, by the Berkshire Hills Conference and carried out by the individual towns' planning boards. In any case it needs formulation, if only to show that there is still a choice between promoting the ruination of the countryside and retreating hopelessly into the billboard-less, traffic-less, infinitely sim~~pler~~ world of 100 years ago.

Fran Epping's Sculpture Work At Tanglewood

TANGLEWOOD — Miss Fran Epping of Lenox next week will display her sculpture in the reception room at the main gate. In the showing, her first at Tanglewood, will be examples of her work in bronze, marble, sheet brass and woodcarving, as well as sculptor's drawings. The exhibit will open tomorrow and continue through Saturday, Aug. 8.

~~A private teacher and director~~ of the Sculpture Workshop, Miss Epping is responsible for the annual exhibit of Berkshire sculptors in the Lenox Library gardens, which opened today. Trained at the Otis Art Institute, Los Angeles, and the Corcoran Art Gallery, Washington, D.C., she received advanced training in sculpture in Munich, Germany from Bernhard Bleeker and Joseph Wackerle.

American public buildings containing examples of her work include the post offices of Oakmont, Pa., Alexander City, Ala.; and the Institute of Science, Jackson Park, Chicago, Ill. Exhibitions in various sculptural media have been on view at the Metropolitan Museum, New York, the Pennsylvania Academy, Philadelphia, and the New York World's Fair. Included in the display will be "The Swimmer," a 42-inch figure, and "The Musician," both in walnut.

The exhibitions, changed weekly during the Berkshire Festival season, are arranged through the cooperation of Stuart C. Henry, Berkshire Museum director.

Chicopee Herald

Pierre Monteux Will Be Guest Tanglewood Director On Aug. 2

With Charles Munch conducting the entire 104-piece Boston Symphony Orchestra on Friday and Saturday evenings, July 31 and Aug. 1, at 2:30 p.m., the major series of the Berkshire Festival opens this week in the 6,000-seat Shed at Tanglewood, Lenox, Mass. Nine concerts will be given over three weekends, until Aug. 16.

The 16th Berkshire Festival since summer concerts were inaugurated in the hills of Western Massachusetts, and the 14th since the Boston Symphony participated, has been drawing record crowds, what with the accessibility of Berkshire County from Vermont on the north, Massachusetts on the east, New York state on the west, and Connecticut on the south. Tanglewood concerts averaged a crowd of 9,500 in 1952. This season even larger crowds are anticipated, and concertgoers who do not have reserved seats may purchase general admission on the day of the concert and picnic on the grounds, which open on concert evenings at 6 p.m.. and on Sundays at 12:30 p.m.

Three innovations marks the Shed series this season: the concerts commence on Friday evenings instead of the previous Thursdays, thus making it possible for music-lovers who travel some distance to concentrate the complete series in their weekend; the Sunday afternoon programs commence at 2:30 p.m. instead of the former 3 o'clock and the first hour-and-a-half of the Sunday program will be broadcast nationally by CBS Radio from Tanglewood, as the only American event in the network's "World Music Festivals" program, which includes highlights, from seven European summer festivals. The first portion of the Sunday program, 2:30 to 4:00 p.m., will be heard on the air, with James Fassett, CBS radio director of music, as commentator.

TANGLEWOOD, Lenox, Mass.
BERKSHIRE FESTIVAL
by the
BOSTON SYMPHONY
Orchestra
CHARLES MUNCH, Music Director
FRI. (Aug. 7) at 8:30
(Berlioz—"Romeo and Juliet")
SAT. (Aug. 8) at 8:30
(Leonard Bernstein conducting, Soloist, Jennie Tourel)
SUN. (Aug. 9) at 2:30
(Soloist, Gregor Piatigorsky, Cello)
Reserved seats from $2.50; Gen'l Adm. $[illegible]
Thurs., Aug. 13
"TANGLEWOOD ON PARADE"
MANY EVENTS—Reserved seats $3, $4, $5.
Unres. $2.50.

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Tanglewood Schedules Three French Operas

Scene from Gluck's one-act opera, "The Drunkard Reformed," which will be presented Monday night for first time in America by Berkshire Music Center students at Tanglewood. From left: Theresa Green as Julie; Beatrice Krebs, Jeannie; Robert Rue, Jasper; Paul Huddleston, Jules.

Three rarely-heard French operas will constitute the program of the first of two major opera performances this season by students of the Berkshire Music Center in the Tanglewood theatre.

Open to Friends of the Berkshire Music Center who reserve their seats early, the operas to be presented are: Gluck's "L'Yvrogne Corrige" (The Drunkard Reformed), Debussy's "L'Enfant Prodigue" (The Prodigal Son) and Emmanuel Chabrier's "Une Education Manquee" (An Incomplete Education).

Staged by Goldovsky

Produced for the first time at Tanglewood, they will be staged by Boris Goldovsky, opera department director, and Miss Sarah Caldwell, his assistant. Scenery will be by John Blankenchip and costumes by Leo VanWitsen. Mr. Goudovsky will accompany the Gluck and Chabrier pieces on the piano. A student orchestra, conducted by Samuel Krachmalnick, will accompany the Debussy.

Written in 1760 with two acts, "The Drunkard Reformed" has been translated by Giovanni Cardelli, formerly of Great Barrington, from the libretto by Anseaume. Monday's production is believed to be the first in America. It was first performed in Vienna.

"L'Enfant Prodigue," which will be given in French, had its premiere in operatic form at Covent Garden, London, in 1910, with a libretto by Guinard, and later in the same year was given in Boston. The score won for the composer the Prix de Rome in 1884. It is a simple presentation of the Biblical episode. Choreography for 10 dancers has been devised by Leo Kharibian.

To Be Sung in English

"An Incomplete Education" will be sung in the English translation by Henry Reese. With a text by Eugene Leterrier and Albert Vanloo it was originally privately produced by the Cercle de la Presse, Paris, with piano accompaniment in May, 1879, and first with an orchestra in the French capital in 1913.

Members of the Friends society, whose voluntary contributions help to support the school, may choose to attend either Monday's performance or one of the presentations of August Gretry's three-act opera, "Richard, the Lion-hearted," the evening of Aug. 10 or 11. It is expected that the seats for the coming Monday will be exhausted by the week end. For the longer piece more seats remain. All seats for both operas are reserved, and should be procured through the Friends office at Tanglewood.

Tanglewood

Tonight

*8.30—Concert by Small Choir of Berkshire Music Center.

*Open to Friends of the Berkshire Music Center whose voluntary contributions help to support the school.

Composers Forum

A composers' forum will be held in the chamber music hall tomorrow night at 8.30 with Aaron Copland, head of the department and dean of the school as moderator. The program is open to Friends of the Berkshire Music Center.

String Quartet .... Robert Cogan
Brass Quartet .... Arno Lafian
Two Songs .... Philip Froedheim
Prelude and Fugue for solo violin .... Sarah Cunningham
Suite of songs by Shakespeare for instruments .... Albert Epstein
Woodwind Quintet .... Emil Kalled

Ravel 'Bolero' and Copland Ballet Music Given Ovations as 'Big' Festival Opens

By **JAY C. ROSENFELD**

THE COMPLETE Boston Symphony Orchestra returned to Tanglewood last night under the direction of Charles Munch for the first concert of the big three-week-end series. Playing on a Friday night instead of the previously established plan of Thursday and Saturday evenings and Sunday afternoons, a record audience, favored by ideally comfortable weather, filled the huge shed and covered the adjacent lawns.

It was a comfortable program to listen to, also, making no great demands but providing plenty of pleasure and, in the case of the Ravel "Bolero," some really thrilling moments. The orchestra played beautifully in the Beethoven overture to "Leonore," No. 3, except, possibly, for a little disagreement on pitch. Dissatisfied with earlier essays for his introduction to his sole opera "Fidelio," Beethoven tried again and wrote what has proved to be one of the mainstays of the orchestral literature. Its offstage trumpet calls announce the melodramatic salvation of the hero from the hands of the villain. The sudden dynamic changes were noticeably well-done, the softer ones especially, the bolder ones with a trifle of violence.

* * *

THE MAIN orchestral offering of the evening was Aaron Copland's "Appalachian Spring." It was the only music on the program which had real mood and depth and something to express. On the occasion of its first performance, as music for a ballet danced by Martha Graham, Mrs. Elizabeth Sprague Coolidge, who had commissioned it from Copland, sat in the front row in the Coolidge Auditorium in the Library of Congress in Washington on the evening of her 80th birthday. A smaller orchestra in the pit played it well but did not do it the justice the Boston men gave Mr. Munch last night.

Adler

Aaron Copland

Among the members of the Graham troupe that evening was Nina Fonaroff, who is now head of the dance department of the Pittsfield Community Music School. The subtitle of the piece is "Ballet for Martha." It takes its story from "a pioneer celebration in the spring around a newly built farmhouse in the Pennsylvania hills in the early part of the last century." The music has the elements of greatness which become more apparent on every rehearing. Mr. Copland gives credit for one of the themes he uses to the renowned Pittsfield-native Shaker authority Edward D. Andrews. Copland borrowed the melody "Simple Gifts" from the book "The Gift to be Simple" in which Dr. Andrews had the help, for the musical portions, of Conrad Held, at that time viola of the South Mountain quartet in Pittsfield. Mr. Copland, who was in the audience, was called to the stage to accept the ovation Mr. Munch's reading evoked.

* * *

MR. MUNCH brought snare-drummer Harold Farberman to the front of the orchestra, nearly directly before him, for the "Bolero." Young Farberman began his unique solo with only a wispy suggestion of the rhythmic pattern. By the time he had repeated the two-bar phrase some 170 times the tremendous but inexorable gradual crescendo had drained every instrument which had joined the procession en route of its last degree and fiber of potential sonority.

* * *

THE SOLOIST of the program was Zino Francescatti in the Mendelssohn concerto. It seemed strange that one who commands the resources of the instrument as superbly as does Mr. Francescatti should have raised his performance so little above the ordinary. Everyone who has had violin lessons sooner or later arrives at the Mendelssohn. To violin students it is the "Friends, Romans and Countrymen" of the aspiring orators. The marvel of the concerto is that it has withstood so many repeated assaults and maintained its popularity apparently perpetually. Mr. Francescatti was recalled many times by a wildly applauding audience.

Adler

Charles Munch

UST 2, 1953

Berkshire Festival

Sunlit Throngs See Foss, Composer-Soloist, Rehearse

By Arthur Berger

LENOX, Mass., Aug 1.—Clear skies, cool temperatures and a brisk breeze have, so far, favored the first of the three major week ends of the Berksshires Festival, which went into its second day on the attractive Tanglewood estate today. Some 3,000 persons poured into the grounds this morning, attending the public dress rehearsal of the Boston Symphony Orchestra or merely sampling it, and there were long lines at the food concession and many people sitting in small groups on the lawn in the sun.

Those who were under the shed for the rehearsal had the special experience of witnessing a composer go through the preparations of one of his own works in which he himself was the soloist. The composer-soloist was Lukas Foss, and the work was his second Piano Concerto, which had its first performance two years ago but has just been revised. Audible signs of interest and amusement rose from the audience whenever the composer stopped abruptly in the midst of a passage or at its close, and jumped up to consult the conductor, Charles Munch, or to point out something to him in the score.

"Appalachian Spring" Heard

Last night's concert in the shed under Mr. Munch's direction also included a contemporary American work, a far more familiar one, however—namely, Aaron Copland's "Appalachian Spring."

This score, which has to its credits both a Pulitzer Prize and a New York Music Critics Circle award, stands up superbly on rehearings. It was particularly pleasurable last night because it adapts itself so well to outdoor listening. True enough, the lovely and quietly eloquent prelude and coda did not, I suspect, carry too easily to those sitting at a distance. But the whole work is thoroughly invested with the spirit of the out-of-doors.

The Martha Graham Ballet, for which it was written, it will be recalled, has as its setting the Pennsylvania hills, and Copland's evocation of this setting is remarkably faithful, indeed. But even in general there is a spaciousness of sonority in Copland's recent music that embodies the feeling of the open air, and anyone interested in developing an idiom to meet the phenomenally growing demands of our summer festivals could scarcely find a better starting point than here—unless he chose to go back to Handel.

Francescatti Is Soloist

Despite the fact that "Appalachian Spring" ends softly, the composer received enthusiastic applause and was obliged to bow twice. The nostalgic spell of the coda, following the rousing climax of the variations, was quite irresistible.

Earlier in last night's program Zino Francescatti was heard as violin soloist in the Medelssohn concerto, which he had also played this season at the Lewisohn Stadium. Not having heard the previous performance, I cannot say how this one compared. But after taking some time in the first movement to warm up, the violinist achieved the breadth and directness which has brought him recognition as one of our foremost performers.

Boston Symphony At Tanglewood

By Arthur Berger

LENOX, Mass., July 31.—The Berkshire Music Festival entered its major phase here in the shed on the Tanglewood estate with the first of the series of week-end concerts by the full membership of the Boston Symphony Orchestra under the direction of Charles Munch.

Mr. Munch assembled for tonight a list that consisted mostly of standard repertory pieces, with the exception of Aaron Copland's music from the Martha Graham ballet, "Appalachian Spring," which, though not altogether unfamiliar, offered the fillip of music in a contemporary idiom. Zino Francescatti, violinist, was soloist in the Mendelssohn concerto and the program opened with Beethoven's "Leonore" overture, No. 3. The program closed with the popular "Bolero" of Ravel.

For those who came early and settled on the lawns behind the shed with picnic suppers the weather was ideal. By moving the opening concert of the week end from Thursday to Friday, the Berkshire Festival authorities have made it more convenient this season for week-enders to take in all [illegible] each week. Another feature of the concerts this season [illegible] regard has been the [illegible] of the Sunday concert [illegible] instead of 3. In this way [illegible] is more time for motorists to get home after the concerts.

Tonight's attendance of 10,300 demonstrated to all concerned with rescheduling the week-end concerts that the new plan is definitely rewarding since this figure sets a record for an opening night of the major concert series in the shed. A record was also established this season by the attendances at the concert eries by the chamber orchestra devoted mainly to Bach, Mozart and Haydn.

The total attendance for the six concerts given in three week-ends was 26,150. This marked an advance of almost 6,500 over last year's attendance at the series in the theater concert hall.

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THE NEW YORK TIMES,

[From Late Editions of Yesterday's TIMES.]

BOSTON SYMPHONY HEARD AT FESTIVAL

Begins Friday Night Concerts in Shed at Tanglewood—Munch Conducts 'Bolero'

By ROSS PARMENTER

Special to THE NEW YORK TIMES.

LENOX, Mass., July 31—The Berkshire Music Festival moved into high gear tonight when the full Boston Symphony Orchestra gave its first concert in the great shed at Tanglewood. The program began the major innovation of the festival—Friday night concerts.

In the past, the first concerts of the week-ends have been on Thursday, leaving a day's gap before the second concert Saturday night. It was thought that eliminating the gap might be more convenient for persons attending the concerts and that more might come to the first of the triad.

Apparently the calculations were correct. The program attracted 10,300 persons, a larger audience than any Thursday concert drew. It meant that, in addition to the 6,000 listeners under the cover of the hangar-like roof of the shed, there were 4,300 on the lawns who had nothing above them but unusually bright stars.

The new record for the first night of the first big week-end indicated that, barring bad luck with the weather, this sixteenth festival is likely to be the largest to date. The smaller concerts in the theatre-concert hall of the last three week-ends already have surpassed previous figures. Altogether they drew 26,150, giving them an edge of almost 3,000 over Serge Koussevitzky's last chamber orchestra concerts in 1950.

Since the seating capacity of the theatre-concert hall is only 1,152 these earlier concerts, averaging 4,360 each, drew such great overflows that next year they may be moved to the shed.

Tonight's concert was one of superb quality. It opened with Beethoven's Overture to "Leonore" No. 3, and one immediately received a sense of Charles Munch's orchestral mastery. His wonderful opening measures induced such a hush in the huge audience that suddenly one could hear the rustling of the trees outside.

Then the Overture unfolded in all its drama, the sweetness of liberty, the happiness of husband and wife reunited and the feeling for nature being as fully evoked as the tension and excitement of the dramatic episodes.

Mendelssohn's Violin Concerto, with Zino Francescatti as the soloist, followed. As always, the violinist played with richness of tone and with his particular brand of headlong lyricism, which never loses its balance. Other interpreters have played the work with higher flights of ethereal grace, but his warmth gave his reading a quality of its own.

Following the intermission came what is perhaps Aaron Copland's most beautiful score, his "Appalachian Spring." For the finale Mr. Munch conducted a sure-fire work of a master for whose works his conducting is justly famous—Ravel's "Bolero."

MUSIC

BERKSHIRE FESTIVAL

Boston Symphony Orch.

The first in series A of the shed concerts by the Boston Symphony Orchestra took place last evening in the shed at Tanglewood; Charles Munch conducted, the soloist was Zino Francescatti, and the program was as follows:

Beethoven—Overture . to "Leonore," No. 3, Op. 72.
Mendelssohn—Concerto for violin and orchestra in 3 Minor, Op. 64.
Copland—"Appalachian Spring'
Ravel—Bolero.

By ELINOR HUGHES

LENOX, Mass.,—The seventh of the Berkshire Festival concerts of the 1953 season and first in a series of the concerts in the shed presented by the Boston Symphony Orchestra under the direction of Charles Munch, took place last evening at Tanglewood before a crowd of 10,300 persons, the largest audience ever to attend the opening.

The weather was ideal, clear and cool with a gentle breeze, and the sky was no more thickly studded with stars than was the lawn with music lovers. A more auspicious start, could hardly be imagined, and if the concerts continue as they began, this should be a banner year for the festival.

The program chosen by Mr. Munch for the occassion was a pleasant combination of classical and modren favorites, includinng works by Beethoven, Mendelssohn, Copland Ravel.

Though there were no novelties, there was , none the less, a sense of freshness attending the presentation of the most redoubtable of war horses, such as Ravel's 'Bolero;" and Copland's ever fresh and delightful "Appalachian Spring" took on new beauty in this unique setting of lake, trees and not too distant mountains.

It is a never ending source of interest to discover how music performe din the shed, the next thing to being completely out of doors, takes on an added freshness and increased dimension.

The fireworks of the evening, though that is perhaps too showy a term for so lyrical and romantic a performance, took place in the Mendelssohn Concerto in which Zino Frannescatti made his first appearance at Tanglewood. He gave the familiar and charming work an interpretation that combined beauty of the tone with a spirit of devotion to the singing quality of the music. Always the musicianly interpreter, he seemed more intent throughout on illuminating the quality of the composition rather than exploiting his own talents. It is good to learn that he will appear with the Symphony in Boston during the coming season.

The concert opened with a fine, spirited rendition of the Leonore Overture No. 3, and the orchestra, under the authoritative direction of Mr. Munch, gave a splendid account of itself throughout the evening. The applause was vociferous and well deserved.

This Week At TANGLEWOOD

8:30 p. m.—Theatre-Concert Hall. Small Choir Concert, Students of Dept. II
*4:30 p. m.—Theatre-Concert Hall. Opera Scenes by Students of Assoc. Div. Dept. IV
*8:30 p. m.—Chamber Music Hall.
Composers' Forum, students of Dept. III.
*8:30 p. m.—Music Shed. Orchestra Concert by Students of Dept. I
8:30—Music Shed. Berkshire Festival Concert — Charles Munch, conductor. Berlioz, "Romeo and Juliet", Dramatic Symphony, with Festival Chorus and Soloists.
10:00 a. m. Music Shed. Boston Symphony Orchestra — Charles Munch, conductor Public Rehearsal (Benefit, Pension Fund)
p. m. Music Shed. Organ Recital, E. Power Biggs.
p. m. Music Shed Berkshire Festival Concert — Leonard Bernstein, Conductor. Koussevitzky Memorial Concert.
*10:00 a. m.—Chamber Music Hall. Chamber Music Concert by Students of Dept. I.
2:30 p. m. Music Shed. Berkshire Festival Concert, Charles Munch, conductor.
— Concerts open to members of Friends of the Berkshire Music Center whose contributions help to support the school.

Music

TANGLEWOOD, LENOX, MASS.
BERKSHIRE FESTIVAL
by the
BOSTON SYMPHONY ORCHESTRA
Charles Munch, Music Director
SHED CONCERTS
TONIGHT AT 8:30
Soloist, LUKAS FOSS
SUN., AUG. 2 AT 2:30
PIERRE MONTEUX, Conductor
A TCHAIKOVSKY PROGRAM
Soloist—JORGE BOLET, Piano
Reserved seats available. General admission $2.00
Address Box Office, Tanglewood, Lenox, Mass.

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tsfield, Massachusetts, Thursday, July 30, 1953.

Brook

BOW FROM STOCKBRIDGE: Mrs. John H. P. Gould presents honorary memberships in the Stockbridge Bowl Association to four of the principals in the informal concert to be given on the lawn of Mrs. Serge Koussevitzky's estate in Lenox, Aug. 11. Left to right, Richard Dyer-Bennet, Mac Morgan, Lukas Foss and Boris Goldovsky.

Tanglewood

Tonight

8.30—Concert by symphony orchestra of Berkshire Music Center, Leonard Bernstein and his students conducting. Music Shed. Open to Friends of the Berkshire Music Center.

Cir. (D 35,334)

This Clipping From
SCHENECTADY, N. Y.
UNION-STAR
JUL 8 - 1953

Concerts Open At Tanglewood On Saturday

LENOX, Mass., July 8—First of this season's Berkshire Festival concerts at Tanglewood by the Boston Symphony Orchestra will be held Saturday at 8:30 p.m., with Charles Munch conducting.

Munch has just returned from a month's vacation in France during which he gave five concerts.

Five of Bach's "Brandenburg Concertos" will make up the opening program of the festival Saturday. This will be followed by another all-Bach program Sunday at 2:30 p.m. which will include the "Cantata No. 28." "Suite No. 2" and "Suite No. 3."

The piano part in the "Brandenburg Concerto No. 5" Saturday will be played by Lukas Foss. Other solo parts for this program will be taken by members of the orchestra.

Soloists for "Cantata No. 28" Sunday will include Sara Mae Endich, soprano; Betty Allen, alto; John McCollum, tenor; Mac Morgan, bass.

The Berkshire Music Center opened its summer school Sunday.

Concert To Benefit Bowl Group

Informal Event Tuesday, Aug. 11, At Seranac, Lenox

An informal concert has been arranged for members of the Stockbridge Bowl Association, to take place on the afternoon of Tuesday, Aug. 11 at 3.30 on the front lawn of Seranac, the Lenox home of Mrs. Serge Koussevitzky. Leonard Bernstein and Lukas Foss will appear in a piano duet and Richard Dyer-Bennet and Mac Morgan will sing. Boris Goldovsky will be master of ceremonies.

Announcing that the concert will be for the purpose of broadening the membership of the association, whose aim is to "keep the Bowl unspoiled," Nathan Horwitt, president, said that the event will be in the nature of a party, "brief, intimate and delightful."

Each member and prospective member may invite two guests. Request for tickets and membership blanks should be mailed to Oliver C. Kempton, treasurer of the association. It is hoped, Mr. Horwitt states, that visitors to the county will wish to join the association. The membership is not confined to local residents, but is open to anyone interested in preserving the beauty of the lake.

NORTH ADAMS, MASS.
TRANSCRIPT

JUL 6 - 1953

Tanglewood Opening Attended by 2,000; First Concert Near

An audience that overflowed the 2,000-seat theater-concert hall at Tanglewood, Lenox, participated yesterday afternoon in the opening of the 11th season of the Berkshire Music center, advanced summer school for serious students of music.

Dr. Lewis Perry, retired headmaster of Phillips academy, Andover, and chairman of the Friends of the Music center, welcomed the group, lauded the work of the late Serge Koussevitzky who established the center in connection with the Berkshire Music festival, and declared that one out of every 10 members of the major symphony orchestras in the United States is a graduate of the school. In its first 10 seasons, he said, more than 4,000 pupils have attended its sessions.

Introduced as the greatest living conductor, Charles Munch, Koussevitzky's successor as director of the center and music director of the Boston Symphony orchestra, welcomed the students. Henry B. Cabot, president of the trustees of the Boston orchestra, and Aaron Copland, assistant director of the center, also spoke and the ceremonies were concluded with the traditional singing by the student chorus of Randall Thompson's "Alluluia," written especially for the center.

The festival programs will open next Saturday evening when the first of the six preliminary concerts in the theater-concert hall on three successive week-ends will be presented by members of the Boston orchestra under Dr. Munch's baton. The programs Saturday evening and Sunday afternoon will be devoted entirely to the works of Bach.

UST 2, 1953

Boston Symphony At Tanglewood

By Arthur Berger

LENOX, Mass., July 31.—The Berkshire Music Festival entered its major phase here in the shed on the Tanglewood estate with the first of the series of week-end concerts by the full membership of the Boston Symphony Orchestra under the direction of Charles Munch.

Mr. Munch assembled for Friday night a list that consisted mostly of standard repertory pieces, with the exception of Aaron Copland's music from the Martha Graham ballet, "Appalachian Spring," which, though not altogether unfamiliar, offered the fillip of music in a contemporary idiom. Zino Francescatti, violinist, was soloist in the Mendelssohn concerto and the program opened with Beethoven's "Leonore" overture, No. 3. The program closed with the popular "Bolero" of Ravel.

For those who came early and settled on the lawns behind the shed with picnic suppers the weather was ideal. By moving the opening concert of the week end from Thursday to Friday, the Berkshire Festival authorities have made it more convenient this season for weekenders to take in all three events each week. Another feature of the concerts this season in this regard has been the earlier hour of the Sunday concerts—2:30 instead of 3. In this way, there is more time for motorists to get home after the concerts.

Friday night's attendance of 10,300 demonstrated to all concerned with rescheduling the week-end concerts that the new plan is definitely rewarding since this figure sets a record for an opening night of the major concert series in the shed. A record was also established this season by the attendances at the concert series by the chamber orchestra devoted mainly to Bach, Mozart and Haydn.

The total attendance for the six concerts given in three weekends was 26,150. This marked an advance of almost 6,500 over last year's attendance at the series in the theater concert hall.

TIGHT BINDING

Plouffe

PERFORMERS: Saxophone players, especially imported from Boston to play in Ravel's "Bolero," discuss their rarely-used instruments with Zino Francescatti, soloist in Mendelssohn's violin concerto: Left, Rolland S. Tapley, tenor sax; Mr. Francescatti; Felix Viscuglia, soprano sax.

GUESTS: Pittsfield's Mayor Robert T. Capeless, guest of honor, shares his box and neighbors: Left, Mrs. Capeless, Dr. Ralph D. Head, City Clerk John J. Fitzge Brugger, School Building Commission chairman for Pittsfield, the mayor, Mr

Plouffe
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DIGNITAR
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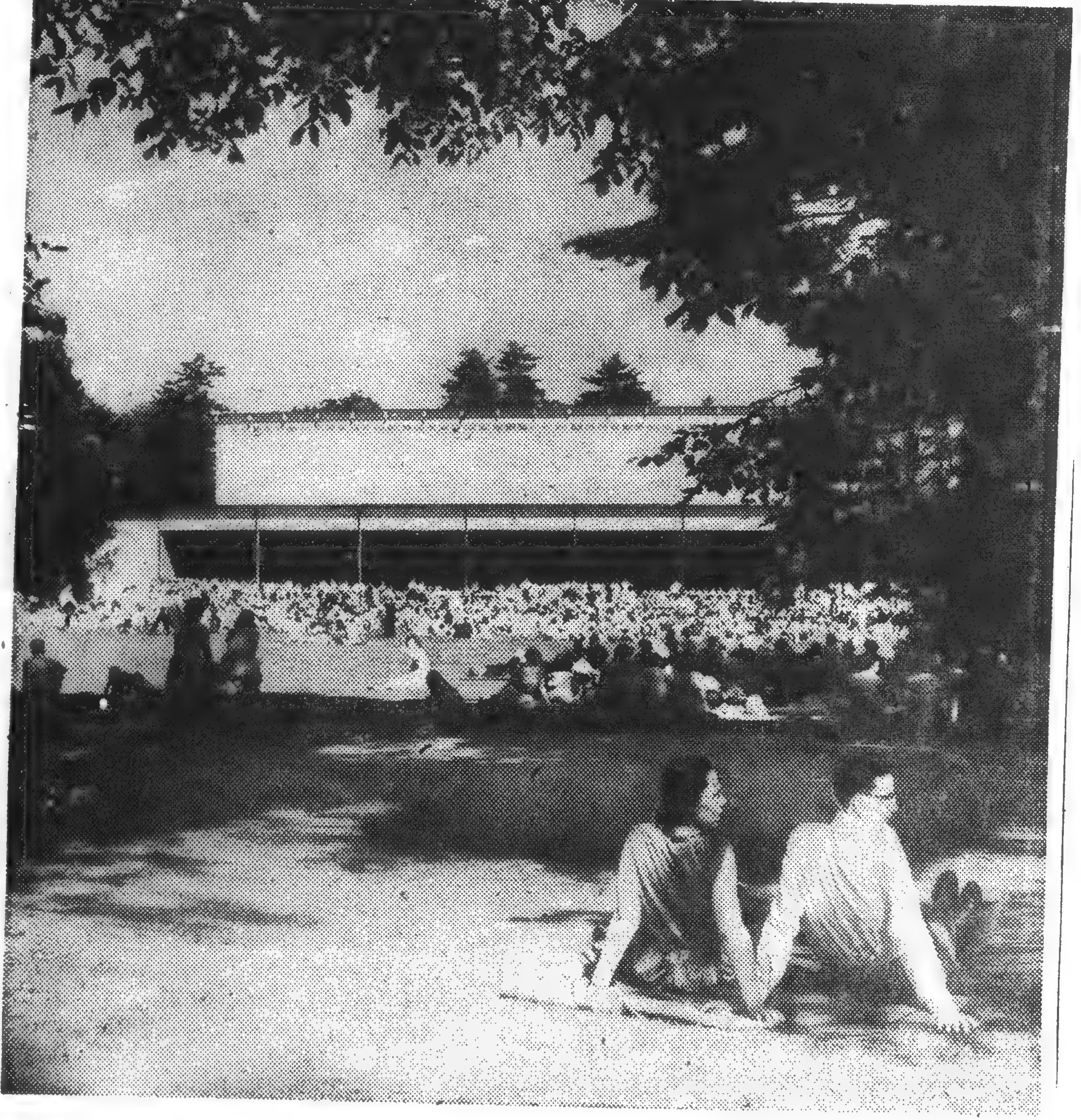


The Berkshire Festival at Tanglewood is now in full swing. For the next two weeks concerts will be held on Friday, Saturday and Sunday in the big Music Shed. Today Pierre Monteux conducts Boston Symphony Orchestra in an all-Tchaikovsky program.

Foss To Appear as Soloist In His Concerto Tomorrow

TANGLEWOOD—For the second time this season the work of Lukas Foss will be represented on a Berkshire Festival program, when at tomorrow night's concert Charles Munch will conduct the Boston Symphony Orchestra in his Second Piano Concerto. "Parable of Death" was on last Sunday's program. The concert will follow the opening of the major Festival tonight at 8.30 in the Tanglewood Music Shed.

The concerto, in which the composer will play the solo, had its first American performance by the orchestra in Boston in November, 1951, and later received the Horblit award. The 32-year-old composer, who is on the conducting faculty of the Berkshire Music Center, has since revised the score, playing it at the Ojai (Cal.) Festival in May.

Since coming to the United States from Germany in 1937, Mr. Foss has studied at the Curtis Institute of Music, Philadelphia, with Randall Thompson, Fritz Reiner and Paul Hindemith, and was a conducting pupil at Tanglewood of Dr. Koussevitzky before joining the faculty seven years ago. He won a Pulitzer scholarship, a Fulbright fellowship, the Prix de Rome, and the New York Music Critics' Circle citation for his cantata, "The Prairie." He was the youngest composer to hold a Guggenheim fellowship.

Tomorrow evening's program will open with Schumann's overture to Byron's "Manfred." The second half will be devoted to Mendelssohn's "Italian" Symphony and Hindemith's Symphonic Metamorphosis of Themes by Carl Maria von Weber. Mr. Hindemith also is a former member of Tanglewood's composition faculty.

TANGLEWOOD, Lenox, Mass.
BERKSHIRE FESTIVAL
by the
BOSTON SYMPHONY
Orchestra
CHARLES MUNCH, Music Director
SHED CONCERTS
Tonight at 8:30 - Soloist, LUKAS FOSS
Sun., Aug. 2 at 2:30 - PIERRE MONTEUX, Conducting a TCHAIKOVSKY Program; Soloist - JORGE BOLET, Piano.
Reserved Seats availab'e - General Admission $2
Address Box Office, Tanglewood, Lenox, Mass.

TANGLEWOOD, LENOX, MASS.
Berkshire Festival
BY THE
BOSTON SYMPHONY
ORCHESTRA
CHARLES MUNCH, Music Director
SHED CONCERTS
Open TONIGHT at 8:30
Soloist—ZINO FRANCESCATTI
Violin
Sat., Aug 1, at 8:30—
Soloist, LUKAS FOSS
Sun., Aug. 2, at 2:30—
PIERRE MONTEUX, Conducting
A TCHAIKOVSKY PROGRAM
Soloist—JORGE BOLET, Piano
Reserved Seats Available
General Admission $2
Address Box Office
Tanglewood Lenox, Mass.

This Clipping
HOLYOKE, N
TRANSCRIPT-TE

JUL 9 - 1

Eventful Prog Slated For W At Music Fes

Musical events at in Lenox this weeke concerts by students shire Music Center Berkshire Festival co Theatre-Concert Hall

Friday evening th an orchestra concert sic Shed by students ter, open to those tributions have made bers of the Friends shire Music Center. ent events, open to a the same basis, will ber music concert S ing in the chamber and a composers' Sunday evening.

There will be two certs in the Theater- with Charles Munch over the weekend. T are as follows:

Saturday, at 8:30 p.
Bach ...... Brandenb tos
No. 1, in F
No. 2, in F (with trumpet and violin)
(Doriot Anthony, f Gomberg, oboe;
Roger Voisin, trum Burgin, violin)
No. 3, in G (strin
No. 5, in D (with and violin)
(Lukas Foss, piano thony, flute; Richard lin)
No. 6, in B-flat (st
Sunday, at 2:30 p.
Bach ..... Can with chorus and solo
(Conducted by Hug
(Sara Mae Endic Betty Allen, alto;
John McCollum, te Morgan, bass)
Bach ..... Suite minor, for Flute and
(Soloist: Doriot Ant

Cir. (D 331,853) (S

This Clipping F
NEW YORK, N
HERALD TRIB

AUG 4-

At Music Mount

FALLS VILLAGE, C 3.—In the concert at Sunday at Music Moun the Berkshire Quartet sisting artists will play clarinet quintet, Be septet and a horn qu Bernard Heiden, winne American Broadcastin pany award for a string last year. Keith Wils inet; Sylvia Deutscher, John Barrows, horn, an Grodner, double-bass, the assisting artists. be the sixth concert Mountain's ten-week

Tanglewood's usual overflow audience takes to the lawns for listening pleasure. Together, shed and lawn accommodate 13,00

ee students of the Berkshire Music Center relax after class in one of the ny scenic spots that dot the Tanglewood grounds and campus.

TIGHT BINDING

INFORMATION OBSCURED

Plouffe

DIGNITARIES: Japanese Ambassador Eikichi Araki and daughter, Tomiko, read program notes while waiting for concert to begin. With his son and daughter-in-law they are attending entire first series.

This Clipping From
HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM

JUL 9 - 1953

Eventful Program Slated For Weekend At Music Festival

Musical events at Tanglewood in Lenox this weekend include concerts by students at the Berkshire Music Center as well as Berkshire Festival concerts in the Theatre-Concert Hall.

Friday evening there will be an orchestra concert in the Music Shed by students of the center, open to those whose contributions have made them members of the Friends of the Berkshire Music Center. Other student events, open to attendance on the same basis, will be a chamber music concert Sunday morning in the chamber music hall and a composers' forum there Sunday evening.

There will be two Festival concerts in the Theater-Concert Hall, with Charles Munch conducting, over the weekend. The programs are as follows:

Saturday, at 8:30 p.m.:
Bach ..... Brandenburg Concertos
No. 1, in F
No. 2, in F (with flute, oboe, trumpet and violin)
(Doriot Anthony, flute; Harold Gomberg, oboe;
Roger Voisin, trumpet; Richard Burgin, violin)
No. 3, in G (strings)
No. 5, in D (with piano, flute and violin)
(Lukas Foss, piano; Doriot Anthony, flute; Richard Burgin, violin)
No. 6, in B-flat (strings)
Sunday, at 2:30 p.m.:
Bach ...... Cantata No. 28, with chorus and soloists
(Conducted by Hugh Ross)
(Sara Mae Endich, soprano; Betty Allen, alto;
John McCollum, tenor; Mac Morgan, bass.
Bach ..... Suite No. 2, in B minor, for Flute and Strings
Soloist: Doriot Anthony, flute)

Cir. (D 331,853) (S 567,298)

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

- 1953

At Music Mountain

FALLS VILLAGE, Conn., Aug. —In the concert at 4 p. m. [illegible] Music Mountain here, the B[illegible] Quartet and as[illegible] will play Mozart's [illegible]. Beethoven's [illegible] horn quintet by [illegible], winner of the [illegible] Broadcasting Com[illegible] for a string quartet [illegible] Keith Wilson, clar[illegible] Deutscher, bassoon; John B[illegible] horn, and Murray Grodner, [illegible]ble-bass, will be the assisting artists. This will be the sixth concert in Music Mountain's ten-week series.

Berkshire Eagle Aug 1/53

Tanglewood Debut

11 New Musicians Join BSO

Eleven musicians made their Tanglewood debut last night as members of the Boston Symphony Orchestra. They replace members who have retired and two who have died since the close of the 1952 season.

Three New Violinists

The violin section leads with three new men: Fredy Ostrovsky of Boston; William Marshall of Westwood; and Leonard Moss of Lincoln.

A native of Sofia, Bulgaria, Mr. Ostrovsky was educated in London and Vienna, where he graduated at the age of 16 from the State Academy of Music. He has concertized in Europe and the United States, appearing in recital and on the radio. He lived for a time in Sweden. His hobbies are photography and collecting first editions of books.

Mr. Marshall, who is a native of Shreveport, La., received the degree of bachelor of music at Northwestern University and master of music at Boston University, studying with Richard Burgin, Boston orchestra concertmaster. He has played in the National Symphony Orchestra, Washington, D.C.; and the Grant Park Symphony Orchestra.

Born in Baltimore, Mr. Moss attended Baltimore City College, Peabody Conservatory, the Curtis Institute, the New England Conservatory and the Cleveland Institute of Music. He has played with the New Opera Company, Ballet Theatre, Columbia Broadcasting Company, Dallas, Texas and Cleveland Orchestras. He served four years with the 88th Infantry in Africa and Italy. His hobbies are birds and gardening.

A native of Baltimore and a student at Peabody, Cleveland and Curtis Institutes, and the New England Conservatory, Mr. Morse was appointed by Charles Munch, following an audition at Tanglewood, to the chair of the late Harry Dubbs, who died in June. He was playing with the Pops Orchestra in the Esplanade concerts. He was with the National Orchestra Association, N.Y. and a year with the Ballet Theatre. Following four years as a lieutenant with the 88th Infantry Division in Africa and Italy he returned to play in the Dallas Symphony and four years with the Cleveland Symphony, from which he resigned last spring. His hobbies are hunting and fishing.

Join Percussion Section

Two newcomers to the percussion section are Everett Firth of Boston and Harold Thompson of Roslindale. Mr. Firth is a native of Winchester and was educated in Sanford, Me., the New England Conservatory and the Juilliard Institute, New York. He has held scholarships at the New England Conservatory and at Tanglewood for three seasons and has played with the New England Opera Company orchestra. His hobbies are hunting and fishing.

Mr. Thompson, who was born in Akron, Ohio, was educated in Cleveland and Medina, Ohio, high schools, at the Cincinnati Conservatory of Music and the Roy Knapp School of Percussion, Chicago, as well as with private teachers. He played for eight years with the Cincinnati Symphony and for five seasons with the Cincinnati Summer Opera Orchestra. His hobbies are fishing and tackle making.

Two players new to the trombone section are Kauko Kahila, bass trombone of Walpole and William Moyer. Born in Norwood, the former attended the New England Conservatory and the Berkshire Music Center, winning scholarships to each. He has played with the orchestras of Houston, Texas, and St. Louis, Mo. He has three children, age 2, 3 and 8.

Mr. Moyer, who was born in Oberlin, Ohio, is a graduate of Oberlin Conservatory. His present post is his first professional one. He likes chess and photography.

Studied in Warsaw

Martin Hoherman of the cello section is a native of Warsaw, Poland, where he studied at the Music Conservatory under Eli Kochanski, and won scholarships. He played in the Warsaw Philharmonic, and Warsaw Radio Symphony orchestras until 1939. In Canada he has played with the orchestras of Winnipeg and Toronto. He lists his hobbies as medicine, watchmaking, fishing, golf and baseball.

Playing the contra-bassoon is Richard Plaster, of Boston, a native of Winston-Salem, N.C. He studied at the Juilliard Institute, where he held scholarships, as he did at Davidson College and the Music Academy of the West. He has played with the North Carolina and Baltimore Symphonies. His hobbies are church music, organ mechanics and cycling.

Sports Car Enthusiast

Gerard Coguen, trumpet player, who lives in Fitchburg, was born in Maine. He graduated from the New England Conservatory. He studied at Tanglewood in 1950 and '51. He has played with the Central Florida Symphony. A sports car enthusiast, he also likes photography.

Miss Doriot Anthony, flautist, who now lives in Boston, was born in Streator, Ill. She studied at the Eastman School, Rochester, N.Y., and with private teachers, including her mother, Mrs. W. C. Anthony. She won scholarships to study with Georges Barrere, at the Eastman School and at Interlochen Music Camp.

She played with the CBS and NBC orchestras, with the Standard Symphony, Los Angeles, and with the Los Angeles Philharmonic and Hollywood Bowl orchestras, as well as with the Massine Ballet. Cooking, sewing, horseback riding, hiking and swimming she lists as her hobbies.

Major Festival Concerts Open With Record Crowd of 10,300

TANGLEWOOD — Topping all previous records for a first night audience at Tanglewood, 10,300 persons last evening heard Charles Munch conduct the Boston Symphony Orchestra in the opening concert of the 16th major Berkshire Festival in the Music Shed.

Last year's opening, when Berkshire County welcomed the orchestra on its return from its European tour, numbered 8600.

Violinist Thrills Audience

The size of the audience is attributed not only to the change of the opening concert from Thursday to Friday, for the convenience of week-enders, but to the first professional appearance in the Berkshires of Zino Francescatti, since late 1951 a resident of Monterey. The violinist, who played the solo in Mendelssohn's Concerto, was recalled by applause again and again. A factor also was the clear, pleasant night, especially for the 4000 on the lawn.

Among the prominent listeners was the Japanese ambassador, Eikichi Araki, his daughter, Tomiko, and his son and daughter-in-law, Mr. and Mrs. Fumio Araki Jr., who yesterday arrived by plane from Washington, via Boston. They will remain at the Curtis Hotel until Monday, to attend the entire first series of concerts.

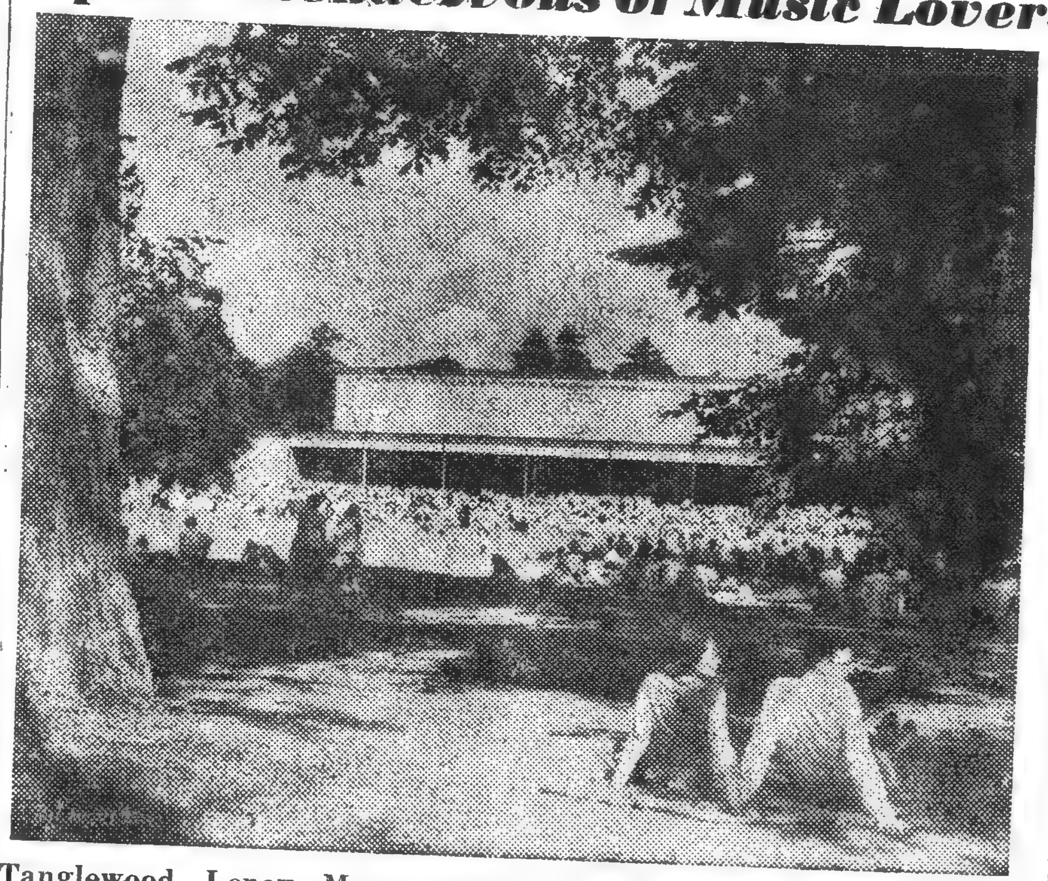
Also in the audience were the wife of Mr. Francescatti and his mother, Mrs. Ernestine Francescatti, who was his first teacher. With Mrs. Serge Koussevitzky, in her box, was Pierre Monteux, who will conduct tomorrow's all-Tchaikovsky program; Gregor Piatigorsky, who will be the cello soloist Sunday afternoon, Aug. 9; the composer, Nicolai Lopatnikoff, and Mrs. Lopatnikoff; and Henry B. Cabot, Boston orchestra president, and Mrs. Cabot.

Others prominent in music circles as artists or in management present were Miss Mildred Miller, soprano, who soloed at Tanglewood last season and will appear in the coming Pittsfield Community Concert series; Max Enlow, vice-president of the Philco Corporation, and Mrs. Enlow; Mr. and Mrs. Julian Pollock of Philadelphia and P. B. Fleming of New York; Mr. and Mrs. Alan Keyes of New York.

Many Critics Present

The press was represented by critics from many leading newspapers including New Yorkers: Ross Parmenter of the Times; Arthur Berger, Herald-Tribune, and Mrs. Berger; Miss Harriet Johnson, the Post; Robert Bagar, World-Telegram and Dr. Miles Kastendieck, Journal-American; and Miss Eleanor Hughes of the Boston Herald.

Popular Rendezvous of Music Lovers



Tanglewood, Lenox, Mass., scene of the Berkshire Festival concerts by the Boston Symphony Orchestra. Charles Munch, the orchestra's music director, conducts the weekly concerts which began on July 11 and will continue through August 16.

TANGLEWOOD
BERKSHIRE FESTIVAL
By the
BOSTON SYMPHONY
Orchestra
CHARLES MUNCH Music Director
SHED CONCERTS
OPEN THIS FRIDAY, July 31, at 8:30
Charles Munch will conduct: Beethoven's Leonore No. 3 Overture, Mendelssohn's Violin Concerto, Copland's "Appalachian Spring," Ravel's "Bolero."
Soloist—ZINO FRANCESCATTI, Violin
Sat., Aug. 1 at 8.30—Soloist—LUKAS FOSS
Sun., Aug. 2 at 2.30—PIERRE MONTEUX Conducting
TCHAIKOVSKY Program, Soloist JORGE BOLET, Piano
Remaining Concerts Aug. 7, 8, 9; 14, 15, 16
PUBLIC REHEARSAL BOSTON SYMPHONY
Tomorrow Morning at 10—Admission $1.00
Reserved Seats from $2.50—Admission $2
Address Box Office, Tanglewood, Lenox Mass.—Tel. Lenox 600
Or England Brothers, Pittsfield

TANGLEWOOD
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Remaining Concerts Aug. 7, 8, 9; 14, 15, 16
Reserved Seats from $2.50—Admission $2.00
SPECIAL EVENT! TANGLEWOOD ON PARADE
Thurs., Aug. 13 — Conductors CHARLES MUNCH, LEONARD BERSTEIN;
SOLOISTS—ISAAC STERN, Violin, LEONTYNE PRICE, Soprano, WILLIAM WARFIELD, Baritone
Reserved Seats Now $3.00, $4.00, $5.00—Admission, $2.50
Address Box Office, Tanglewood, Lenox Mass.—Tel. Lenox 600
Or England Brothers, Pittsfield

[210]

Tanglewood Season in Full Swing—

Intimate Series Conducted By Munch in the Berkshires

By Harold Rogers

Tanglewood, Mass.

No other music festival in the United States has attained the stature and popularity of Tanglewood. It is unique. Each summer the Boston Symphony Orchestra presents the Berkshire Music Festival on its own 200-acre estate in western Massachusetts.

Thousands of music lovers are attracted to this idyllic spot during the six-week season. Some 400 music students from this country and abroad attend the Berkshire Music Center — the Tanglewood summer school operated by the Boston Symphony. From a modest beginning in 1934 the festival has continued to chalk up new attendance records.

This summer is no exception. The festival is now in its fourth week. Ticket sales for the first three week ends — for a series of intimate concerts that featured Bach, Mozart, Haydn, and several 20th-century composers —showed that 26,150 listeners attended. This is about 3,000 more than the 1950 record for this period—Koussevitzky's last season.

Economy and Artistry

But while financial success is determined by numbers, musical success is determined purely by the musicians. Economy and artistry must conjoin for a successful festival.

The opening Bach concerts this summer, however, were not consistently good. Charles Munch, conducting about 40 members of the Boston Symphony in the Theater-Concert Hall, played five of the six Brandenburg Concertos on one program. The performance of the No. 1 was particularly unfortunate for erratic tempos and lack of cohesion. Mr. Munch's pace was such that the French horns could not speak so rapidly as the fiddles, and the two sections seldom finished a phrase together.

During this concert one was tempted to believe that the musicians were allowing themselves to be influenced by the casual summer tempo of Tanglewood, that the standards which they strictly observe during the winter season were somehow not in force for festival listeners. Considering that the Boston Symphony has set standards for others to follow, one was unsettled by this careless playing.

Lukas Foss Soloist

The concert was saved, however, by the surety and aplomb with which Lukas Foss struck off the piano solos for the Fifth Brandenburg. He gave us superlative Bach playing—limpid, imbued with delicacy of nuance, marvelously climactic as the occasion required.

The following day Doriot Anthony stepped into the limelight. As first flutist of the Boston Symphony she was featured in the Suite No. 2 in B minor for Flute and Strings, a work she played in Symphony Hall last fall shortly after her appointment to the first desk. We heard the same dexterity and full, clean tone. There is no reason why this young lady, who has already accomplished much, should not soon become one of our great flutists.

The generally inferior playing for the Bach concerts was fortunately only temporary. All was righted for the Mozart programs the following week end. The musicians had regained their top form; Mr. Munch conducted as one inspired.

Here we had the complete vindication of all that Tanglewood stands for—that the listeners, whether sitting in boxes or on remote areas of the lawns, deserve to hear masterworks played by master musicians. Mr. Munch's Mozart was wonderfully adroit, exquisitely refined, proper in mood and style.

Isaac Stern gave us a magnificent performance of Mozart's Violin Concerto in G major, K. 216. As usual his tone was opulent and lustrous, his intonation accurate, but even more, his performance was so deeply subjective that one was caught up into a glow of classical grace and serenity.

Stern and de Pasquale

The following day Mr. Stern was joined by Joseph de Pasquale, first violist of the Boston Symphony, in a balanced performance of Mozart's Konzertante Sinfonie for Violin and Viola, K. 364. Mr. Stern's eloquent violin was equaled and amplified by Mr. de Pasquale's power and rich sonority.

For the Haydn concert of the third week end Hugh Ross, director of the Berkshire Music Center's choral department, conducted a stirring performance of the "Theresa" Mass in B-flat major. Though not highly polished, the choral singing was vigorous and dynamic.

The quartet of soloists, while not impassioned, were nevertheless artistic in their manner of working together. Fine singing was provided by John McCollum, tenor, Lois McCauley, soprano, Beatrice Krebs, contralto, and Lee Cass, bass.

The program of 20th-century composers offered Richard Strauss's Divertimento, Opus 86, on frivolous tunes by François Couperin; Ravel's archaistic "Le Tombeau de Couperin"; Prokofiev's "Classical" Symphony; Milhaud's excursion into hot symphonic jazz, "La Création du Monde," and the first Tanglewood performance of Lukas Foss's "Parable of Death" for Narrator, Chorus, Tenor Solo, and Orchestra.

Zorina as Narrator

The Foss work, using a text from "Stories of God" by Rainer Maria Rilke, employs poetic symbolism to tell of a man and woman whose love for each other enables them to face "the last enemy" fearlessly. But Mr. Foss's orchestral setting is slender and precious, feeding as it does on the leanest part of Stravinsky's style.

Vera Zorina as the narrator added much through the liquid quality of her eloquent speaking voice, but the Foss work doesn't begin to employ her artistry as we find it displayed in her performance of Honegger's "Jeanne d'Arc au Bûcher." Though Mr. Foss conducted his own music with evident enjoyment, there was at least one listener who was unmoved.

Whitestone

Aaron Copland, American composer and assistant director of the Berkshire Music Center, presents Carlos Chavez, Mexican composer in residence this summer at Tanglewood, to Mrs. Serge Koussevitzky, whose husband founded the music school in 1940.

CBS Radio

James Fassett, producer and commentator of CBS Radio's "World Music Festivals," discusses the Tanglewood coast-to-coast broadcasts with Charles Munch, conductor of the Boston Symphony Orchestra. The Sunday afternoon concerts of Aug. 2, 9, and 16 will be heard on the series.

The Toll Road

The new toll road will revolutionize motor travel in Massachusetts. It will shorten the drive to New York city by more than an hour and the trip to Albany by almost two hours.

The highway will make much more accessible to Boston the Berkshires and Tanglewood. What is known here as "the Western part of the State" will no longer seem remote.

To those who have traveled limited access toll roads in Maine, New Hampshire [illegible] elsewhere, these things will be obvious.

The route announced by the [illegible] Authority yesterday shows what can be accomplished when planners consult local [illegible] and give maximum consideration to people in communities involved. This cooperation has borne fruit.

The exchange point near [illegible] Weston line, for instance, will be [illegible] in a wooded area, where [illegible] fere with existing settlement [illegible] will end at Route 128 [illegible] Hub"; the method of [illegible] Boston will be considered [illegible] doubtless be planned to cause the least possible inconvenience.

For an important point has been established. Public insistence that it be consulted on the toll road's route has not only brought about a generally satisfactory plan, it has also created a precedent.

The precedent is important for [illegible] pike is but one step—though [illegible] one—in the revolution [illegible] State Public Works Department [illegible] construction running into hundreds [illegible] lions of dollars. [illegible] necessary to meet the [illegible] evitably cause some [illegible] often have become [illegible] unnecessarily, when [illegible] midst.

The events preceding the [illegible] of the turnpike route make [illegible] Our new highway system [illegible] with the greatest consideration [illegible] cerned.

WASHINGTON, D.C.

THE WASHINGTON DAILY NEWS, THURSDAY, JULY 30, 1953

Area Students at Tanglewood

Among the 54 students from Washington, Maryland and Virginia at the Berkshire Music Center this year are the threesome above. Pictured with Hugh Ross, left, Tanglewood's choral department head, are (left to right): Eleanor Nalls, 9801 Burning Tree Road, Bethesda; George Manos, 1368 Randolph-st nw, and Keith Bryan, 5700 Wyngate Drive, Bethesda. The assistant conductor of the Navy Band, Warrant Officer John Norris, is studying conducting there under Leonard Bernstein.

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Sunday, Aug. 2, 1953

MUSIC

Berkshires Ring With Strings

By ROBERT BAGAR.

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This was the same concerto that Mr. Francescatti had played for the opening night of our own stadium concerts in New York. Thus, proof anew that a good thing can go a long way.

Needless to say, the violinist was up to his usual excellence. One need not talk about such things as technique, phrasing and all the worldly paraphernalia that goes with musical performance. We know he has few equals in the various departments aforementioned. It is the entirety of his performance that counts, the beautiful, ever-ascending structure that he recreates for us. And, in the doing, a world of expression, warmth, living and pulsing music emerge.

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The voice and art of mezzo-soprano Jennie Tourel adorn two concerts of the Berkshire Symphonic Festival at Lenox, Mass., next Friday and Saturday evenings.

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(Special to The American)

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FZ.

OBSERVER-BUDGET, TROY, N. Y., SUNDAY, JULY 5,

THE WEEK IN NEW YORK

By ALICE C. ARMSTRONG

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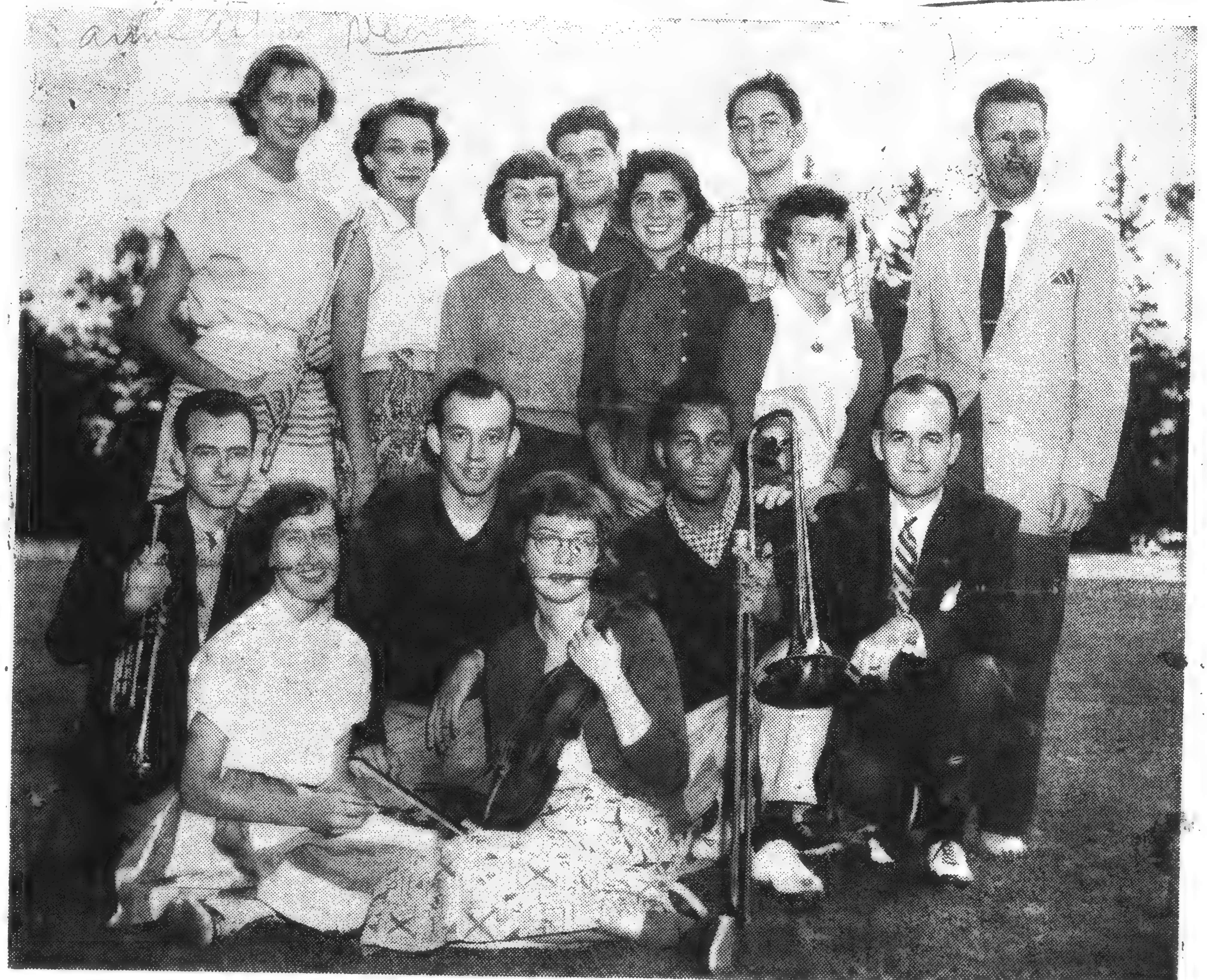

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[2½

Telegram

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Ann Arbor News

July 53

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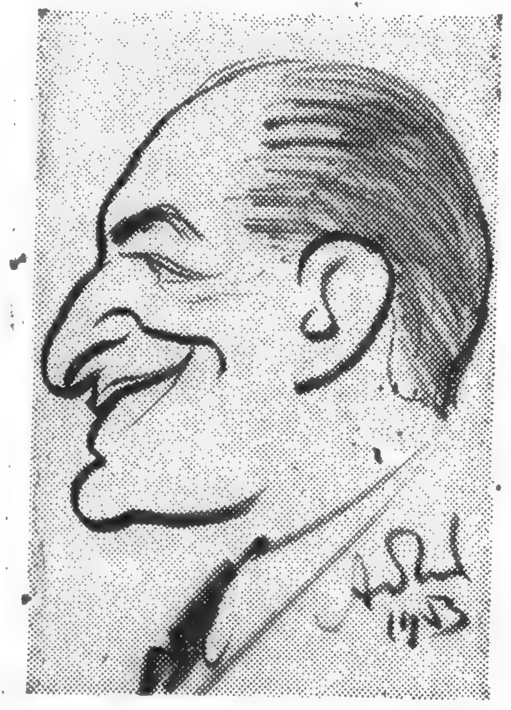
Music

Opening of Major Concerts Draw Record Crowds to Shed

By JAY C. ROSENFELD

THE FIRST of the three major week ends of concerts by the Boston Symphony Orchestra in the big Shed at Tanglewood brought out a record crowd which would undoubtedly been even larger if the weather at noon yesterday had been more reliable. The early afternoon grayness which dissolved to clear sunlight at concert-end time still encouraged nearly 10,000 to attend the third of the opening week trio of programs. Pierre Monteux made his initial appearance of the season at Tanglewood conducting an all Tchaikovsky program with Jorge Bolet as soloist in the piano concerto.

The string sections of the orchestra played with resplendent sonority in the pleasant, light Serenade. Monteux kept it from becoming lush and sentimental by restraint and good taste, just as he did in the fifth symphony. His palette is not as broad and big as is that of some other conductors but there is a quality of tone, a validity and musical turn to everything he does which give deep satisfaction to his hearers. In many cases he gives the orchestra its head, allowing individual players their personal eloquence, as he permitted James Stagliano to do the horn theme in the second movement of the symphony with an unforgettably lovely tone, and Roger Voisin the telling short trumpet phrases in beautiful contrast at the outset of the fourth movement. Monteux uses a minimum of indications and seems to assume that the Boston men are grown-up and experienced musicians. It was a joy to hear desired effects arrive by such musical understanding and artistic radar.



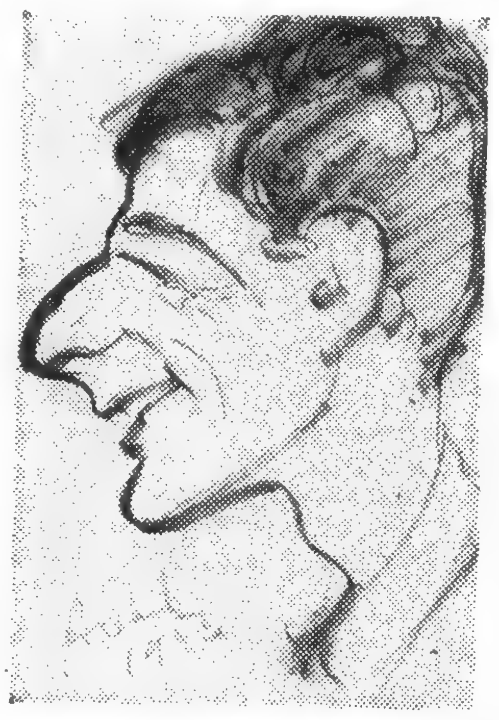
Adler

Roger Voisin

Pianist Bolet was making his second appearance on the Tanglewood stage. His playing evoked unbounded enthusiasm and he was recalled time after time. Monteux gave him extraordinary support from the orchestra and Bolet proved worthy of such company. He played with confidence and technical command at all times. We did not find him consistently convincing but his entire attention was applied to the music without thought of ulterior effect. The slow movement had tenderness and an admirable adherence to line, while in the more agitated end movements he rose to moments of excitement if not of greatness.

* * *

SATURDAY NIGHT Charles Munch divided his program equally between orchestral favorites and newer and contemporary, less familiar ones. Lukas Foss was soloist in his own piano concerto, a composition he has revised, he states, since its first presentation in 1951. This was Foss' second listing as composer in this Festival and also his second appearance as pianist. His playing was full of an incandescent spirit which raised it to magnetic levels. There was complete immersion in the music. His reactions were natural and immediate and revealed his aspirations as composer, a searching for nobility and heroism. Mr. Munch gave him the utmost faithful collaboration in what seemed to be a tremendously difficult task.



Adler

Lukas Foss

The concerto is in three movements of which the middle one is the most appealing immediately. It has an idyllic and poetic atmosphere, derivative of Copland's "Appalachian Spring" at times but personal and soft and warm. The concerto begins with a simple trumpet announcement after which come explosive contrasts in the entire orchestra and the piano enters with figures more pianistic than message-bearing. The fragmentary dialogue persists, and, again but in a different spirit, reappears in the final movement. There are many passages for the piano of swift-running phrases which are debatable as vehicles against the orchestral background he employs, but Foss carried the concerto on his musically powerful shoulders to a wonderfully exciting climax and personal triumph.

* * *

HINDEMITH'S Metamorphosis on four themes of Carl Maria von Weber are gay and subtle and humorous. Munch should be thanked for giving us the chance to hear this music. It is good fun throughout and does not descend to the more studious levels we sometimes associate with Hindemith. The orchestration has a happy tingle to it and resembles the same easy exercise of talents that Strauss used in his Couperin music which Munch played last week with the chamber-sized group from the Boston orchestra. For a man of Hindemith's facilities, it is a matter of juggling and toying with musical material as Mencken might have played with words.

Schumann's "Manfred" overture opened the Saturday night program and Mr. Munch placed the Mendelssohn "Italian" symphony directly after the intermission. The Schumann was enlivened by ardor and softened with contrasting grace. The symphony served to show the virtuosity of the orchestra, especially in the movements when Munch in matters of tempo and tonal demands showed the musicians no quarter. The huge audience was carried away by the volatile exuberance and recalled the conductor repeatedly.

Tanglewood

SCHEDULE FOR THE WEEK

Today

*4.30 PM—Informal chamber music concert by students of orchestra. Chamber Music Hall.

Trio for piano, violin and cello, Beethoven
Serge Blanc, violin; Norma Marcus, cello; Susan Pearlman, piano

Quartet .... Fragale

Quintet
Patricia Mann, flute; Catherine Dufford, oboe; William Duckham, bass-clarinet; Theodore Grimes, bassoon; David Allan, French-horn.

Sonata for flute, cello and piano .. Pierne
Bonnie Lake, flute; Jean Moore, cello; Betsy Moyer, piano.

Tonight

**8.30—Three one-act French operas of Gluck, Debussy and Chabrier by students of Berkshire Music Center. Theatre.

Tomorrow

*8.30 PM—Concert by Small Choir. Theatre.

Miriam's Song of Triumph ...... Schubert
Barry Volkman, Philip Treggor, Kalman Novak, conductors.

Jubilemus Singuli .... Lassus
Rev. Michael Palotai, conductor

Velociter Exaudi Concupiscendo Concupiscit .... Lassus
Douglas Harding, conductor

Magnificat in C .... Pachelbel
William Byrd, conductor

Turn, O Libertad .... Sessions
James Owens, conductor

Sonnets .... Milhaud
Virginia Mead and David Buttolph, conductors

Song of the Fisherman (Peter Grimes) .... Britten
Kalman Novak, conductor

Wednesday

*4.30 PM—Opera scenes by students of associate division. Theatre.

*8.30 PM—Composers' Forum. Chamber Music Hall.

Thursday

*8.30 PM—Symphony concert by student orchestra. Music Shed.

Friday

8.30 PM—Opening of Series D, Berkshire Festival, Charles Munch, conducting Boston Symphony Orchestra. Music Shed.

"Romeo and Juliet" .... Berlioz
dramatic symphony, with Festival chorus and soloists: Jennie Tourel, alto; Nicola Mascona, bass-baritone; John McCollum, tenor.

Saturday

10 AM—Public rehearsal of Boston Symphony Orchestra for benefit of pension fund. Music Shed.

*3.00 PM—Organ recital by E. Power Biggs. Music Shed.

8.30 PM—Berkshire Festival concert, Leonard Bernstein conducting Koussevitzky memorial program. Music Shed.

Prelude to "Khovanstchina" .. Moussorgsky

"Scheherazade" for soprano and orchestra .... Ravel
Miss Tourel, soloist

Symphony No. 2 ("Resurrection") .. Mahler
with fesitval chorus and soloists: Miss Tourel, alto; Theresa Green, soprano.

Sunday

*10.00 AM—Chamber Music concert. Chamber Music Hall.

2.30 PM—Berkshire Festival concert, Charles Munch conducting.

*Open to Friends of the Berkshire Music Center whose contributions help to support the school.

**No more seats available.

Foss, Bernstein In Duo-Piano Benefit Aug. 11

LENOX—Leonard Bernstein and Lukas Foss, pianists, composers and conductors, will be heard together for the first time in public when they play duo-piano numbers at the informal concert for members of the Stockbridge Bowl Association and their friends. The event, intended to broaden the membership of the society organized to preserve the beauty of the lake, will be held on the lawn of the Koussevitzky estate, Lenox, in view of the Bowl, Tuesday afternoon, Aug. 11.

In addition to the two-piano numbers and songs by Richard Dyer-Bennet and Mac Morgan, the program will include solos by Miss Doriot Anthony, Boston Symphony Orchestra flutist.

Membership blanks for joining the association are obtainable by all interested persons at the Curtis Hotel and Hagyard's Drug Store, Lenox; Rosemary Weston and Mary and Zell, Pittsfield; or the office of Oliver C. Kempton, treasurer of the association, who issues memberships, Stockbridge.

E, MONDAY, AUGUST 3, 1953

Berkshire Festival

Lukas Foss Is Piano Soloist In His Rewritten Concerto

By Arthur Berger

LENOX, Mass., Aug. 2.—The first big week end of the Berkshire Music Festival came to a close this afternoon with a Tchaikovsky program in which Pierre Monteux appeared as guest conductor of the Boston Symphony in the shed at Tanglewood.

Jorge Bolet was soloist in the piano concerto and the program opened with the lovely Serenade for Strings. The Fifth Symphony was the central work on the program.

Last night's program, under the direction of Charles Munch, provided the major musical news of the week end since it included the first performance, in its revised version, of the Piano Concerto of Lukas Foss. Foss, one of our really big creative talents, seems to be going through a gratifying period of self exploration and criticism that bears close watching. His understandable displeasure with his two-year-old concerto is only one sign of this.

Wrote New First Movement

The composer, who also appeared as soloist, has written a new first movement and a new ending to the second, and he has also made a few cuts in the finale. All this has been substantially for the better. After some years of skirting the periphery of the group of Stravinsky's most vital young disciples who center around Boston, he seems ready now, at least to a degree, to throw his lot in with theirs—if one is to judge from his new opening allegro.

Foss might have found a solution elsewhere as well. Where he finds it is less important than his merely finding one that will realize his phenomenal creative gifts and eliminate both his tylistic inconsistencies and what seems to be an indecision as to what goal he wants to achieve.

Inconsistency is still perceptible in the newly written section, much as it is dominated by the influence of Stravinsky's Symphony in Three Movements. Foss rings new changes on the typical repeated-note figures with skill and instrumental ingenuity. He achieves fine continuity where so many others today are episodic and sluggish. But much as he [illegible] for the highest classical values and a delightful gentleness and purity of sound, he is also obsessed by a need for a grandiloquence contradicting them.

It is good to profit from tradition. But it is another thing to try to assume by oneself, all over again, the attitudes that the masters have already assumed, especially when one has, as Foss does, something of one's own to convey.

Allegro Too Long

The material did not lend itself to the great proportions and gesture of the Brahms and Rachmaninoff concertos, nor to the big orchestral introduction of Mozart. As a result, the new allegro, like the original first movement and like the finale even with its cuts, is about twice as long as it should be.

Nothing pointed up Foss' shortcomings last night as much as Mendelssohn's "Italian" Symphony which received a very amiable reading after the intermission under Mr. Munch's direction. Foss has the spontaneous musicianship of a Mendelssohn but, alas, not as yet the remarkable judgment of shape, of how far to go with a given idea, of the material to be used and the material to be thrown away. This musicianship, in Foss' case, is clearly discernible, among other things, in his highly distinguished, poetic playing which was once again, last night, an incalculable delight.

This afternoon Mr. Bolet played the Tchaikowsky in his customary massive style, using his iron fingers to articulate the passage work with clarity and evennese. The venerable Mr. Monteux's praises need scarcely, at this late date be sung again, since his sound virtues are all too familiar. Despite this morning's rain and the cloudy skies that prevailed till after intermission, the attendance this afternoon was 9,900, the largest on record for any Sunday on the last week end of a festival series by the full Boston Symphony as distinct [illegible] from the Chamber Symphony.

SATURDAY, AUGUST 1, 1953. AM

BOSTON SYMPHONY HEARD AT FESTIVAL

Begins Friday Night Concerts in Shed at Tanglewood—Munch Conducts 'Bolero'

By ROSS PARMENTER

Special to THE NEW YORK TIMES.

LENOX, Mass., July 31—The Berkshire Music Festival moved into high gear tonight when the full Boston Symphony Orchestra gave its first concert in the great shed at Tanglewood. The program began the major innovation of the festival—Friday night concerts.

In the past, the first concerts of the week-ends have been on Thursday, leaving a day's gap before the second concert Saturday night. It was thought that eliminating the gap might be more convenient for persons attending the concerts and that more might come to the first of the triad.

Apparently the calculations were correct. The program attracted 10,300 persons, a larger audience than any Thursday concert drew. It meant that, in addition to the 6,000 listeners under the cover of the hangar-like roof of the shed, there were 4,300 on the lawns who had nothing above them but unusually bright stars.

The new record for the first night of the first big week-end indicated that, barring bad luck with the weather, this sixteenth festival is likely to be the largest to date. The smaller concerts in the theatre-concert hall of the last three week-ends already have surpassed previous figures. Altogether they drew 26,150, giving them an edge of almost 3,000 over Serge Koussevitzky's last chamber orchestra concerts in 1950.

Since the seating capacity of the theatre-concert hall is only 1,152 these earlier concerts, averaging 4,360 each, drew such great overflows that next year they may be moved to the shed.

Tonight's concert was one of superb quality. It [illegible] Beethoven's Overture to [illegible] No. 3, and one [illegible] ceived a sense of Charles [illegible] orchestral mastery. [illegible] opening measure [illegible] hush in the huge [illegible] suddenly one could hear the [illegible] ing of the [illegible] outside.

Then the Overture [illegible] all its drama, [illegible] liberty, the happiness of [illegible] and wife reunited and the [illegible] for nature being as [illegible] as the tension and [illegible] the dramatic episo[illegible]

Mendelssohn's Violin Concerto, with Zino Francescatti [illegible] ist, followed. As always the [illegible] linist played with [illegible] and with his [illegible] headlong [illegible] loses its balance. Other [illegible] ters have played the [illegible] higher flights of ethereal [illegible] but his warmth gave his [illegible] a quality of its own.

Following the intermission [illegible] what is perhaps Aaron Copland's most beautiful score, his "Appalachian Spring." For the [illegible] Mr. Munch conducted a [illegible] work of a master for whose [illegible] his conducting is justly famous: Ravel's "Bolero."

This Clipping From
HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM
JUL 6 - 1953

Season Opened With Exercises At Tanglewood

The Berkshire Festival opened its 11th annual season at Tanglewood in Lenox Sunday afternoon with special exercises in the theater-concert hall and a performance of "Alleluia" by Randall Thompson given by the student chorus conducted by Hugh Ross. There were brief talks by Charles Munch, director of the Berkshire Music Center and conductor of the Boston Symphony orchestra; Lewis Perry, chairman of the friends of the Berkshire Music Center; Henry B. Cabot, president of the board of trustes of the Boston Symphony orchestra, and Aaron Copland, assistant director of the Berkshire Music Center. Later tea was served in the Tanglewood garden.

Lazy, Stimulating Atmosphere

Music Heaven in Berkshires

Wa. Post Aug 2

By Richard L. Coe

(See Picture on Page 2)

TANGLEWOOD, Lenox, Mass.—After an easy 145 miles from Gotham along the tree-lined Taconic parkway, you find yourself, almost suddenly, at the entrance of this unique estate.

By now you're used to the pleasing greens of the Berkshire hills, but somehow all you've read and the pictures you've seen fail to do justice to Tanglewood.

Hundreds of cars are parked in fields, but you hardly notice them as you turn to the entrance of the celebrated musical summer resort. An ingenious adaptation of wood and glass in the modern style forms the almost translucent entrance beneath the trees

A few hundred yards on your right is a concert theater of impeccable acoustics. Under its wooden ceiling, 1200 spectators can be seated, and beyond its open back wall several thousand more can lounge on the lawn listening to a concert.

Farther off, at the left, is the huge shell, another acoustical wonder, open on three sides, where 5000 persons can sit "indoors" and where the sound will spill out to as many more on the lawns outside.

THIS IS THE SUMMER HOME of the Boston Symphony Orchestra. It's also a summer school for 400 musicians from all over the world. Most of them are professionals, but about a hundred are amateurs, enrolled for informal study, "auditors" for two, four or full six weeks of the season. All around the grounds, extending down to the placid Mahkeenac Lake, daytime classes are in progress and as you wander about with the Boston's gentle, keen-eyed manager, George E. Judd, you catch the sounds of a full orchestra, a chamber quartet, a chorus, a man with a horn, a girl with a rich alto.

In the afternoon heat, meticulous college boys guide tourists around the grounds. Charles Munch is leading the Berkshire Festival Orchestra in the shed. Leonard Bernstein—among other things, the composer of "Wonderful Town"—is taking a student orchestra over and over again through a tricky passage of Prokofieff at the bottom of a slope near a tree whose marker informs you that here Nathaniel Hawthorne wrote "Tanglewood Tales."

Walking down a lane not far from the spot where Herman Melville wrote "Moby Dick" is the ballerina turned concert narrator, Vera Zorina, casually without make-up or any of glamor's accoutrements. Hugh Ross rehearses a chorus in a shed whose natural wood blends into the trees, and Conductor Pierre Monteux ambles across a flower garden on some mission or other.

FOR ALL OF ITS LAZY, summer atmosphere, there's an invigorating zest in the fresh breeze. Not many proper Bostonians venture this far to the West. They're more fond of the sea around them, but Tanglewood is home to the Boston Symphony, as remarkable an orchestra as our country affords.

Like so many worthwhile organizations, Tanglewood is the outcome of a slow evolution that started 19 years ago in nearby Stockbridge, where Dr. Henry K. Hadley and 65 members of the New York Philharmonic-Symphony presented three August concerts. Two seasons later it was decided to engage the Boston, and its conductor, Serge Koussevitzky, whose widow lives nearby, was quick to see the possibilities for his proud orchestra. After hopping from one to another of the spacious Berkshire estates, the many-faceted Festival was offered a permanent home on her acres by Mrs. Gortham Brooks, and the tent that served as the first Tanglewood concert hall eventually gave way to a maze of buildings in the trees and across the lawns.

Now Tanglewood offers not only a unique concert series of six weeks, but classes in all types of the musical arts. Students from 16 to 65 are enrolled from all parts of the world and on a weekend, 10 to 15 thousand visitors arrive for this aural and visual feast.

Here, too, is Jay Fassett, timing the Sunday afternoon series for international radio broadcasts. He is just back from taping the European festivals in Finland and Holland, and soon he will be off again to bring you the Salzburg, Beyreuth and Edinburg Festivals on that Sunday afternoon series the Columbia Broadcasting System is so wisely continuing during the summer hiatus of the New York Philharmonic-Symphony. The Tanglewood atmosphere also captivates busy, urbane Fassett and instead of hurtling back to New York be-

Music Heaven In Berkshires

COE, From Page 1

tween concerts to complete arrangements for his return to Europe's maze of dates, he decides to get some work done, some articles written in this peaceful, invigorating air.

DOWN BY THE lakeside, some young men and women are stretched in the fading sunlight on a rubber float left over from Army Quartermaster material, and a city-dressed man is taking pictures.

"Where will we see them?" asks a young girl.

"In Pravada," jokes the photographer.

Out on the water a tall, gray-haired, straight-backed oboist twists his small sailboat between the pier and the float. He brings his boat up from Boston every summer, parks his family here in their summer home.

A SYMPHONY player with winter quarters, summer home and a sailboat? Yes, Tanglewood also is a paradise to musicians. For 47 weeks out of the year, the Boston's members are working and if it weren't for the need for a rest, they probably could work the remaining five weeks.

Small wonder that the National Symphony's Ralph Pottle, of the French horn section, up here for the six-week season as a student, tells you that he's taking his leave of the Potomac this year in hopes of finding a job with a longer season and better wages. "It's a splendid orchestra," he remarks, "but why does Washington and some of its wealthy citizens think that it can have the great orchestra it should have on a budget so much smaller than other leading orchestras?"

A question you ponder on the float in the lake, where a girl from Cleveland and a boy from San Francisco are disputing the tempo of a Bach chorale. Invigorating yet restful. Tanglewood is the music world in miniature, a universal langauge in a multitude of accents, a lucky, philanthropic oasis on the quicksands of the arts.

Tanglewood's School Hailed

By Paul Hume

THE BERKSHIRE FESTIVAL is entering its final two weeks. And the programs remaining are listed herein for the benefit of the rather substantial number of Washingtonians who have long planned to visit Tanglewood between now and August 16.

But the vital fact about Tanglewood is not its public festival programs but the six-week music school that takes place there. The amount and variety of music rehearsed and performed, studied and read through, and in still other ways introduced to the several hundred students gathering there, is impressive.

The formal concerts comprise only a small percentage of the musical activity of the school. In addition to the weekend concerts, there are chamber music recitals which this year have brought to Tanglewood the Baroque Trio of harpsichord, flute and cello; a sonata recital by Ruth Posselt, violinist, and Gary Graffman, pianist; an orgran program by E. Power Biggs, and frequent chamber and choral concerts.

THE OPERA DEPARTMENT under Boris Goldowsky has programs of opera scenes, and performances of the one-act operas, L'Ivrogne corrige by Gluck, Debussy's L'enfant prodique, and Chabrier's L'education manquee. They are also presenting two evenings of Gretry's "Richard the Lion-Hearted," which visitors can see on August 10 and 11.

Composers' forums have been almost weekly affairs at the school, sessions in which music students can examine verbally, before, during, and after a performance of new music, the composers who have created these new works. Few meetings are more effective in the way they tend to bring out some concrete expression of the way the creative processes work in different musicians.

The gala programs of the Boston Symphony in the Tanglewood Shed have tended to become more and more composed of standard repertoire, music played by the orchestra in its winter season, recorded by them, and of a

See HUME, Page 2

Tanglewood School Vital

HUME, From Page 1

largely popular nature. This afternoon's program, to be broadcast over WTOP-CBS at 2:30, is an all-Tschaikowsky concert, conducted by Pierre Monteux.

NEXT FRIDAY evening, however, will be a great occasion, for it will bring forth for its all-too infrequent hearings the entire "Romeo and Juliet" symphony of Berlioz, with chorus and soloists, including Jennie Tourel.

Saturday night Leonard Bernstein will conduct a memorial program honoring Koussevitsky. He has chosen Moussorgsky's Khovantchina Prelude, the Symphony No. 102 of Haydn, the Mahler's 2d Syhphony, the "Resurrection."

Next Sunday afternoon Muench will conduct Schubert's 5th Symphony, the Barber Adagio, Don Quixote, by Strauss, the Milhaud Cello Concerto, and Wagner's Tannhauser Overture.

The final week promises the Brahms Requiem, on Friday, and a Saturday night of three symphonies: No. 4 by Sibelius, No. 2 of Brahms, and the Sinfonia India, by Carlos Chavez, who is teaching composition at Tanglewood this summer.

THE LAST CONCERT, on Sunday afternoon, August 16, holds Schubert's "Unfinished" symphony, the Chabrier Bourree, Wagner's Tristan Prelude and Love-Death, Siegfried Idyll, and Meistersinger excerpts, and the Ravel Left-hand concerto, and La Valse.

The broadcasting of the three Sunday afternoon concerts, even though the programs are chopped at 4 p. m., requiring the omission of the final number, brings the Tanglewood Festival touch to the entire country.

But the effects of the center will reach the country as a whole during the winter months, when the hundreds of musicians, young and not so young, return to their own communities to put into practice some of the music they worked on for six weeks in the Berkshires.

DISTRICT STUDENTS AT TANGLEWOOD: From the Potomac to the shores of Lake Mahkeenac have gone Eleanor Nalls, George Manos and Keith Bryan to study at the Berkshire Music Center at Tanglewood, Lenox, Mass., the summer school of the Boston Symphony Orchestra. At the left is Hugh Ross, head of the Tanglewood choral department.

TANGLEWOOD MUSIC EVEN CHARMS BIRD

Times Aug 3

Feathered Intruder Competes, Then Submits to the Magic of Monteux and Orchestra

By ROSS PARMENTER

Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 2—Pierre Monteux conducted his one concert of the Berkshire Festival this afternoon. It consisted entirely of familiar works by Tchaikovsky, but such is the conductor's power to make all music fresh that the program had the quality of sunlight.

The grounds of Tanglewood were dampened by a drizzle in the late afternoon and an overcast sky prevailed most of the day. The weather held down the size of the audience, but not by much. In addition to the 6,000 persons who sat under the fan-shaped shed, 3,900 others braved the dampness of the lawns.

Added to the 10,000 attendance last night and the 10,300 on Friday, the week-end total came to 30,200. This set a new record for the first big week-end of concerts.

The Serenade for Strings, the Fifth Symphony and the B Flat Minior Piano Concerto, with Jorge Bolet as soloist, were the works on Mr. Monteux's program. Perhaps the nature of the concert can best be dramatized by telling of something that happened during the first movement of the symphony.

Enter the Culprit

A bird flew into the shed, perched on a girder and started to sing. At another sort of summer event this might have been a pleasant rural touch. But because of the beauty and subtlety of the music that Mr. Monteux drew from the Boston Symphony strings in the Serenade, the audience had fallen into so deep and responsive a silence that the bird was a resented intruder.

Its song, heard above the quiet passages at the start of the symphony, was a distracting nuisance. Happily, though, it either flew out or, what is more likely, was charmed into silence. For the orchestra's performance was absorbing in every detail, superb in sound and infused with a flow of continuity that made the music seem to sing even through the absolute silence of Mr. Monteux's wonderfully significant pauses.

Mr. Bolet's performance of the concerto was carefully considered, strong in technique and widely varied in dynamic range. The big, clangorous passages were firm and clear, and the quieter passages of the slow movement rippled like a cool brook. But it did not have much color or warmth. The audience, though, was enthusiastic, and it rewarded him with whistles and cheers.

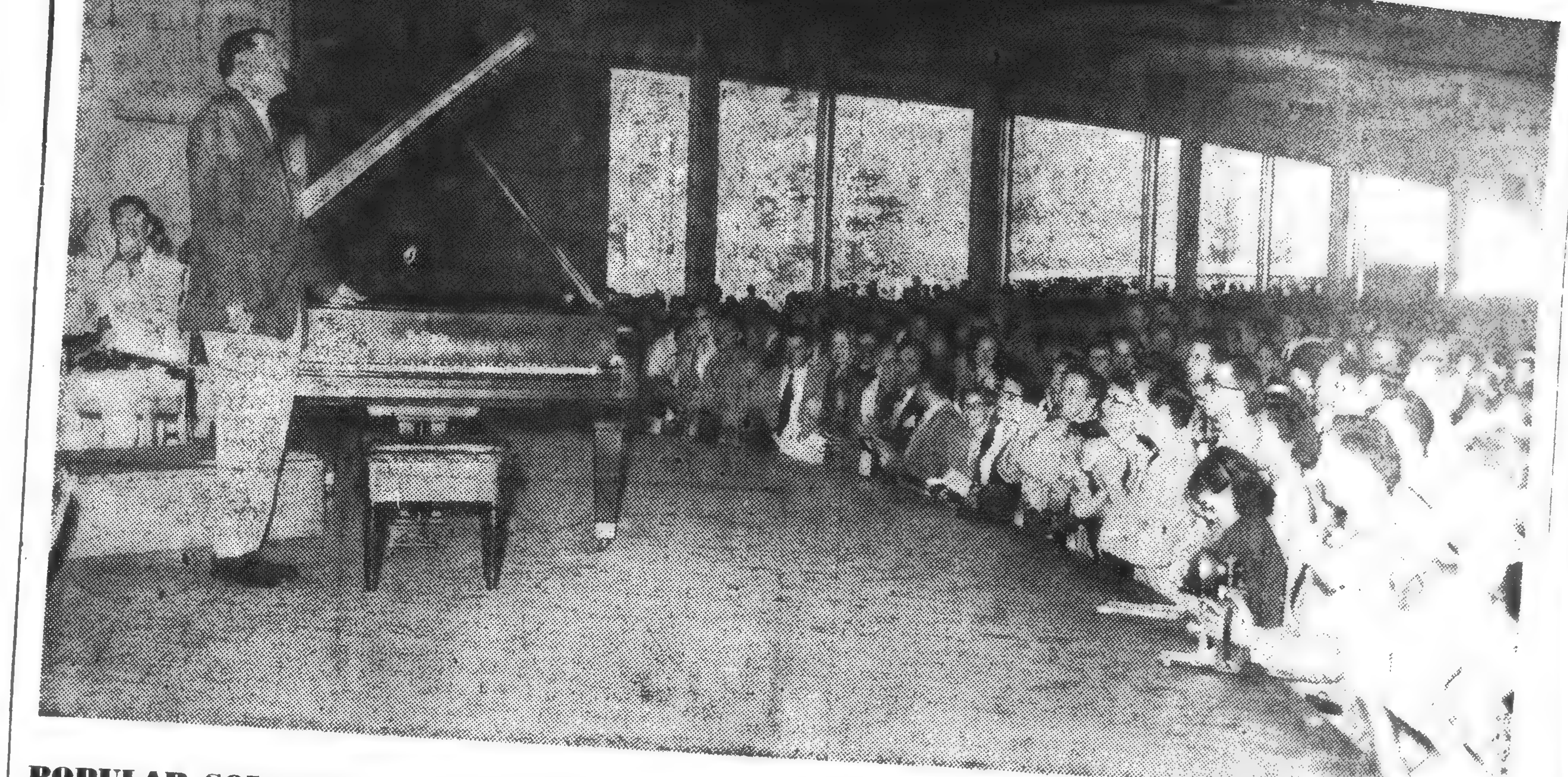
Modern Works Score

Last night's program, led by Charles Munch, the music director of the festival, consisted of two standard works, Schumann's "Manfred" Overture and Mendelssohn's "Italian" Symphony, and two contemporary works, Hindemith's Symphonic Metamorphosis of Themes by Weber and Lucas Foss' Piano Concerto No. 2, with the composer as soloist.

The modern works made the biggest hit with the audience. Mr. Foss, for instance, was recalled three times before the applause subsided. One listener, however, did not share the approbation. The concerto goes on for thirty-three minutes, with none of its fragmentary sections ever seeming to develop into anything that the mind can follow consecutively. Its emotions seemed to buck the musical materials without being properly conveyed by them.

In contrast, the Hindemith work was expert, sure and continuously interesting. Mr. Munch's reading of the standard works was warm and vigorous, but the "Italian" Symphony sounds far more beguiling when it is played with a less heavy hand.

Eagle Aug 3



POPULAR SOLOIST: Jorge Bolet, who played Tchaikovsky's piano concerto No. 1, in B flat minor at yesterday afternoon's concluding concert of the first series, acknowledges the ovation from part of the crowd of nearly 10,000 that turned out for the all-Tchaikovsky program in the Music Shed at Tanglewood. Mr. Bolet and the conductor, Pierre Monteux, were recalled to the platform five times by the large audience at the conclusion of the concerto.

Plouffe

TWO EXHIBITS OF SCULPTURE IN BERKSHIRE

Lenox Library Gardens and Tanglewood Hall Feature Works

By WAYNE C. SMITH

Lenox, Aug. 4—Sculpture is at present having its day in the sun, amidst all the activities in the other fields of artistic creation taking place in the Berkshires, through the third annual exhibition of sculpture currently being presented in the gardens of the Lenox Library and Franc Epping's one-man show of sculpture in the reception hall at Tanglewood.

Distinguished Artist

The sculpture show at the library is arranged by the Sculpture Workshop in Lenox, of which Miss Epping is the director, so this present elevation of sculpture into the Berkshire limelight is a credit to this distingushed artist.

Miss Epping studied at the Otis Art Institute, Los Angeles, Cal.; Corcoran Art Gallery, Washington, D. C. and Academy of Fine Arts, Munich, Germany, under Bernard Bleeker and Joseph Wackerle. She has exhibited at the Metropolitan Museum of Art, Museum of Modern Art and the World Fair in New York and the Pennsylvania Academy and Ellen Phillip Memorial International at Philadelphia. She is permanently represented in various museum, university and private collections.

Included in Miss Epping's one-man show at Tanglewood are eight of her sculptures and a half dozen drawings. The sculptures are in a variety of media and styles and demonstrate a commendable versitility and flexibility. The work ranges from carvings in wood and stone to modeled bronzes and hammered metals and from portraits in a conventional vein to experimental treatment of sheet metal.

Miss Epping's best efforts seem to be among the wood carvings in which she has uniquely combined into free sculpture archiac bas reliefs in which the body is shown in frontal view and the face in profile. Her highest achievements "Musician" in which the front view has this characteristic archaic treatment, yet the work is ingeniously created in the round with surprising views revealed as the work is circled.

Archaic Style

"Swinner" is a wood carving with a fine kinesthetic treatment of form to give it a gravity defying lightness, "Earthling" and "Young David" are distinguished works in the archaic style and "Pagan Angel" shows an extension of this style in the medium of hammered metal. "Scrub Woman" in marble has a largeness of forms, finely arranged, fitting for stone sculpture.

Prominent among the drawings are a study of a nude, a perspective study of a lying figure and a family trio.

Miss Epping's works included in the outdoor show at the library comprise a masterfully created figure of a girl entitled "Maia," "Seated Girl" in bronze and "Martyr" in Hornbeam which gives further variety to her representation.

There are 30 pieces of sculptures by 20 Berkshire sculptors in the annual exhibit and it is all in all a very fine representation of the art. There is a commendable search for the creative utilization of three dimentional forms demonstrated in the majority of the works. And there are some having a rewarding maturity of artistic insight and technical ability.

Some of the other more notable sculptures are "Dancer" in strap iron by Homer Gunn of Pittsfield, "Sisters" in Maryland marble by Robin Spry-Campbell of Putney, Vt., "Acrobats" in cocoabola and "Mother and Child" in ebony by Ethel P. Merlis of Lenox, "Turtle" from metal on foamglass by Martha Pancy of Lenox "Israel" in mahogany by Ruth Rosenfeld of Pittsfield and "The Flutist" by C. Torno Speyer of Stockbridge.

Attendance 4500 Ahead of 1952 For Week-End Festival Concerts

Attendance records for a first series of the Berkshire Festival in the Tanglewood Music Shed again were broken over the week end by an audience of 31,000, compared with 26,500 for the same series a year ago.

The largest jump was for the opening night, which this season attracted 10,300 and 8250 in 1952. The inference is that the Boston Symphony Orchestra management was wise in changing the opening from Thursday to Friday night. The Saturday crowd increased over that of 1952 from 10,050 to 10,800 and the Sunday audience from 8250 to 9900.

The figures are in addition to the 6350 members of the Society of Friends of the Berkshire Music Center, who attended student performances beginning Thursday night with the symphony concert, the public rehearsal Saturday morning and the organ recital by E. Power Biggs in the afternoon.

NEW YORK HERALD TRIBUNE.

Three One-Act Operas Heard at Tanglewood

By Arthur Berger

LENOX, Mass., Aug. 4.—Chabrier's little comic opera, "Une Education Manquee," carried off honors last night in a triple bill of one-acters presented here in the theater concert hall by teh opera department of the Berkshire Music Center.

This was due in no small degree to its polished rendition by an excellent cast of three soloists, as well as to the charm of staging and sets which had the sophistication of an Alfred Lunt production. But these results were, in turn, one strongly suspects, available because of the intrinsic high quality of the work itself, which submitted to stylish execution and summoned forth the best effort of those involved.

Ancestor of Musical

Even with piano reduction—a decided handicap to the enjoyment of an opera—it was thoroughly captivating. It is a fluffy little piece that drew forth considerable laghter, an aristocratic ancestor of our Broadway musical. In fact, the proportion of spoken dialogue to music is much what it is on Broadway.

Last night's' singers did surprisingly well with the amount of speaking that fell to their lot. The work, however, lies precariously between a play and an opera, and Darius Milhaud, for this reason, recently set the dialogue to recitative, preserving Chabrier's' style. It would be very good to hear his version.

Any one who wonders why Chabrier's thoroughly delectable and musically elegant stage works are neglected in this country, may get some inkling from the subject matter of "Une Education Manquee." The spicy and suggestive little plot concerns an innocent and uninformed pair of newlyweds who only discover the secret of marriage when fear of lightning throws them into each other's arms.

Story "Quite Mild"

Compared with "Etoile," it is, I believe, quite mild. It would be rather a pity if it were, indeed, the demands of propriety on the Ameri[illegible] us from [illegible] overflowing so amply with melodic in [illegible]

Sara [illegible] Mc Collum [illegible] Cass [illegible] vealed [illegible] alities [illegible] and mu[illegible] Mc Collum [illegible] do. [illegible] of [illegible] Cass [illegible] gift as a [illegible] stage [illegible] John Blak[illegible] responsible [illegible] attractive [illegible] ning, bot[illegible] with adm[illegible] Reeses [illegible] under [illegible] Educat[illegible]

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The D[illegible] fit of [illegible] men[illegible] Samuel K[illegible] music d[illegible] and [illegible] when [illegible] are re[illegible] ant in th[illegible] Gold[illegible] the scho[illegible] metn one [illegible] much from [illegible] use of [illegible] judicious [illegible] stance.

TANGLEWOOD BENEFIT PLANNED FOR THURSDAY

Tanglewood will be on parade next Thursday. The annual benefit for the Berkshire Music Center, which includes afternoon festivities by every department of the summer school of music maintained by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., a lawn supper and an evening concert by the Orchestra, will last from 6 P.M. to 11 P.M., followed by dancing on the lawn.

Isaac Stern, the celebrated violinist, will perform Beethoven's Concerto in D major with the Boston Symphony Orchestra, Charles Munch, Music Director, conducting, at the evening concert.

The second half of the concert program, to be conducted by Leonard Bernstein head of the Berkshire Music Center's conducting classes,

WORDS and MUSIC

By Harriett Johnson

10,300 Attend Berkshire Opening

Tanglewood, Lenox, Mass., Aug. 1—A record crowd of 10,300 music lovers thronged the 6,000-seat music shed and surrounding grounds here Friday night for the opening of the Berkshire Festival, featuring the Boston Symphony Orchestra with Charles Munch conducting. The soloist was violinist Z[illegible] Francescatti who performed [illegible] popular Mendelssohn C[illegible], the same work he played [illegible] opening symphony concert [illegible] Lewisohn Stadium six weeks ago.

To [illegible] dramatic setting which [illegible] unique place provides as background for its music making, Munch chose a dramatic work with to begin this major series of concerts — the Beethoven Overture to "Leonore" No. 3, Op. 72. Listening to the stirring solo trumpet off stage for instance, with shadowy trees framing both sides of the open shed, with the fading dusk descending upon the hills, was quite a different experience from hearing the work in a conventional concert hall. The dynamics which Munch achieved in the "Leonore" gave what was probably an illusion of never having been so clearly defined, never so differentiated in color or range. He produced an extraordinary excitement with this work, an excitement undoubtedly facilitated by the acoustics, considered about perfect, of the shed designed by the late Finnish architect, Eliel Saarinen.

Following the intermission, Aaron Copland's suite from his ballet "Appalachian Spring" was heard, an apt choice considering the composer's long association with musical activities at Tanglewood, and also considering this work's "Americana" inspiration and its closeness in content to American tradition. It particularly seems to belong here in the [illegible] Nathaniel Hawthorne wrote his "House of Seven Gables" and where, six miles from here Melville wrote Moby Dick. Munch and the Bostonians rendered it with technical brilliance and appropriate sympathy. Ravel's "Bolero," featuring Harold Farberman playing the snare drum out front on the stage, brought the concert to a rousing conclusion.

Though concerts have been given for the past six weeks in the Theater-Concert Hall seating 1,100, this was the initial concert held in the big shed. The opening series continues over this week-end; the second and third series will take place over the next two consecutive week-ends.

Tanglewood

Tonight

8.30—Composers' forum with Aaron Copland, moderator, Chamber Music Hall. Open to Friends of the Berkshire Music Center.

Student Concert Tomorrow Night

Two members of the conducting faculty and pupils will lead the student orchestra tomorrow evening in the weekly concert in the Music Shed. Irving Fine, composer, assistant to Leonard Bernstein and faculty member at Brandeis University will conduct his own "Notturno" and Seymour Lipkin, pianist, who also assists Mr. Bernstein on the conducting faculty will take the baton for three dances from deFalla's "The Three-cornered Hat." Members of the Berkshire Music Center are invited.

The other numbers follow:

Overture to Marriage of Figaro ... Mozart
Alfred Strombergs of Halifax, N.S., conducting
Violin Concerto in A major (first movement) .... Mozart
Nancy Heaton, soloist; Harold Blumenfeld conducting
Variations on a theme of Hadyn .. Brahms
Herbert Blomstedt of Stockholm, Sweden, conducting

WORDS and MUSIC

By Harriett Johnson

Monteux Leads Berkshire Concert

Tanglewood, Lenox, Mass., Aug. 3—Threatening skies notwithstanding, a record opening Sunday crowd of 9,900 arrived here yesterday afternoon for the Berkshire festival concert conducted by Pierre Monteux. This was Monteux's only appearance with the Boston Symphony during the three major week-ends of the festival, the first of which was concluded yesterday.

The veteran French maestro's all-Tchaikovsky program climaxed three days of music making which attendance-wise broke records for the 16-year old festival's concerts. Altogether, counting the 6,000 who heard each concert from a seat in the big shed, plus those thousands who paid $2 apiece to hear the music from the grounds outside, 31,000 people attended this first major series of the festival. Aided by a perfect summer evening, Saturday's concert, conducted by Charles Munch drew the biggest number for any single event, 10,800.

Those who came Sunday were rewarded during the concert by having bright sunlight replace the dubious gray dampness of the early afternoon. Even an uninhibited full-throated bird lodged in the shed voiced its approval as the change became apparent.

The audience, however, understandably did not relish hearing the Tchaikowsky Fifth Symphony embellished by chirping counterpoint.

Bolet Plays With Warmth

Such distraction was the more noticeable because of the beauty which Monteux re-created, both in sound and content, from the symphony. His opening "Serenade for String Orchestra" was on the same high level. For the concluding work, the B Flat Minor Piano Concerto, Jorge Bolet was the soloist. His conception, though poetic and romanticized, was at the same time, vigorous and technically emancipated. He brought virility and warmth to it, not just an objective virtuoso brilliance.

Foss Concerto Saturday

The young composer, Lukas Foss, was the soloist Saturday night in a performance of his own revised Second Piano Concerto. Foss' playing of the work, with Charles Munch on the podium for the Bostonians, was eminently more impressive than the concerto itself. This is a piece which appears on first hearing to have little to say with much ado in the saying.

New Neighbors at Tanglewood Concert

Plouffe

Mr. and Mrs. Edgar B. Stern of New Orleans, right, who recently bought a summer home on the New Lenox Road, attend a Festival concert with Mrs. Victor Elsas, formerly of New Orleans, now of New York. Mrs. Stern, daughter of the late Julius Rosenwald, philanthropist, is well-known for her musical interests, including the New Orleans Symphony Orchestra.

Tanglewood Opening Sets All-Time Record

albany 8/4

BY EDGAR S. VAN OLINDA

The first of a series of three week-end concerts in the large music shed by the Boston Symphony Orchestra under the baton of Charles Munch established an all-time record for attendance at Tanglewood with an audience of 10,000 for Sunday afternoon's all-Tchaikowsky program, with the eminent French guest conductor, Pierre Monteux, directing the 104-piece orchestra.

The paid aattendance for the [illegible] concerts of 1953 which [illegible]ented Friday and Saturday nights and Sunday afternoon was the largest in the history of the Berkshire Music [illegible] since it was established in 1934, a grand total of [illegible]

Friday and Saturday night's programs included works by Beethoven, Mendelssohn, Copland, Ravel, Schumann, Foss and Hindemith. Zino Francescatti was the guest soloist Friday night with the orchestra in a magnificent performance of the Mendelssohn violin concerto. Saturday night's soloist was the young pianist-composer, Lukas Foss in an [illegible] and provocative rendition of his own piano Concerto No. 2.

BOLET IS SOLOIST

Sunday afternoon's concert, conducted by Pierre Monteux included Serenade for Strings, Symphony, No. 5 and the Piano Concerto, No. 1 by Tchaikowsky magnificently played by the French pianist, Jorge Bolet. Mr. Bolet was recalled to the front of the stage for six bows at the conclusion of the concerto, the usual staid New England audience so far forgetting its accustomed decorum as to indulge in vociferous cheering, puncutated by whistles of approval from the younger members of the audience.

Plouffe

C'EST MAGNIFIQUE: Conductor Pierre Monteux and Richard Burgin, concertmaster of the Boston Symphony Orchestra, left, exchange congratulations after the all-Tchaikovsky program at the Tanglewood Music Shed yesterday afternoon which attracted 9900 music lovers.

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Berkshire Music Festival: N.Y. Journal-American Aug 2

10,300 at 1st Concert

By Miles Kastendieck

TANGLEWOOD, Lenox, Mass., Aug 1 — Charles Munch and the Boston Symphony orchestra opened the major part of the 16th Berkshire festival in the music shed last night.

A program of familiar works found a record-breaking crowd of 10,300 people completely absorbed in everything played. The weather was ideal.

Beethoven's "Leonore" overture; Mendelssohn's violin concerto with Zino Francescatti as soloist, Copland's "Appalachian Spring," and Ravel's "Bolerro" comprised the program.

To Munch's credit, he included an American contemporary work in the list.

Playing the Beethoven with gusto, Munch made it a theatrical piece. This probably justified some sudden changes of tempo and certainly heightened the effectiveness of the performance.

Ravel High Spot

The Mendelssohn received a "classic" interpretation in the French tradition. Francescatti played with all the refinement and elegance characteristic of him, as he had in this same concerto at the opening of the Lewisohn Stadium concerts.

For this listener the Copland had special interest. It stands the test of almost a decade remarkably well. As a choice bit of Americana and one of Copland's truly notable scores, it sounds as fresh and as beautiful as at its premiere.

Munch played with understanding though his pacing might be open to question.

For the crowd, the Ravel was unquestionably the high point emotionally. A spontaneous cheer rose after its crashing finale—a tribute to the kind of tension Ravel and Munch generated.

In recognition of his role in the piece, the snare drummer Harold Farberman stood upstage as a featured soloist. Needless to say the performance was fabulous.

Berkshire Festival: N.Y. J.A. Aug. 3

Monteux's Tchaikowsky

By MILES KASTENDIECK

TANGLEWOOD, LENOX, Mass., Aug. 3.—Pierre Monteux made his only appearance at the Berkshire Festival yesterday afternoon. He played Tchaikowsky for an audience of 9,900, smaller than expected because of rain in the morning.

Charles Munch conducted the Saturday night concert for a crowd of 10,800. His program included the first performance of Lukas Foss's Second Piano Concerto in its revised form.

Though this concerto has gained color in revision, it is still handicapped by undistinguished material. It qualifies also as an old-fashioned virtuoso piece. Its convulsive character leaves the listener unmoved for all the syncopated rhythms and supercharged vigor. It fails to fill the promise of the orchestral introduction.

Disappointment

Foss was soloist in his own concerto. He played brilliantly, carrying much more conviction through his performance than through the music. Munch and the orchestra worked with him handsomely. All their efforts, however, could not put over the work successfully.

An impassioned performance of Schumann's overture to "Manfred", a lucid account of Mendelssohn's "Italian" symphony, and a persuasive presentation of Hindemith's symphonic metamorphosis of themes by Carl Maria Von Weber rounded out the program. It was curiously devised and left a sense of disappointment at the close.

The Tchaikowsky program listed the serenade for string orchestra, the Fifth Symphony.

Monteux's way with Tchaikowsky was exceptionally musical. He helped restore the true beauty of this beloved music through his keen appreciation of musical values and his wonderful sense of orchestral balance.

In the playing of the Boston symphony strings, Monteux achieved the epitome of charm in the serenade. The response of the orchestra also made possible an unusually artistic recreation of the symphony.

All Jorges Bolet's clean-cut, expert fingerwork made his solo performance of the concerto sound self-conscious. It was as though he cared chiefly for the virtuoso aspect of the work and stood aloof temperamentally from its beauty and warmth. The real Tchaikowsky was presented in the first part of the concert.

Eagle

Tourists Swamp County; Week-End Records Fall

Aug. 3

The Berkshire County tourist trade enjoyed what appears to have been a record week end and is headed for an even better one, according to all indications.

31,000 at Tanglewood

Record attendance of 31,000 at Tanglewood on the first of the big three week ends gave Berkshire's summer industry a healthy jolt of tourist dollars for rooms and meals.

And John F. Downing, director of the Berkshire Hills Conference, said today that the coming week end looks even better.

Rooms were so scarce in the Berkshire County area Saturday night that the staff at the Chamber of Commerce information booth on South Street was sending people to Springfield and Albany for accommodations.

James H. Lucas, director of the Pittsfield Chamber, said it was the first time in the seven-year history of the service provided by his organization that all listed accommodations were filled by midafternoon Saturday.

Lucas said all tourist homes, motels, inns and cabin colonies listed with the Chamber were completely filled by about 4 PM Saturday. Mrs. Louise Sanford's staff in the South Street booth found accommodations for 638 persons Saturday.

Albany Benefits

Efforts to place late arrivals in the Lebanon Valley area across the mountain were fruitless. Mr. Lucas said a motel in that area reported a capacity crowd of 100 and said it was referring its refusals to Albany.

Mr. Downing and his Berkshire Hills Conference staff were busy again at the Courthouse this morning working on reservations for the next week end. Downing said member listings in the Conference were all filled over the week end.

In Lenox, the Kiwanis information booth attendants reported nearly all rooms gone by 5 PM Friday, and a complete sellout by 10.30 Saturday morning. The booth stayed open until 5 Saturday giving out information to tourists.

Similar reports came from the Lee Chamber of Commerce booth. Mrs. Kathryn G. Ford, attendant at the booth, said her listings were used by 4 Saturday afternoon when she started sending tourists to Otis and Tyringham.

Restaurants in Pittsfield and surrounding communities also enjoyed a boom week end, with near capacity crowds for all three meals.

Things were so busy at the Yellow Aster Restaurant on South Street that at one time over the week end there was even a waiting line for parking.

Williamstown police reported heavy traffic, and information booth officials in that town said they found rooms for 106 persons Saturday night.

JGUST 6, 1953 NYHT

Tanglewood Plans Benefit

LENOX, Mass., Aug. 5.—The annual "Tanglewood on Parade" program for the benefit of the Berkshire Music Center will be held at Tanglewood Thursday afternoon and evening, Aug. 13, rain or shine. The principal event, in the Music Shed at 8:15, is a concert by the Boston Symphony Orchestra, in which Charles Munch will conduct Handel's Water Music and Beethoven's violin concerto, with Isaac Stern as soloist, and Leonard Bernstein will conduct excerpts from Gershwin's "Porgy and Bess." Leontyne Price, William Warfield and the Berkshire Festival chorus will sing in the Gershwin music.

The first part of the program, after a fanfare and welcoming address by Boris Goldovsky, head of the Center's opera department, will consist of three simultaneous events at 6 o'clock. A student orchestra will play in the Music Shed; Jan Meyerowitz's opera, "Bad Boys in School," and Alan Sapp's cantata, "Little Boy Lost," will be performed in the Theater-Concert Hall, and chamber music will be played in the Chamber Music Hall. There will also be performances of opera scenes, for boxholders and reserved seat patrons only, at 4 o'clock in Tanglewood's formal garden.

Tickets, from $2.50 to $5, may be pbtained at the box office in Tanglewood (telephone, Lenox 600).

N.Y.J.A. Aug

Miles **Kastendieck:**

Festival Broadens Scope With 20th-Century Music

MILES KASTENDIECK

CHARLES MUNCH broke with Tanglewood tradition last week. In offering a program of 20th-Century music during the "minor" festival weekends, he broadened the scope of these concerts, setting a precedent worth following up in next year's Berkshire Festival. Traditionally the first three weekends have catered to 18th-Century music.

While much might be said in defense of the more intimate concerts centering on Bach, Mozart and Haydn, they cultivate a specialized interest. Hearing the music of these composers played by an orchestra commensurate with the size of 18th-Century instrumental groups has definite advantages. Adhering to such a pattern gives the festival a specific policy.

Nevertheless, since the festival as a whole has never been dedicated to singleness of purpose—other than support of the Berkshire Music Center—the expansion suggested in Munch's inclusion of a contemporary program deserves endorsement.

[illegible]

30 Years Old

Music of the present century is still clamoring for rehearing. Having been introduced, many a work has been shelved even though well received at its premiere. A case in point is Milhaud's "Creation of the World" played last Sunday. Many people probably found this a novelty though it is 30 years old this year. There was no doubt of its appeal at this performance.

Munch moved cautiously

Soprano Theresa Green [illegible] soloist with the Boston Symphony Orchestra on [illegible] evening at the Berkshire Festival Tanglewood, Lenox, Mass.

Music Telegram 8/13

Berkshires, And Melody In the Rain

By ROBERT BAGAR.

LENOX, Mass., Aug. 1.—With an attendance of 31,000 for the weekend of the Berkshire Symphonic Festival, a figure handsomely topping any other for a similar period, the proceedings are off this summer at a record-breaking pace. There might have been even more listeners had there been no rain yesterday, a [illegible] that like an imp of the performance fell steadily until almost concert time at 2:30 p.m.

The conductor yesterday was Pierre Monteux, a name familiar to all music lovers, particularly those of Boston, San Francisco, and New York, not to omit capitals throughout the musical circuit.

Soaring Poetry.

Mr. Monteux, choosing Tschaikovsky as his high priest du jour, came up with three of the Russian composer's time-honored ceremonials—and you will please pardon my styling them so. They were the Serenade for String Orchestra, the Fifth Symphony, and the Piano Concerto No. 1, with Jorge Bolet, Cuban pianist, as soloist.

Hardly less ceremonious himself, Mr. Monteux matched Tschaikovsky measure-for-measure in pleasing his listeners. However, his is not the Tschaikovsky—so grossly misquoted by some others—of the schmalzy turn of phrase and the maudlin tears. Rather does this conductor regard him in a far more humane, as a man gifted with moments of soaring poetry and with a melodic line that breathes deep and long to exhale not cheapness, but compassion and mellow understanding.

Thus, did Mr. Monteux discuss the Symphony and the Concerto. In the latter Mr. Bolet saw eye-to-eye with the batonist's measure-for-measure view of Peter Ilyitch, and what else could come of that triple alliance of musical spirits, except a grateful, benign account of the piece?

Musically Rewarding.

On Saturday evening Charles Munch and the Bostonians, not quite the sensitive entente of the preceding night, communicated little of technical or interpretive excitement in their performance of Schumann's "Manfred" Overture and Mendelssohn's "Italian" Symphony. Far closer to earlier excellences, however, was their account of the Hindemith "Symphonic Metamorphosis of Themes by Weber."

Hindemith's imaginative treatment of the Weber morceaux—to the point of altering them to suit his fancy—proved a challenge that the orchestra took up enthusiastically, an attitude healthy, on general principles, and rewarding in musical ones.

The remaining item in the program, actually scheduled for the second spot, was Lukas Foss' Second Piano Concerto, a work premiered in Boston, November 1951, and since revised.

Much as I admire the numerous talents of Mr. Foss, who was the soloist, I cannot say that this Concerto of his reflects more than an iota of them. It is a garrulous work, rather given to lengthy display, uneven and cumbersome. I get no feeling of freshness in any of the music, although the performance by Mr. Foss and the orchestra was brilliant enough almost to take the place of such a thing. And for that brilliance, at least, there was long and clamorous applause.

'Porgy and Bess' Eagle 8/13

Scenes From Musical Comedy To Feature Tanglewood Show

TANGLEWOOD — The complete program was announced today for Tanglewood on Parade, the benefit for the Berkshire Music Center Aug. 13.

The Boston Symphony Orchestra will be conducted by Charles Munch in Beethoven's Concerto in D major, with Isaac Stern as soloist. The program will open with Handel's "Water Music."

Scenes 1 and 2 from the second act of George Gershwin's "Porgy and Bess" will occupy the second half of the program, conducted by Leonard Bernstein, with William Warfield and his wife, Leontyne Price in the title roles. They will sing "It Ain't Necessarily So," "What You Want With Bess," "The Street Cries," and "I Love You, Porgy."

After the concert in the Music Shed, Anna Russell, concert comedienne, will award 40 door prizes.

After fanfare at 5.45, Boris Goldovsky, head of the school's opera department, will welcome the audience. From 6 to 7.15 the five departments of the Berkshire Music Center will give simultaneous demonstrations in the various Tanglewood buildings. The chorus will sing during the supper hour, when the audience is invited to picnic on the lawn. The evening will conclude with dancing on the lawn near the main house, accompanied by two pianos.

For holders of reserved and box seats a special opera performance will be presented at 4 in the formal gardens of the estate.

Tickets are on sale at the box office.

Opera Eagle Aug. 4

Rarely-Heard One-Acters Delight Concert Hall Crowd

By JAY C. ROSENFELD

Three rarely-heard one-act operas were presented at the Berkshire Music Center at Tanglewood last night by the students of Department IV. The presentation was directed by Boris Goldovsky, head of the opera department, and his assistant, Sarah Caldwell.

Gluck's "The Drunkard Reformed" and Chabrier's "An Incomplete Education" are comic acts while Debussy's "The Prodigal Son" is a simple presentation of the Biblical episode.

* * *

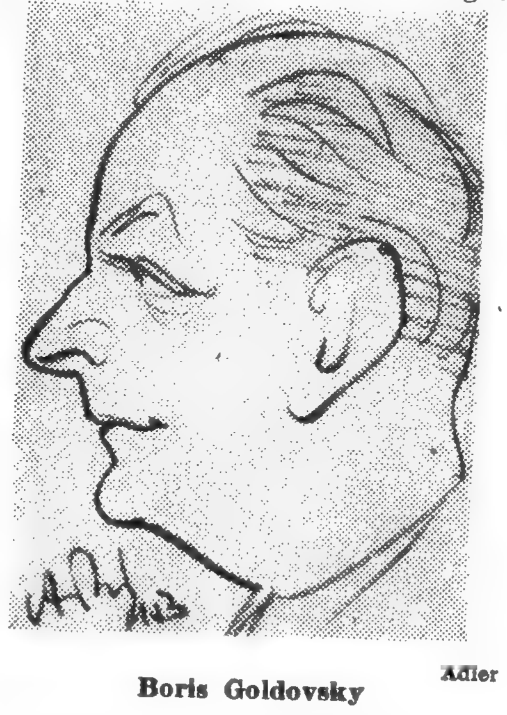
SANTAYANA is said to have considered himself a student to his last day. Thus, while the vocalists on last night's program are in no sense in the great philosopher's class, it becomes difficult to know just when a student ascends to the fulfillment of his career. Some of last night's singers are recognized and appear in established opera companies, which, of course, accounts for the calibre of the performances. Even with such short time for preparation and with the limited facilities the performances are on an exceptional plane and gave tremendous pleasure to the audience which packed the theatre-concert hall.

* * *

Anne English was Lia, the mother, in the "Infant Prodigue," Lee Cass, Simeon, the father, and Robert Simpson, Azael, the title role. There was a small troupe of dancers, who, Mr. Goldovsky explained in his opening explanatory talk, are not a part of the school but who volunteered for the assignment. The stage setting by John Blankenship was bare except for a simulated uneven terrain. Two slender stage-high trees, with the bark removed, and crossed at the top by another, were set directly in the front of the proscenium to form an effective frame for the action. The customers by Leo Van Witsen were plain and severe but the colors underscored the drama: the son wore a gray tunic with a shawl and headdress of darker gray, the mother garnet and gray, the father aqua with cocoa.

THE DANCING was not professional but the various tableaux offered added to the interest. Only this opera had the assistance of an orchestra in the pit. Samuel Krachmalnick conducted a group from Department I of the Berkshire Music Center; for the other two works Mr. Goldovsky provided his inimitably orchestral-type accompaniment at the piano. The singers, aided by scenic devices, created an atmosphere of pathos and at the climax, a mood of exultation was achieved.

The Chabrier work has a Noel Coward-ish sophisticated plot in which Sara Mae Endich took the part of the bride, Helene de la Cerisaie, on the wedding night; John McCollum, the bridegroom, Gontran de Boismassif, and Lee Cass as the bridegroom's uninformed tutor. This was high comedy and the acting as well as the singing was infectiously exhilarating. A duet between the bridegroom and his tutor near the start of the opera was top theatrical business. John Blankenchip again did the setting and lighting. He used a translucent plastic cord which he stretched over several uniform and separated frames with appropriate spaces for doors. These caught cleverly introduced lights to take on a remotely suggestive glow for a novel and effective background. The Gluck work as to plot or music had the least to commend it.



Adler

Boris Goldovsky

10,300 Hear Concert At Tanglewood

Aug. 1 Waterbury American

(Special to The American)

Lenox, Mass., Aug. 1 — The first concert of the annual three-week series by the Boston Symphony Orchestra in the shed here at Tanglewood was presented last evening before 10,300 music lovers, the largest opening night attendance on record.

Marking the first performance under the changed system of presenting concerts on Friday evenings instead of Thursdays as was the custom for many years, the increased attendance of 2,000 more than opening night last year shows the wisdom of making the change.

The concert under the excellent conducting of Charles Munch was a delightful program from the opening notes of the Beethoven "Overture to 'Leonore' No. 3" to the closing of Ravel's "Bolero" which brought the audience to its feet with applause. We have heard the "Bolero" played many times, and in this shed, but those who listened to the Boston Symphony Orchestra play it last evening must have been well aware as this listener was that they were having a unique experience. This was a playing of the "Bolero" as one had never heard it before. It was an experience to remember for a life-time.

The strings were superb last evening in their playing of the "Leonore" and Zino Francescatti, playing the Mendelssohn "Concerto for Violin and Orchestra, in E minor," gave a beautiful performance in this selection with its ample solo parts. When intermission came the audience showed by its applause that it appreciated the high quality of performance by both orchestra and soloist.

Perfect Night

It was a perfect concert night in the Berkshires, though there was a snap in the air. The audience enjoyed wandering about the spacious lawns during intermission getting itself into a proper mood for the Copeland "Appalachian Spring" with which Mr. Munch began the second half of the concert. The orchestra played it beautifully and during parts of it one was half tempted to get up and dance about the lawn, almost as the composer, who was in the audience, meant for it to be.

When the orchestra finished, composer Copeland, who is on the staff of the Music School here, was called to the front of the shed by the conductor.

But it was the concluding "Bolero," perhaps, that made the greatest impression on the thousands here last night. Mr. Munch arranged the orchestra with the solo drummer right in front of the podium. From the first restrained playing and conducting with which Mr. Munch began the number one became aware that this would be no ordinary performance of what frequently is just another noisy selection on a program. The development just grew and grew as soloist and orchestra built the "Bolero" up to the final climax. When it was over, you knew this was one for your book of memories.

The Saturday concert tonight will present Schumann's "Overture to Byron's Manfred," and Lukas Foss' "Piano Concerto No. 2" with the composer as soloist. Following intermission Mr. Munch will present Mendelssohn's "Italian Symphony" and Hindemith's "Symphonic Metamorphosis of Themes by Carl Maria von Weber." The Sunday concert with Pierre Monteux as guest conductor will present an all-Tchaikovsky program. The Sunday concert will begin at 2:30 o'clock because the first half will be broadcast.

S. M.

TRIO OF OPERAS IN PRESENTATION AT TANGLEWOOD

Union 8/14

Debussy, Gluck, Chabrier Works Delight; Especially Fine Voices Heard

By WILLARD M. CLARK

Tanglewood, Aug. 3—The opera department of the Berkshire Music Center directed by Boris Goldovsky with the assistance of the orchestra of Department 1, directed by Samuel Krachmalnick, presented three seldom heard one-act operas by Gluck, Debussy and Chabrier tonight.

Precedent Broken

Breaking the precedent, the Debussy "L'Enfant Prodigue" was sung in French. Mr. Goldovsky feels that opera in English is now basic in the United States and that the opera department has done its part in making this a fact. Thus, he reasons, it is now right to give some operas in the original language.

They do things well in the opera department. Settings and costumes are always imaginative as well as functional and each singer knows his part perfectly—and probably the other parts as well. There is no prompting or gazing at the conductor and the result is a smooth, well integrated performance with all three operas splendidly sung. The department has some unusually fine voices.

The three operas all had a certain Gallic charm and wit and, in the case of Debussy in his delineation of the lovely old Bible story, there was a depth of feeling and beauty of verse that left one entirely satisfied.

The first opera was Gluck's "The Drunkard Reformed," to give it the English translation recently completed by Giovanni Cardelli. This is a charming little story about the efforts of a wife and daughter to reform the drunken father. There was some fine singing by Beatrice Krebs as the mother. The role of the daughter was handsomely sung by Theresa Green, of whom more will be heard. The drunken father was convincingly sung by Alvin Edmonson. Robert Rue as Hasper, another drunk, revealed a fine baritone voice.

Prodigal Sympathetic

The tale of Leah, Simon and Azael was performed with nobility and sympathetic understanding. The orchestra played well under Mr. Krachmalnick's direction. The finest singing of the performance was provided by Anne English. Lee Cass, as the father, Simeon, was dignified and vocally satisfying. While Robert Simpson as Azael, the prodigal, offered a well-sung and sympathetic portrayal. It was a performance as fine as any we have ever witnessed here.

The third opera, Chabrier's "An Incomplete Education" was sung in the English text of Henry Reese. It is high comedy and some may have regarded it as a bit risque, for Mr. Reese's translation is earthy. It deals with the tribulation of a bride and her husband, neither of whom know what marriage is all about, but they find out in time.

Bridegroom John McCollum made a handsome figure and sang well. Sara Mae Endich has a beautiful voice and is attractive. Her portrayal of the bride was a delight. Lee Cass as the slightly inebriated tutor, was superb.

Mr. Goldovsky accompanied the Gluck and Chabrier operas on the piano. He directed all three operas. It was an entirely successful endeavor and one which revealed the splendid work accomplished by the opera department.

Notes and Footnotes

Eagle 8/5

THOUGHTS WHILE ROCKING: The Tanglewood Music Shed is so immense that if you sit more than half way back it looks as if the orchestra is a beat behind the conductor. Takes that long for the sound to reach you . . . Jacob's Pillow box office slightly miffed at phone call from lady on day they were sold out. She asked, "Have you any seats under cover?" Seems she was not implying under-the-counter deal, but thought she was connected with Tanglewood. By "under cover" she meant inside the Shed . . . Also at the Pillow, a

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~~Standard Times~~

Dr. Koussevitzky Will Be Honored

8/2

Memorial Concert Set at Tanglewood

Special to The Standard-Times

LENOX, Aug. 1 — Memory of Dr. Serge Koussevitzky, for 25 years conductor of the Boston Symphony, will be honored here next Saturday night at a concert conducted by Leonard Bernstein. Charles Munch, Berkshire Musical Festival director, will conduct next weekend's other two major concerts at Tanglewood.

Friday night's Tanglewood program will consist entirely of Berlioz' dramatic symphony, "Romeo and Juliet," which the Boston Symphony gave in its complete version with chorus and soloists last Winter for the first time.

Jennie Tourel, mezzo-soprano, will sing the alto role; Nicola Moscona, bass-baritone, will be the bass soloist, and John McCollum, of Tuckahoe, N. Y., a student of the Berkshire Music Center, the Summer school of music maintained here by the orchestra, will be the tenor. The Festival Chorus, composed of students of the music center, will assist.

All Tchaikovsky

Pierre Monteux will be guest conductor at tomorrow's 2:30 p. m. concert, part of which will be broadcast by CBS. The all-Tchaikovsky program will include "Serenade for Strings," Symphony No. 5 in E minor and Piano Concerto No. 1 in B-flat minor with Jorge Bolet as soloist.

Mr. Bernstein's concert next Saturday night will be a memorial to Dr. Koussevitzky, the guiding spirit behind the Tanglewood annual festival and school activities. The program will open with Moussorgsky's Prelude to "Khovanstchina," which Dr. Koussevitzky performed many times. Miss Tourel will be soloist both in Ravel's "Sherherazade" and in Mahler's Symphony No. 2 ("Resurrection") with chorale finale. The soprano role in the latter will be sung by Theresa Green of Baltimore, a Berkshire Music Center student.

Gregor Piatigorsky will be soloist in Darius Milhaud's Concerto for Cello, No. 1 on next Sunday afternoon's program, and will team with Joseph de Pasquale, violist of the Boston Symphony, in Richard Strauss' "Don Quixote." The portion of the Sunday concert, 2:30 to 4 p. m., will be broadcast nationally by CBS Radio, with the network's director of music, James Fassett, as commentator.

Program Announced

Complete programs for next weekend's concerts follow:

Friday—"Romeo and Juliet," dramatic symphony by Berlioz (soloists: Jennie Tourel, Nicola Moscona and John McCollum).

Saturday (Koussevitzky Memorial Concert)—Prelude to "Khovanstchina" by Moussorgsky; "Sheherazade" for soprano and orchestra by Ravel (soloists: Jennie Tourel and Theresa Green).

Sunday—Symphony No. 5, in B-flat, by Schubert; Adagio for Strings by Barber; "Don Quixote" (with cello and violin solo) by Strauss (soloists: Gregor Piatigorsky and Joseph De Pasquale); Concerto for Cello, No. 1, by Milhaud (soloist: Gregor Piatigorsky), and Second Suite from "Bacchus et Ariane" by Roussel.

The week at Tanglewood offers almost continuous music, with all departments, student orchestra, chamber music, chorus, opera and Tanglewood Study Group in full operation. Of special interest will be presentation of three one-act operas by Gluck, Debussy and Chabrier announced for a single hearing at 8:30 p. m. Monday.

These rarely-heard works, produced by Boris Goldovsky, head of the Berkshire Music Center's opera department, are open to those who help support the school by joining the Friends of the Berkshire Music Center, all seats reserved.

One-Act Operas

Gluck's "L'Yvrogne Corrige" (The Drunkard Reformed), will have the English translation of Giovanni Cardelli which G. Schirmer, Inc. is publishing. Originally in two acts when it had its Vienna premiere in April, 1760, it has a libretto by L. Anseaume. So far as is known this will be its first American production.

Debussy's "L'Enfant Prodigue" (The Prodigal Son), to be given in French, had its premiere in operatic form at Covent Garden, London, Feb. 28, 1910, with a libretto by E. Guinand. It was the composer's Prix de Rome cantata, published in 1884. Boston had the first American production. in 1910 in French.

Chabrier's "Une Education Manquee" (An Incomplete Education) will be sung in the English translation of Henry Reese. With a text by Eugene Leterrier and Albert Vanloo, it was originally privately produced at the Cercle de la Presse, Paris, with piano accompaniment on May 1, 1879, given first with orchestra in the French capital in 1913.

For their presentation in Tanglewood's Theater - Concert Hall, the three one-acters will be staged by Mr. Goldovsky and Sarah Caldwell, performed by student casts with a student orchestra. Scenery will be by John Blankenchip and costumes by Leo Van Witsen.

NEW YORK, N. Y.
POST

JUL 26 1953

WORDS and MUSIC

By Harriett Johnson

Francescatti to Play in Berkshires

With Charles Munch conducting the 104-piece Boston Symphony, the Berkshire Festival opens its major series of concerts in the 6,000-seat Music Shed at Tanglewood, Lenox, Mass., Friday night. The initial event will feature violinist, Zino Francescatti, as soloist in the Mendelssohn E Minor Concerto.

Also to be heard are Aaron Copland's ballet suite, "Appalachian Spring"; Beethoven's Overture to "Leonore," No. 3, and Ravel's "Bolero."

The most provocative work of the second concert in the initial series, Saturday night, Aug. 1, will be the Piano Concerto No. 2 by the young American composer, Lukas Foss, with the composer as soloist. Mendelssohn's "Italian" Symphony and Hindemith's "Symphonic Metamorphosis of Themes by Weber" and Schumann's Overture to "Manfred" make up the rest of this program.

Pierre Monteux conducts the concluding concert Sunday, Aug. 2, at 2:30. This will be an all-Tchaikovsky program featuring Jorge Bolet, Cuban pianist, as soloist in the B-Flat Minor Concerto. The Fifth Symphony in E Minor and Serenade for Strings complete the evening.

The two remaining week-ends of music in the festival shed follow consecutively, each consisting of three concerts. Among the most important events of the Aug. 7th week-end is the performance of Gustav Mahler's "Resurrection" Symphony with chorus and soloists and with Leonard Bernstein conducting.

Brahms' "Requiem" with Lois Marshall, soprano, and with William Warfield, baritone, as soloists, will open the final week-end Friday, Aug. 14.

[From Late Editions of Yesterday's TIMES.]

TANGLEWOOD SEES WORK OF STUDENTS

Aug. 5

One-Act Operas by Debussy, Gluck and Chabrier Given Before 'Friends' of Center

By ROSS PARMENTER

Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 3—The institution of Tanglewood is like a medal. The professional side, which consists of the Berkshire Festival, was turned to a vast public over the week-end. Tonight the other side, the work of the students of the Berkshire Music Center, was shown to the 1,200 "friends" of the center who filled the theatre-concert hall.

What the students presented was a bill of three one-act operas of French origin—Gluck's "L'Ivrogne Corrige," which was presented in English as "The Drunkard Reformed"; Debussy's L'Enfant Prodigue," done in the original French, and Chabrier's "Une Education Manquee," given in English as "An Incomplete Education."

Accompaniment for Operas

Boris Goldovsky, director of the center's opera department, provided the piano accompaniment for the Gluck and Chabrier operas. The Debussy work had an orchestral accompaniment provided by the leading student orchestra under the sensitive and skillful direction of one of the student conductors, Samuel Krachmalnick.

Pictorially, dramatically and musically, all three productions were excellently integrated. And each was done in a different style. The team of John Blankenchip and Leo van Witsen, who designed the sets and costumes, contrived a medieval décor for the Gluck, a Biblical one for the Debussy and a stylized, Napoleonic one for the Chabrier.

The differentiation of style extended to the acting and the musical approach as well, so that the evening was pleasantly varied. It was a demonstration of the verstility of the students and those guiding them.

The Gluck was the least successful. One keenly missed the beautiful orchestral score. There was some jarring in the transitions from spoken dialogue to arias. But there was some pleasant singing, especially by Theresa Green and Beatrice Krebs. As workshop productions go, it was definitely superior.

Credit to Goldovsky

The other productions did not need to be considered on a student level. They would have done credit to any professional group. The sincerity, the effective grouping, the surging orchestra and especially the moving and effective singing of Anne English, Lee Cass and Robert Simpson made "L'Enfant Prodigue" an absorbing experience. Mr. Goldovsky is to be congratulated for making what was originally a cantata seem so satisfying a work for the musical theatre.

Mr. Cass doffed his Biblical robes to appear as a quixotic and delightfully humorous professor in the ensuing Chabrier work. Here, he was an accomplished comedian who contributed a lot to the success of the witty work.

Sara Mae Endich, as the shy bride, and John McCollum, as the even shyer bridegroom, were also first rate, singing clearly and sweetly, and acting with taste and style, so that the joke never wore thin.

The Chabrier was the surprise of the program, for it is less well known than the two other pieces. It has rare charm and it sent the audience away with the same feeling one has so often after a Mozart opera—that of amusement and a remembrance of the sweetness and humanity of the music.

31,000 at Tan[illegible] For Week-En[illegible]

Amer

Aug 3

By WILLARD M. CLARK

Tanglewood, Aug. 2 Pierre Monteux and the Boston Symphony Orchestra drew 9900 people to th[illegible] Tanglewood shed this afternoon [illegible] a memorable concert devoted to the music of Tschaikowsky. Th[illegible] three week-end concerts making up the first series have [illegible] played to a total of 31,000 p[illegible] which, we are told is anothe[illegible] time record.

This was a sure fire program one that really couldn't mi[illegible] matter how handled. But the [illegible]ardry of the 78-year-old F[illegible] Conductor Pierre Monteux [illegible] this music to its greatest he[illegible]

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Tanglewood: A Musical Mecca

Tens of thousand of students, music lovers and plain tourists from all over the world stream into the central valley of Massachusetts' Berkshire hills each July and August for the Tanglewood concerts of the Boston Symphony orchestra.

The public concerts are but a small part of the activities centered at the historic estate, overlooking the lake where Nathaniel Hawthorne once lived and wrote.

Over 400 students are registered for this summers' six-week session which is taught by members of the Boston Symphony and other international musicoligists. The student roster is made up from forty-one states as well as representatives from Korea, Japan, Sweden, Israel, France, Mexico and Canada.

The concerts began in a humble way in the summer of 1943 when they were held in a tent. In 1937 the festival assumed greater proportions — and possibilities — through the gift of the Tanglewood estate to the Boston Orchestra.

The late Serge Koussevitzky, the orchestra's director, became the moving genius behind Tanglewood and under his leadership both the public concerts and the school became the resounding successes they are today.

On the 210 acres of the estate — velvet lawns and formal gardens shaded by elm, pine and birch — the great "shed" planned by the Finnish architect, Eliel Saarinen, smaller concert halls, a theater and administrative quarters, have been built.

War interrupted Tanglewood activities, but today the crowds are bigger than ever. Koussevitzky has gone but his work has been taken up and expanded by Charles Munch, who succeeded him as music director of the orchestra.

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This Clipping From
SCHENECTADY, N. Y.
UNION-STAR

JUL 11 1953

Tanglewood's Programs Outshone By None

TRAVELERS TO EUROPE return with glowing accounts of their visits to the famous music festivals held on that continent. But it is not necessary to cross the Atlantic to hear great music notably played during the summer months. One of the world's outstanding music festivals is held every
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Society and Women's Clubs

THE YOUNG PEOPLE'S LEAGUE of Beth El Synagog attended the Sunday concert of the Berkshire Music Festival, Tanglewood, Mass. Photographed at Tanglewood are (left to right) Miss Zeena Pace, Miss Roselyn Lax; Rosario Mazzeo, bass clarinetist and personnel manager of the Boston Symphony Orchestra; Don Garber and Bennett Klamkin.—John Brook Photo.

anglewood: A Musical Mecca

Tens of thousand of students, music lovers and plain tourists from all over the world stream into the central valley of Massachusetts' Berkshire hills each July and August for the Tanglewood concerts of the Boston Symphony orchestra.

The public concerts are but a small part of the activities centered at the historic estate, overlooking the lake where Nathaniel Hawthorne once lived and wrote.

Over 400 students are registered for this summers' six-week session which is taught by members of the Boston Symphony and other international musicoligists. The student roster is made up from forty-one states as well as representatives from Korea, Japan, Sweden, Israel, France, Mexico and Canada.

The concerts began in a humble way in the summer of 1943 when they were held in a tent. In 1937 the festival assumed greater proportions — and possibilities — through the gift of the Tanglewood estate to the Boston Orchestra.

The late Serge Koussevitzky, the orchestra's director, became the moving genius behind Tanglewood and under his leadership both the public concerts and the school became the resounding successes they are today.

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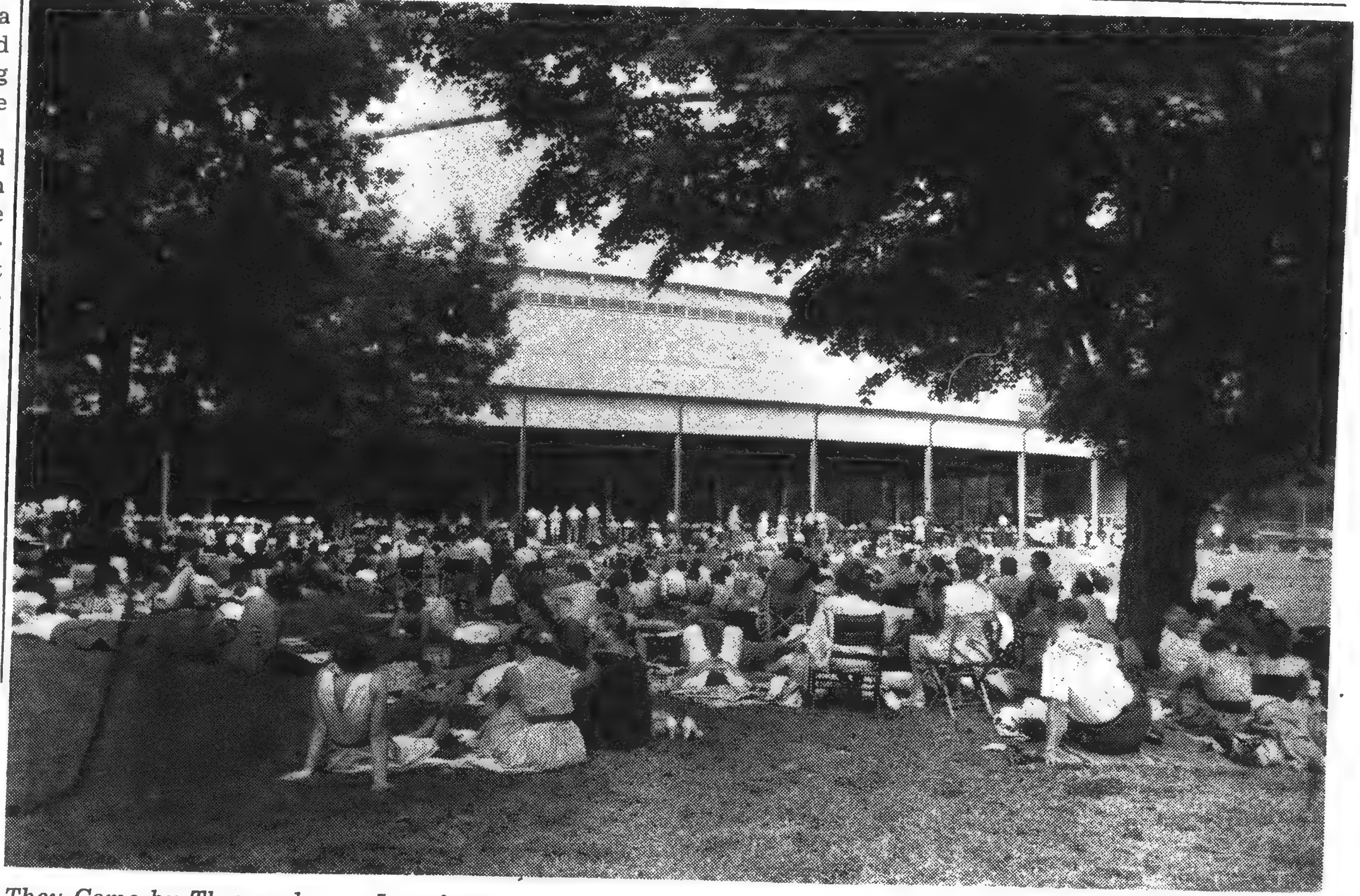

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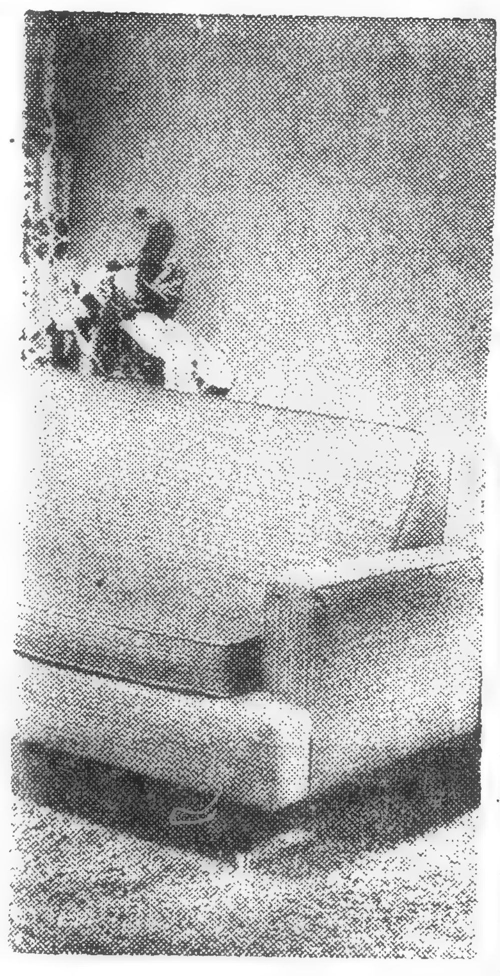
It is the Berkshire Music Festival at Tanglewood near Lenox, Mass.

There are quite a few Schenectadians who need no reminder of the Boston Symphony Orchestra's summer performances over in the Berkshires. They are familiar from past visits with the wealth of music which the Tanglewood concerts supply.

This season's programs open this weekend with all-Bach concerts tonight and tomorrow afternoon. They will be followed in succeeding weeks by all-Mozart and all-Haydn programs and by concerts devoted to the works of other illustrious composers of the past and some who still are making their mark. Charles Munch, the regular conductor of the Boston Symphony, will conduct most of them but Pierre Monteux and Leonard Bernstein will appear as guest conductors at some of the concerts in the big shed.

While the orchestral programs are the big lure attracting thousands to the festival near Lenox, they are only a part of the immense amount of musical activity that goes on there. A summer music school is maintained and its students put on programs of their own—choral, orchestral and operatic. In addition this year's schedule shows programs of organ and chamber music open by invitation to friends of the Berkshire Music Center, as are the student concerts.

In the growing attention to and appreciation of the arts in America in recent decades no single factor has been more significant than what is offered at Tanglewood. And Schenectadians are fortunate to be only 60 miles away.



to a corner of the living room.
n with gold Metlon, a nontarnish-

Menu For Tomorrow

Try this piquant - flavored ope sandwich when you want some thing delightfully different fc lunch.

Open Tongue and Pimiento San wiches
Salad Bowl
Fresh Peach Pie

Women's Clubs

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[250]

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WILLYS MOTORS, INC.
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SUNDAY, JULY 26, 1953

WILLYS MOTORS, INC.
PRESENTS
"WORLD MUSIC FESTIVALS"

CBS RADIO NETWORK
2:30 - 4:00 PM (EDST)

SUNDAY
JULY 26, 1953

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Marble

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SPRINGFIELD, MASS.
MORNING UNION

JUL 27 1953

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Cir. (D 157,288) (S 2[illegible])

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DISPATCH

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JUL 27 19[illegible]

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JUL [illegible] 1953

Orchestra 'Warms Up' At Berkshire

NEW YORK, N. Y.
DAILY NEWS

JUL 27 1953

'Escapade' Billing For Livesey-Jeans

Cir. (D 175,149) (S [illegible])

This Clipping From
DALLAS, TEX.
NEWS

JUL [illegible]

Benefit Paralling Center's Talent

Cir. (D 20,200)
Cir. (D [illegible])

This Clipping From
WOMEN'S WEAR DAILY
NEW YORK, N. Y.

JUL 27 1953

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This Clipping From
HARTFORD, CONN.
TIMES

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Tanglewood's Little Series Sets a Record

By CARL E. LINDSTROM

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SUNDAY music at Tanglewood after all these years reached a new peak yesterday as to felicity of material and attendance for the Little Series.

There is nothing little about them now, these preliminary Bach-Mozart-Haydn concerts for which a total of 26,000 persons assembled on three weekends. This surpassed the previous record of 23,000 in 1950 which was the last series that Koussevitzky conducted.

As a reminder that important music making was going on in France while the above named Germanic triumvirate flourished, Charles Munch claimed our attention for Couperin.

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INGENIOUSLY he presented two contrasted modern views of the French pictorialist, Richard Strauss's Divertimento, a transcription of a bevy of dances and Ravel's homage at the tomb of his precursor, also a set of dances, but freely composed in the Couperin mood if not in his idiom.

This was followed by Prokofieff's essay in the antique style, the "Classical Symphony" which could not be more Gallic than it is and then an apparent irrelevancy in Milhaud's "Le Creation du Monde" but actually about what Couperin might have written had he visited Harlem in 1920.

All this music was so germane that it could not have been interrupted by an intermission. So the audience sat entranced for one hour and 25 minutes without a breather. The second half of the program was devoted to Lukas Foss' "A Parable of Death" for narrator, tenor, chorus and orchestra, with the composer conducting.

This was indeed the irrelevancy. It had nothing to do with anything which preceded it in the series. It sounded important but strained and studied. It existed entirely in the penumbra of the dazzling choral performance of Haydn the night before.

* * *

MUNCH TOOK interpretive honors Sunday. When dealing with music that is fragile and exquisite he resists all invitations to dramatize or sentimentalize. It was all perfectly objective and rare.

Technical lapses are so few and far between that it becomes news when the Boston Orchestra makes so blurred a beginning as they did with the "Classical" Symphony.

As a program maker Mr. Munch may not have completely made his point. A young woman was heard to ask her escort: "Who is this Couperin they're making so much of?"

She was rather primly corrected: "He WAS an early English composer."

Quietly: "Oh."

Saturday's Concert:

TO HEAR ORATORIO performed by a balanced choir of singers who are musicians, supported by virtuoso symphonists who are thoroughly rehearsed, bears no resemblance to the article with which most of us are familiar.

The choral students at Tanglewood's Music Center possess the kind of musicianship and ear which distinguish between F sharp and G flat in an enharmonic modulation. In other words they sing in scientifically true pitch. They are so possessed by the music (Saturday night it was Haydn's Theresa Mass) that they sang zealously to the point of tension. Their excitement was palpable.

It communicated to the Boston Symphony's supporting instrumentalists who were energized to an unusually warm glow. Four singers who were in no sense soloists, but a solo quartet, added to a lustrous occasion with dependable, opulent song which even in florid passages was steady and well-defined. They were Lois McCauley, soprano; Beatrice Krebs, contralto; John McCallum tenor, and Lee Cass, bass.

Hugh Ross, most stimulating of choral interpreters, the lanky, willowy man with the long rubber arms and the convulsive style of conducting produced a resplendent and perfect performance.

Perfection is a sort of nemesis with the Boston Symphony and all its works. When no other fault can be found, it is the fault of perfection. And what is wrong with perfection?

Well, just this (and I am indebted to Ross and his company for a brilliant case in point). This Haydn Mass was the finest oratorio performance I have ever heard. It was great music—qua music.

It was a tremendous musical experience; it was not a religious one. A performance of opera or a symphony which left out the heart of the piece would not be a good one.

So we had music that was brilliant without an inner existence. Feeling? Yes, in a way. It was an instance of music that was expressive but without essential emotion.

* * *

ON THE CONTRARY, Mr. Munch's two symphonies, with which the Saturday program began, revealed an unsuspected Haydn. True he chose two of the more virile symphonies — the sober C minor and the brightly boisterous one nicknamed the "Military" symphony. But it was a Haydn nevertheless, who could walk among us a contemparary rather than that porcelain cis-alpine figure who lived the other side of Beethoven.

She is so much a conversation piece that it is impossible not to mention the girl flutist who had enough thematic passages in the two symphonies to give some idea of her talents. Doriot Anthony plays the way she looks, with the freshness, self-assurance and pensitiveness of youth.

This Clipping From
BOSTON, MASS.
MORNING GLOBE

JUL 27 1953

Zorina Terrific

Berkshire Festival Hears Foss' "A Parable of Death"

By CYRUS DURGIN

LENOX, July 26—Lukas Foss' "A Parable of Death" was given its first Berkshire performance, this afternoon, at the final concert in the preliminary series of the Berkshire festival by the Boston Symphony orchestra. This unusual, deeply-felt and skillfully written score, the one new work of the preliminary series, is based upon verses of Rainer Maria Rilke which dwell upon two profound facts: the gaining by relinquishment, which is love, and the eternal continuity of life which grows out of death.

Foss' music calls for an extensive if not huge orchestra, chorus and tenor soloist. The text of Rilke (in an English translation which runs to some un-poetic and multi-syllabled words) was spoken at this performance as at the three previous in Louisville, New York and the Ojai festival in California, by Vera Zorina. The tenor soloist was John McCollum.

If you go back far enough, in tracing the ancestry of the general form, the harmonic idiom and the overall expressive style, you come to Gustav Mahler, and, chorally to Bach. Nonetheless, Mr. Foss has written in a contemporary if not indisputably personal manner, one in which his technic of orchestral and choral writing has grown perceptibly.

At first hearing I am inclined to sort out the choral writing from orchestra as less eloquent, and the tenor solo more stylized than emotional. That would be superficial judgment, however, for "A Parable of Death" is not completely absorbed at one performance. There are too many details, in rhythm, in color and patterns of orchestral usage, to warrant quick blanket opinion. The dominant impression, however, is one of power and beauty but sluggish motion.

Zorina Gorgeous

Miss Zorina, svelte and gorgeous in a pale blue gown, spoke with moving depth of voice and with a truly poetic style, lines which all too often, at least in English, are prose in effect. Occasionally, she had such heavy competition from the instruments that blurred her words, but mostly she was clearly understood. Mr. Foss conducted his own work and, seemingly, did it very well.

Mr. McCollum sang his relatively brief role with warmth of feeling and a fine ease of manner and technic.

Charles Munch had conducted the previous portions of the concert, which were broadcast over the C. B. S. network, and for that reason were played in the [illegible] shed instead of the smaller theatre-concert hall. The afternoon [illegible] with a superb account of Strauss' divertimento after Couperin, [illegible] included an equally superb [illegible] "Ravel's "Le Tombeau de Couperin;" Prokofieff's "Classical Symphony and Milhaud's [illegible] masterful "La Creation du Monde."

It was interesting [illegible] Munch took the [illegible] lane of Ravel's [illegible] much slower than most conductors do it, with increasing clarity of detail at a sacrifice of [illegible] motion. Milhaud's music, [illegible] late ragtime and early jazz spots, enjoyed the best performances of it this reviewer has [illegible].

The final Saturday concert of this preliminary series was devoted to Haydn of the symphony in C Minor, No 95, the "Military" Symphony and the "Theresa" mass. Mr. Munch conducted the symphonies, of which the first named went reasonably well and the second in a glowing, and [illegible] exact fashion that was [illegible] genius of conducting and [illegible].

"Theresa" Mass Lovely

Haydn's "Theresa" mass, virtually unknown over here save for a foreign recording made a few years ago, is a lovely and noble score, if not one of the world's greatest masterpieces For it, Hugh Ross had prepared the Berkshire Music Center chorus down to the last eighth note and they sang with a really thrilling quality of tone and ensemble. The quartet of vocal soloists, also Berkshire Center students, consisted of soprano Lois McCauley, contralto Beatrice Krebs, Mr. McCollum in the tenor part, and bass Lee Cass.

For blend of voices and expert technic in style and keeping together they were, perhaps, the finest quartet I have heard in more than 20 years of music reviewing.

Mr. Ross conducted and the performance went admirably. But for the life of me, I can't see how the orchestra, which could not have had too many rehearsals for the mass, followed his [illegible] (and sometimes non-existent) beat. But they were of the Boston Symphony, which is equipped to pass miracles.

The Saturday night attendance in the theatre-concert hall—and on the lawn outside—was 4400. Today's audience, 4450. That brought the total attendance for the entire preliminary series to 26,150, the biggest in Berkshire Festival history.

This Clipping From
VARIETY
NEW YORK, N. Y.

JUL [illegible] 53

Berkshire Fest Chamber Mark Set With 52G Take

~~Lenox, Mass.~~, July 28.

Three weekends of Theatre-Concert Hall programs at the Berkshire Festival here, which ended Sunday night (26), broke all attendance records, with a total gross of $52,225 at a $5 top. Series of six concerts, two each weekend is offered by the chamber section of the Boston Symphony Orchestra in the 1,150-seat hall, with overflow crowds sitting out on the lawn. New attendance mark was 26,150, or an average of 4,360 per concert. First weekend offered Bach music; second, Mozart, and last weekend a combination of Haydn and moderns.

Full 104-piece BSO is gathering here at Tanglewood this week for the three weekends of major concerts in the 6,000-seat Shed. Series A, this weekend, will have Charles Munch conducting Friday and Saturday nights (31-1) and Pierre Monteux as guest maestro Sunday afternoon. Advance sale is good with Tanglewood expecting to better last season's b.o. and attendance, which averaged (in Shed and on the lawn) about 9,465 people per concert.

[253]

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MORNING UNION

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NEW YORK, N. Y.
DAILY NEWS

man with I. E. degree and minimum of 2 years' experience. Send resume and salary desired. Box

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BOSTON, MASS.
MORNING GLOBE

JUL 27 1953

Zorina Terrific

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By CYRUS DURGIN

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Foss' music calls for an extensive if not huge orchestra, chorus and tenor soloist. The text of Rilke (in an English translation which runs to some un-poetic and multi-syllabled words) was spoken at this performance as at the three previous in Louisville, New York and the Ojai festival in California, by Vera Zorina. The tenor soloist was John McCollum.

If you go back far enough, in tracing the ancestry of the general form, the harmonic idiom and the overall expressive style, you come to Gustav Mahler, and, chorally to Bach. Nonetheless, Mr. Foss has written in a contemporary if not indisputably personal manner, one in which his technic of orchestral and choral writing has grown perceptibly.

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For blend of voices and expert technic in style and keeping together they were, perhaps, the finest quartet I have heard in more than 20 years of music reviewing.

Mr. Ross conducted and the performance went admirably. But for the life of me, I can't see how the orchestra, which could not have had too many rehearsals for the mass, followed his peculiar (and sometimes non-existent) beat. But they were of the Boston Symphony, which is equipped to pass miracles.

The Saturday night attendance in the theatre-concert hall—and on the lawn outside—was 4400. Today's audience, 4450. That brought the total attendance for the entire preliminary series to 26,150, the biggest in Berkshire Festival history.

This Clipping From
VARIETY
NEW YORK, N. Y.

JUL 29 1953

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[2-3]

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION

JUL 27 1953

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It seems to us that several factors were responsible for this record-breaking attendance. First of all, the devotees of Tanglewood have fully accepted Charles Munch. Secondly, the programs were varied and versatile, and finally, one heard superb performances, for the most part.

Last night we listened to the music of Joseph Haydn, enjoying its wholesomeness, humor and sincerity. Today we jumped forward into the 20th Century and were treated to works by Strauss, Ravel, Prokofieff, Milhaud and Lukas Foss.

True, two of these composers went back to the music of Francois Couperin for their inspiration and so Strauss was represented by his "Divertimenti, OP 86" drawn from harpsichord pieces by Couperin, while Ravel undertook a similar task, first as a suite for piano and then for orchestra.

The Strauss conception of the Couperin pieces was delightful. They were made richer through the orchestration which seldom was heavy or involved and which sustained the intimate, fragile quality of the original. Mr. Munch and his men played in distinguished manner.

It was common practice for the 17th Century composers to write collections of instrumental pieces in memory of their departed colleagues and the generic name for such collections was "Tombeau" which literally means tombstone. Ravel wrote his "Tombeau de Couperin" in 1947 as a piano suite in six movements, each of them dedicated to a companion who had been killed by Germans on the western front. The orchestraversion consists of a prelude and three dance movements like those of the classic suite. Ravel maintains the very essence of the times which were precise, ordered and delicately tinted. It was interesting to note the variations in the handling of the music of Couperin by such different entities as Strauss and Ravel. One could not help but Germanize the music, while the other enriched it through the magic of his own wit and feeling for color and form.

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Cir. (D 157,288) (S [illegible])

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COLUMBUS, OHIO
DISPATCH

JUL 27 1953

Music Festival In Berkshires Opens Friday

SCHENECTADY, N.Y.
UNION-STAR

JUL 27 19

Main Concerts At Tanglewood Start Friday

Cir. (D 38,502)

This Clipping From
WATERBURY, CONN.
AMERICAN

JUL 27 1953

Widely-Varied Program Given At Tanglewood

Cir. (D 175,149) (S 182,397)

This Clipping From
DALLAS, TEX.
NEWS

JUL [illegible] 1953

Orchestra 'Warms Up' At Berkshire

Special to The News

BOSTON, Mass.—"Tanglewood on Parade," the annual benefit for the Berkshire Music Center, will start in the afternoon and run through the night of Aug. 13 at the musical town of Lenox, Mass.

Soloists with the Boston Symphony Orchestra for the evening concert will be Isaac Stern, violinist, and the "Porgy and Bess" husband-and-wife stars, William Warfield, baritone, and Leontyne Price, soprano. Charles Munch and Leonard Bernstein will conduct.

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three week-ends of Friday, Saturday and Sunday programs, will begin this Friday night. Charles Munch will conduct the Friday and Saturday evening concerts, with Pierre Monteux as guest conductor for an all-Tchaikowsky program Sunday afternoon.

This Clipping From
HARTFORD, CONN.
TIMES

JUL 27 1953

Tanglewood's Little Series Sets a Record

By CARL E. LINDSTROM

In the afternoon they came
unto a land
In which it seemed always
afternoon.

SUNDAY music at Tanglewood after all these years reached a new peak yesterday as to felicity of material and attendance for the Little Series.

There is nothing little about them now, these preliminary Bach-Mozart-Haydn concerts for which a total of 26,000 persons assembled on three weekends.

This surpassed the previous record of 23,000 in 1950 which was the last series that Koussevitzky conducted.

As a reminder that important music making was going on in France while the above named Germanic triumvirate flourished, Charles Munch claimed our attention for Couperin.

* * *

INGENIOUSLY he presented two contrasted modern views of the French pictorialist, Richard Strauss's Divertimento, a transscription of a bevy of dances and Ravel's homage at the tomb of his precursor, also a set of dances, but freely composed in the Couperin mood if not in his idiom.

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MORNING GLOBE

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JUL 29 1953

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This Clipping From
WATERBURY, CONN.
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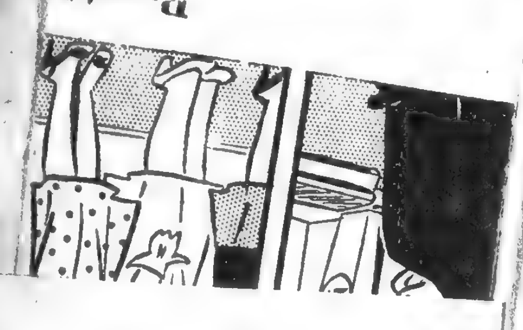
JUL 27 1953

W[illegible] Varied



Roger Livesey and Ursula Jeans, the husband-wife acting team, have been signed for the local production of "Escapade," Roger MacDougal's play which currently is doing well in London. The Liveseys will arrive soon after Labor Day to begin rehearsals. The play will try out in Hartford and Boston and is expected here in November . . . The Woodstock (N. Y.) Playhouse announces the engagement of actor Michael Howard as director. His first production, starting the second half of the season at the Woodstock, will be Shaw's "The Philanderer," opening Aug. 4 . . . Anna Russell, who will open her "Little Show" Sept. 8 at the Vanderbilt, will appear as guest star with the Boston Symphony Orchestra Aug. 13 and 14 at the Berkshire Festival, at Stockbridge, Mass. . . . Alexis Smith and Victor Jory co-star in "Bell, Book and Candle," opening Monday for a week at the Falmouth (Mass.) Playhouse.

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TIMES

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SPRINGFIELD, MASS.
MORNING UNION

JUL 27 1953

Attendance Record Set at Tanglewood

By WILLARD M. CLARK

Tanglewood, July 26—All records have been broken at Tanglewood for attendance at the six week-end concerts devoted to the music of Bach, Mozart, Haydn and a group of 20th Century composers. A total of 26,150 persons heard these six concerts, with 4450 persons on hand to hear the final program this afternoon. The previous record was made in 1950 with a total of 23,500.

It seems to us that several factors were responsible for this record-breaking attendance. First of all, the devotees of Tanglewood have fully accepted Charles Munch. Secondly, the programs were varied and versatile, and finally, one heard superb performances, for the most part.

Last night we listened to the music of Joseph Haydn, enjoying its wholesomeness, humor and sincerity. Today we jumped forward into the 20th Century and were treated to works by Strauss, Ravel, Prokofieff, Milhaud and Lukas Foss.

True, two of these composers went back to the music of Francois Couperin for their inspiration and so Strauss was represented by his "Divertimenti, OP 86" drawn from harpsichord pieces by Couperin, while Ravel undertook a similar task, first as a suite for piano and then for orchestra.

The Strauss conception of the Couperin pieces was delightful. They were made richer through the orchestration which seldom was heavy or involved and which sustained the intimate, fragile quality of the original. Mr. Munch and his men played in distinguished manner.

It was common practice for the 17th Century composers to write collections of instrumental pieces in memory of their departed colleagues and the generic name for such collections was "Tombeau" which literally means tombstone. Ravel wrote his "Tombeau de Couperin" in 1947 as a piano suite in six movements, each of them dedicated to a companion who had been killed by Germans on the western front. The orchestraversion consists of a prelude and three dance movements like those of the classic suite. Ravel maintains the very essence of the times which were precise, ordered and delicately tinted. It was interesting to note the variations in the handling of the music of Couperin by such different entities as Strauss and Ravel. One could not help but Germanize the music, while the other enriched it through the magic of his own wit and feeling for color and form.

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Darius Milhaud is a man of many enthusiasms, so it was not surprising that during his first visit to the United States in 1922 he was delighted with the music he heard in New York's Harlem and drew upon his memory of it as he wrote his "Creation du Monde" composed for a ballet by Blaze Cendrar. However, what he remembered of the musical idiom of 1922 he used in conjunction with music strongly derivative from Stravinsky, Ravel and then mixed it up with a liberal dosage of Gershwin. The result is a mishmash of sounds and rhythms which might belong to any era. Mr. Munch evidently enjoys conducting this work and his men played it with enthusiasm and it was so received by the audience.

Enchanting Work

The second portion of the program was given over to Lukas Foss, the 31-year-old American composer, pianist and conductor who directed his "A Parade of Death." This enchanting work calls for chorus, orchestra, narrator and tenor soloist. Mme. Zorina was the narrator and John McCollum the tenor. At the moment Tanglewood has in its midst the finest group of singers that the Berkshire Music Festival has had for years. They sang today with a clarity of enunciation, range of dynamics and purity of tone that was a revelation to this listener. Mr. McCollum is proving a serviceable and sturdy tenor and he sang the exacting measures alloted to him in fine fashion. Zorina's voice is beautiful and her delivery of the story of the man and woman and death was simple and affecting. The chorus comments on the words of the narrator. Mr. Foss has written beautiful music for this story and has succeeded in keeping the music an integral part of the story, rather than making of it a monologue with music.

Foss conducts easily and with entire confidence and he held the work together in masterful manner. Here is work which should grace the programs of many orchestras throughout the country; one of the truly fine American compositions.

Cir. (D 157,288) (S 2

This Clipping From
COLUMBUS, OHIO
DISPATCH

JUL 27 1953

Music Festival In Berkshires Opens Friday

SCHENECTADY, N. Y.
UNION-STAR

JUL 27 1953

3 DIMENSION
WARNER BROS.' THE CHARGE AT FEATHER RIVER
Starring FRED
OSCAR LEVANT
with JAMES MITCH
Color by TECH
ON STAGE: "ALPINE
Leonidoff, Rockettes, Corp
Orchestra directed by Ra
Doors Open
Picture at: 10:30, 1:28, 4:20, 7

NEW YORK (UP).—Three weekends of Bach, Mozart, and Haydn were warmups for three weekends of the full Boston Symphony at the 16th Berkshire Festival in the hills of western Massachusetts.

The warmup weekends used members of the orchestra correctly proportioned in numbers to the scores that were performed. The Bach weekend—Saturday evening and Sunday afternoon—included five of the Brandenburg concertos, the Second Orchestral Suite, and the 28th cantata.

The Mozart concerts included the D Major Divertimento (K. 136), the G Major Violin Concerto (K. 216), the Serenade for 13 wind instruments (K. 264), Eine Kleine Nachtmusik, and the "Prague" and "Jupiter" symphonies.

Issac Stern was soloist for the Mozart; Lukas Foss, pianist, for the fifth Brandenburg. Otherwise, soloists were drawn from the orchestra—Doriot Anthony, flute; Harold Gomberg, oboe; Roger Voisin, trumpet; and Richard Burgin, violin.

The full 104-piece orchestra began performing in the Music Shed June 21, inaugurating three weekends. Charles Munch, its musical director, conducted, assisted by Hugh Ross.

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MORNING UNION

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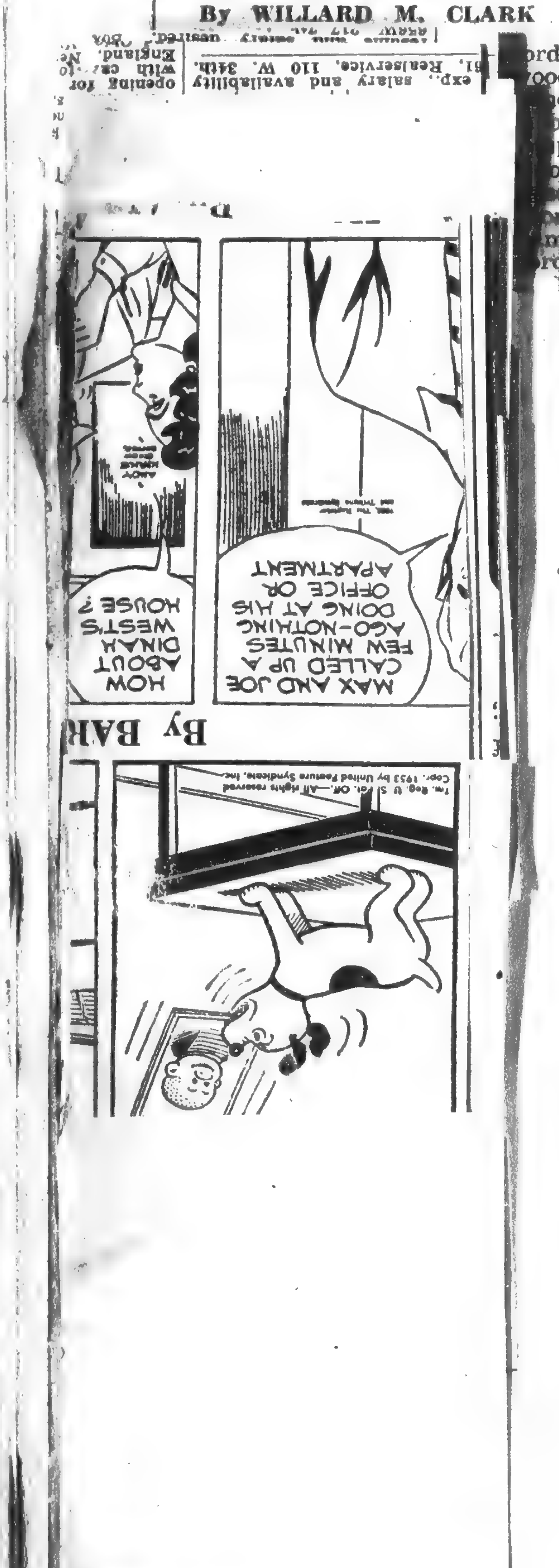
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By BAR

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The second portion of the program was given over to Lukas Foss, the 31-year-old American composer, pianist and conductor who directed his "A Parade of Death." This enchanting work calls for chorus, orchestra, narrator and tenor soloist. Mme. Zorina was the narrator and John McCollum the tenor. At the moment Tanglewood has in its midst the finest group of singers that the Berkshire Music Festival has had for years. They sang today with a clarity of enunciation, range of dynamics and purity of tone that was a revelation to this listener. Mr. McCollum is proving a serviceable and sturdy tenor and he sang the exacting measures alloted to him in fine fashion. Zorina's voice is beautiful and her delivery of the story of the man and woman and death was simple and affecting. The chorus comments on the words of the narrator. Mr. Foss has written beautiful music for this story and has succeeded in keeping the music an integral part of the story, rather than making of it a monologue with music.

Foss conducts easily and with entire confidence and he held the work together in masterful manner. Here is work which should grace the programs of many orchestras throughout the country; one of the truly fine American compositions.

(Special to The American)

Lenox, Mass., July 27 — Tanglewood listeners yesterday reacted with astonishment, resentment or delight, according to the range of their musical broad-mindedness, to the assortment comprising the final program of the Berkshire Music Festival's "little concert" series.

What they heard went from the vibrant harpsichord exercises of Richard Strauss' Diverimento (after Couperin), the butterfly delicacy of Ravel's "Le Tombeau de Couperin;" to prokofieff's miniature satire in the traditional manner, his Classical Symphony; the strident, brassy syncopation of "La Creation du Monde," by Darius Milhaud; and Lukas Foss' dramatic "Parable of Death."

It was a program revealing a trend becoming evident at the Festival, that of replacing much of the Boston Symphony's solid, tried and true conventional concert menu with more challenging fare. Whether the audiences agree with this policy or not, they support it, and in constantly increasing numbers. Yesterday's 4,450 attendance at the concert, moved from the Theater Hall to the Shed to accommodate broadcasting demands, brought the six-concert series total attendance to 26,150, breaking the 23,500 record set in 1950.

It was the Milhaud "jazz poem," and Foss' choral work, which drew the most comment yesterday. The Milhaud carries familiar themes of American jazz, from blues on. If not for the fact that it was composed in the 20's, before inception of the "progressive jazz" era, one might attribute a be-bop echo to its more dissonant phrases.

Vera Zorina, Berlin-born ballet star, was narrator for the moving "Parable of Death," conducted by Mr. Foss. The young pianist composed this powerful choral recitative in Rome while studying there under a Fulbright Fellowship several years ago.

The major Festival concerts, three week-ends of Friday, Saturday and Sunday programs, will begin this Friday night. Charles Munch will conduct the Friday and Saturday evening concerts, with Pierre Monteux as guest conductor for an all-Tchaikowsky program Sunday afternoon.

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TIMES

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For blend of voices and expert technic in style and keeping together they were, perhaps, the finest quartet I have heard in more than 20 years of music reviewing.

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Full 104-piece BSO is gathering here at Tanglewood this week for the three weekends of major concerts in the 6,000-seat Shed. Series A, this weekend, will have Charles Munch conducting Friday and Saturday nights (31-1) and Pierre Monteux as guest maestro Sunday afternoon. Advance sale is good with Tanglewood expecting to better last season's b.o. and attendance, which averaged (in Shed and on the lawn) about 9,465 people per concert.

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A P L A K B R O S.

LENOX, Mass., July 27—The major series of Berkshire Festival concerts opens this week with evening concerts Friday and Saturday, conducted by Charles Munch, and one Sunday afternoon with Pierre Monteux as guest conductor.

The three programs will be played in the 6,000-seat shed at Tanglewood with evening performances scheduled for 8:30 and the Sunday performance at 2:30 p.m.

Nine concerts in all will be given over a period of three weekends with the last listed for Aug. 16.

Zion Francescatti will be soloist in the Mendelssohn "Violin Concerto in E Minor" Friday night. Other numbers will be Ravel's "Bolero," Copeland's "Appalachian Spring" and Beethoven's "Overture to Leonore, No. 3."

Saturday night Lukas Foss will be soloist for his own "Piano Concerto No. 2." Also on this bill will be Mendelssohn's "Symphony No. 4," Hindemith's "Symphonic Metamorphosis of Themes by Weber" and Schumann's "Overture to Manfred."

An all-Tschaikowsky program will be presented Sunday afternoon. The "Symphony No. 5," "Serenade for Strings" and "Piano Concerto No. 1" will be presented. Soloist for the concerto will be Jorge Bolet.

A program by the Hungarian Quartet will be presented Wednesday at 8:30 p.m. in the theater-concert hall for the Friends of the Berkshire Music Center. Quartets by Haydn, Piston and Beethoven will be played.

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It seems to us that several factors were responsible for this record-breaking attendance. First of all, the devotees of Tanglewood have fully accepted Charles Munch. Secondly, the programs were varied and versatile, and finally, one heard superb performances, for the most part.

Last night we listened to the music of Joseph Haydn, enjoying its wholesomeness, humor and sincerity. Today we jumped forward into the 20th Century and were treated to works by Strauss, Ravel, Prokofieff, Milhaud and Lukas Foss.

True, two of these composers went back to the music of Francois Couperin for their inspiration and so Strauss was represented by his "Divertimenti, OP 86" drawn from harpsichord pieces by Couperin, while Ravel undertook a similar task, first as a suite for piano and then for orchestra.

The Strauss conception of the Couperin pieces was delightful. They were made richer through the orchestration which seldom was heavy or involved and which sustained the intimate, fragile quality of the original. Mr. Munch and his men played in distinguished manner.

It was common practice for the 17th Century composers to write collections of instrumental pieces in memory of their departed colleagues and the generic name for such collections was "Tombeau" which literally means tombstone. Ravel wrote his "Tombeau de Couperin" in 1947 as a piano suite in six movements, each of them dedicated to a companion who had been killed by Germans on the western front. The orchestraversion consists of a prelude and three dance movements like those of the classic suite. Ravel maintains the very essence of the times which were precise, ordered and delicately tinted. It was interesting to note the variations in the handling of the music of Couperin by such different entities as Strauss and Ravel. One could not help but Germanize the music, while the other enriched it through the magic of his own wit and feeling for color and form.

Run of Mill

About all that one can say for Mr. Munch's reading of the Prokofieff "Classical Symphony" is that it was a run of the mill affair, quite devoid of any brio, and lacked luster from beginning to end.

Darius Milhaud is a man of many enthusiasms, so it was not surprising that during his first visit to the United States in 1922 he was delighted with the music he heard in New York's Harlem and drew upon his memory of it as he wrote his "Creation du Monde" composed for a ballet by Blaze Cendrar. However, what he remembered of the musical idiom of 1922 he used in conjunction with music strongly derivative from Stravinsky, Ravel and then mixed it up with a liberal dosage of Gershwin. The result is a mishmash of sounds and rhythms which might belong to any era. Mr. Munch evidently enjoys conducting this work and his men played it with enthusiasm and it was so received by the audience.

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Class 5, an arrangement in a basket; class 6, arrangement suggesting profusion in a Victorian container; class 7, a composition of fall flowers using a utensil found in a country kitchen; class 8, a live arrangement of roses, garden variety; class 9, an arrangement of dry material, horticulture, house plants; and collection of three African violets, cultural, annual, perenial, biennials and bulbs; roses, one specimen or spray, three of any variety of roses.

A feature of the show will be classes open to youth exhibitors from 5 to 15 years of age. It is to be a miniature arrangement not to exceed four inches including container.

Each club member is required to have at least three arrangements. The show is open to the public.

Material exhibited in the cultural class must be grown by the exhibitor. No arrangement is to exceed 20 inches in height.

Mrs. Lawrence Nusser is gen-

TANGLEWOOD, MASS.—With Charles Munch conducting the entire 104-piece Boston Symphony Orchestra on Friday and Saturday evenings, July 31 and Aug. 1, at 8:30 p. m. and Pierre Monteux as guest conductor on Sunday afternoon, Aug. 2, at 2:30 p. m., the major series of the Berkshire Festival opens this week in the 6000-seat Shed at Tanglewood, Lenox, Mass. Nine concerts will be given over three week-ends, until Aug. 16.

Three innovations mark the Shed series this season: the concerts commence on Friday evenings instead of the previous Thursdays, thus making it possible for music lovers who travel some distance to concentrate the complete series in their week-end; the Sunday afternoon programs commence at 2:30 p. m. instead of the former 3 o'clock; and the first hour-and-a-half of the Sunday program will be broadcast nationally by CBS Radio from Tanglewood as the only American event in the network's "World Music Festivals" program, which includes highlights from seven European summer festivals. The first portion of the Sunday program, 2:30 to 4 p. m., will be heard on the air, with James Fassett, CBS Radio director of music, as commentator.

The week-end will introduce to Tanglewood audiences the noted violinist, Zino Francescatti, soloist on Friday evening, and the first Eastern performance in its revised from of Lukas Foss' Piano Concerto No. 2, with the composer as soloist. Jorge Bolet will be soloist on Sunday afternon

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Record Tanglewood

as made in 1950 with a total of 3,500.

It seems to us that several factors were responsible for this record-breaking attendance. First of all, the devotees of Tanglewood have fully accepted Charles Munch. Secondly, the programs were varied and versatile, and finally, one heard superb performances, for the most part.

Last night we listened to the music of Joseph Haydn, enjoying its wholesomeness, humor and sincerity. Today we jumped forward into the 20th Century and were treated to works by Strauss, Ravel, Prokofieff, Milhaud and Lukas Foss.

True, two of these composers went back to the music of Francois Couperin for their inspiration and so Strauss was represented by his "Divertimenti, OP 86" drawn from harpsichord pieces by Couperin, while Ravel undertook a similar task, first as a suite for piano and then for orchestra.

The Strauss conception of the Couperin pieces was delightful. They were made richer through the orchestration which seldom was heavy or involved and which sustained the intimate, fragile quality of the original. Mr. Munch and his men played in distinguished manner.

It was common practice for the 17th Century composers to write collections of instrumental pieces in memory of their departed colleagues and the generic name for such collections was "Tombeau" which literally means tombstone. Ravel wrote his "Tombeau de Couperin" in 1947 as a piano suite in six movements, each of them dedicated to a companion who had been killed by Germans on the western front. The orchestraversion consists of a prelude and three dance movements like those of the classic suite. Ravel maintains the very essence of the times which were precise, ordered and delicately tinted. It was interesting to note the variations in the handling of the music of Couperin by such different entities as Strauss and Ravel. One could not help but Germanize the music, while the other enriched it through the magic of his own wit and feeling for color and form.

Run of Mill

About all that one can say for Mr. Munch's reading of the Prokofieff "Classical Symphony" is that it was a run of the mill affair, quite devoid of any brio, and lacked luster from beginning to end.

Darius Milhaud is a man of many enthusiasms, so it was not surprising that during his first visit to the United States in 1922 he was delighted with the music he heard in New York's Harlem and drew upon his memory of it as he wrote his "Creation du Monde" composed for a ballet by Blaze Cendrar. However, what he remembered of the musical idiom of 1922 he used in conjunction with music strongly derivative from Stravinsky, Ravel and then mixed it up with a liberal dosage of Gershwin. The result is a mish-mash of sounds and rhythms which might belong to any era. Mr. Munch evidently enjoys conducting this work and his men played it with enthusiasm and it was so received by the audience.

Enchanting Work

The second portion of the program was given over to Lukas Foss, the 31-year-old American composer, pianist and conductor who directed his "A Parade of Death." This enchanting work calls for chorus, orchestra, narrator and tenor soloist. Mme. Zorina was the narrator and John McCollum the tenor. At the moment Tanglewood has in its midst the finest group of singers that the Berkshire Music Festival has had for years. They sang today with a clarity of enunciation, range of dynamics and purity of tone that was a revelation to this listener. Mr. McCollum is proving a serviceable and sturdy tenor and he sang the exacting measures alloted to him in fine fashion. Zorina's voice is beautiful and her delivery of the story of the man and woman and death was simple and affecting. The chorus comments on the words of the narrator. Mr. Foss has written beautiful music for this story and has succeeded in keeping the music an integral part of the story, rather than making of it a monologue with music.

Foss conducts easily and with entire confidence and he held the work together in masterful manner. Here is work which should grace the programs of many orchestras throughout the country; one of the truly fine American compositions.

This Clipping From
HARTFORD, CONN.
TIMES

JUL 27 1953

Tanglewood's Little Series Sets a Record

By CARL E. LINDSTROM

In the afternoon they came
unto a land
In which it seemed always
afternoon.

SUNDAY music at Tanglewood after all these years reached a new peak yesterday as to felicity of material and attendance for the Little Series.

There is nothing little about them now, these preliminary Bach-Mozart-Haydn concerts for which a total of 26,000 persons assembled on three weekends. This surpassed the previous record of 23,000 in 1950 which was the last series that Koussevitzky conducted.

As a reminder that important music making was going on in France while the above named Germanic triumvirate flourished, Charles Munch claimed our attention for Couperin.

* * *

INGENIOUSLY he presented two contrasted modern views of the French pictorialist, Richard Strauss's Divertimento, a transscription of a bevy of dances and Ravel's homage at the tomb of his precursor, also a set of dances, but freely composed in the Couperin mood if not in his idiom.

This was followed by Prokofieff's essay in the antique style, the "Classical Symphony" which could not be more Gallic than it is and then an apparent irrelevancy in Milhaud's "Le Creation du Monde" but actually about what Couperin might have written had he visited Harlem in 1920.

All this music was so germane that it could not have been interrupted by an intermission. So the audience sat entranced for one hour and 25 minutes without a breather. The second half of the program was devoted to Lukas Foss' "A Parable of Death" for narrator, tenor, chorus and orchestra, with the composer conducting.

This was indeed the irrelevancy. It had nothing to do with anything which preceded it in the series. It sounded important but strained and studied. It existed entirely in the penumbra of the dazzling choral performance of Haydn the night before.

* * *

MUNCH TOOK interpretive honors Sunday. When dealing with music that is fragile and exquisite he resists all invitations to dramatize or sentimentalize. It was all perfectly objective and rare.

Technical lapses are so few and far between that it becomes news when the Boston Orchestra makes so blurred a beginning as they did with the "Classical" Symphony.

As a program maker Mr. Munch may not have completely made his point. A young woman was heard to ask her escort: "Who is this Couperin they're making so much of?"

She was rather primly corrected: "He WAS an early English composer."

Quietly: "Oh."

Saturday's Concert:

TO HEAR ORATORIO performed by a balanced choir of singers who are musicians, supported by virtuoso symphonists who are thoroughly rehearsed, bears no resemblance to the article with which most of us are familiar.

The choral students at Tanglewood's Music Center possess the kind of musicianship and ear which distinguish between F sharp and G flat in an enharmonic modulation. In other words they sing in scientifically true pitch. They are so possessed by the music (Saturday night it was Haydn's Theresa Mass) that they sang zealously to the point of tension. Their excitement was palpable.

It communicated to the Boston Symphony's supporting instrumentalists who were energized to an unusually warm glow. Four singers who were in no sense soloists, but a solo quartet, added to a lustrous occasion with dependable, opulent song which even in florid passages was steady and well-defined. They were Lois McCauley, soprano; Beatrice Krebs, contralto; John McCallum tenor, and Lee Cass, bass.

Hugh Ross, most stimulating of choral interpreters, the lanky, willowy man with the long rubber arms and the convulsive style of conducting produced a resplendent and perfect performance.

Perfection is a sort of nemesis with the Boston Symphony and all its works. When no other fault can be found, it is the fault of perfection. And what is wrong with perfection?

Well, just this (and I am indebted to Ross and his company for a brilliant case in point). This Haydn Mass was the finest oratorio performance I have ever heard. It was great music—qua music.

It was a tremendous musical experience; it was not a religious one. A performance of opera or a symphony which left out the heart of the piece would not be a good one.

So we had music that was brilliant without an inner existence. Feeling? Yes, in a way. It was an instance of music that was expressive but without essential emotion.

* * *

ON THE CONTRARY, Mr. Munch's two symphonies, with which the Saturday program began, revealed an unsuspected Haydn. True he chose two of the more virile symphonies — the sober C minor and the brightly boisterous one nicknamed the "Military" symphony. But it was a Haydn nevertheless, who could walk among us a contemporary rather than that porcelain cis-alpine figure who lived the other side of Beethoven.

She is so much a conversation piece that it is impossible not to mention the girl flutist who had enough thematic passages in the two symphonies to give some idea of her talents. Doriot Anthony plays the way she looks, with the freshness, self-assurance and penstiveness of youth.

This Clipping From
BOSTON, MASS.
MORNING GLOBE

JUL 27 1953

Zorina Terrific

Berkshire Festival Hears Foss' "A Parable of Death"

By CYRUS DURGIN

LENOX, July 26—Lukas Foss' "A Parable of Death" was given its first Berkshire performance, this afternoon, at the final concert in the preliminary series of the Berkshire festival by the Boston Symphony orchestra. This unusual, deeply-felt and skillfully written score, the one new work of the preliminary series, is based upon verses of Rainer Maria Rilke which dwell upon two profound facts: the gaining by relinquishment, which is love, and the eternal continuity of life which grows out of death.

Foss' music calls for an extensive if not huge orchestra, chorus and tenor soloist. The text of Rilke (in an English translation which runs to some un-poetic and multi-syllabled words) was spoken at this performance as at the three previous in Louisville, New York and the Ojai festival in California, by Vera Zorina. The tenor soloist was John McCollum.

If you go back far enough, in tracing the ancestry of the general form, the harmonic idiom and the overall expressive style, you come to Gustav Mahler, and, chorally to Bach. Nonetheless, Mr. Foss has written in a contemporary if not indisputably personal manner, one in which his technic of orchestral and choral writing has grown perceptibly.

At first hearing I am inclined to sort out the choral writing from orchestra as less eloquent, and the tenor solo more stylized than emotional. That would be superficial judgment, however, for "A Parable of Death" is not completely absorbed at one performance. There are too many details, in rhythm, in color and patterns of orchestral usage, to warrant quick blanket opinion. The dominant impression, however, is one of power and beauty but sluggish motion.

Zorina Gorgeous

Miss Zorina, svelte and gorgeous in a pale blue gown, spoke with moving depth of voice and with a truly poetic style, lines which all too often, at least in English, are prose in effect. Occasionally, she had such heavy competition from the instruments that blurred her words, but mostly she was clearly understood. Mr. Foss conducted his own work and, seemingly, did it very well.

Mr. McCollum sang his relatively brief role with warmth of feeling and a fine ease of manner and technic.

Charles Munch had conducted the previous portions of the concert, which were [illegible] over the C. B. S. network, and [illegible] reason were played in the [illegible] shed instead of the smaller theatre-concert hall. The afternoon began with a superb account of Strauss' divertimento after Couperin, and included an equally [illegible] "Ravel's "Le Tombeau de Couperin;" Prokofieff's "Classical Symphony and Milhaud's [illegible] and masterful "La Creation du Monde."

It was interesting [illegible] Munch took the prelude and [illegible] lane of Ravel's jewelled [illegible] much slower than most conductors do it, with increasing [illegible] detail at a sacrifice of [illegible] motion. Milhaud's music, between late ragtime and early jazz in spots, enjoyed the best performances of it this reviewer has heard.

The final Saturday evening of this preliminary series was devoted to Haydn of the symphony in C Minor, No 95, the "Military" Symphony and the "Theresa" mass. Mr. Munch conducted the symphonies, of which [illegible] named went reasonably well and the second in a glowing, [illegible] exact fashion that was [illegible] genius of conducting and [illegible]

"Theresa" Mass Lovely

Haydn's "Theresa" mass, [illegible] ly unknown over here save for a foreign recording made a few years ago, is a lovely and [illegible] score, if not one of the world's greatest masterpieces. For it Hugh Ross had prepared the Berkshire Music Center chorus down to the last eighth note and they sang with a really thrilling quality of tone and ensemble. The quartet of vocal soloists, also Berkshire Center students, consisted of soprano Lois McCauley, contralto Beatrice Krebs, Mr. McCollum in the tenor part, and bass Lee Cass.

For blend of voices and expert technic in style and keeping together they were, perhaps, the finest quartet I have heard in more than 20 years of music reviewing.

Mr. Ross conducted and the performance went admirably. But for the life of me, I can't see how the orchestra, which could not have had too many rehearsals for the mass, followed his [illegible] (and sometimes non-existent) beat. But they were of the Boston Symphony, which is equipped to pass miracles.

The Saturday night attendance in the theatre-concert hall—and on the lawn outside—was 4400. Today's audience, 4450. That brought the total attendance for the entire preliminary series to 26,150, the biggest in Berkshire Festival history.

This Clipping From
VARIETY
NEW YORK, N. Y.

JUL 29 1953

Berkshire Fest Chamber Mark Set With 52G Take

Lenox, Mass., July 28.

Three weekends of Theatre-Concert Hall programs at the Berkshire Festival here, which ended Sunday night (26), broke all attendance records, with a total gross of $52,225 at a $5 top. Series of six concerts, two each weekend, is offered by the chamber section of the Boston Symphony Orchestra in the 1,150-seat hall, with overflow crowds sitting out on the lawn. New attendance mark was 26,150, or an average of 4,360 per concert. First weekend offered Bach music; second, Mozart, and last weekend a combination of Haydn and moderns.

Full 104-piece BSO is gathered here at Tanglewood this week for the three weekends of major concerts in the 6,000-seat Shed. Series A, this weekend, will have Charles Munch conducting Friday and Saturday nights (31-1) and Pierre Monteux as guest maestro Sunday afternoon. Advance sale is good with Tanglewood expecting to better last season's b.o. and attendance, which averaged (in Shed and on the lawn) about 9,465 people per concert.

[253]

Cir. (D 98,282)

This Clipping From
WORCESTER, MASS.
GAZETTE

JUL 28 1953

SOLOISTS AUG. 8 AT TANGLEWOOD

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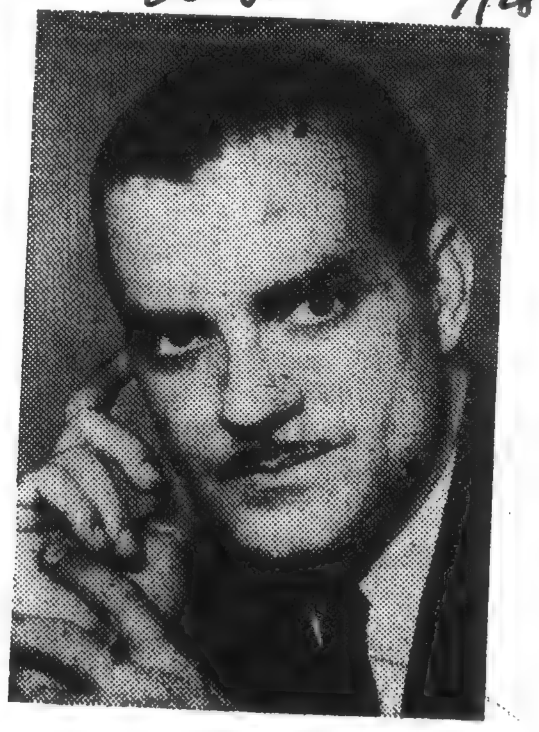
Echo 7/28



JORGE BOLET, pianist, soloist in Tchaikovsky's "Piano Concerto No. 1, in B-flat minor", which the Boston Symphony Orchestra will perform in the Sunday afternoon, August 2, concert of the Berkshire Festival, in the Music Shed at Tanglewood, Lenox, Mass. Pierre Monteux is guest-conductor of an all Tchaikovsky program.

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7/28

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*** Events open to Friends of the Berkshire Music Center.**

THE WASHINGTON DAILY NEWS, THURSDAY, JULY 30, 1953—7

Area Students at Tanglewood

Among the 54 students from Washington, Maryland and Virginia at the Berkshire Music Center this year are the threesome above. Pictured with Hugh Ross, left, Tanglewood's choral department head, are (left to right): Eleanor Nalls, 9801 Burning Tree Road, Bethesda; George Manos, 1368 Randolph-st nw, and Keith Bryan, 5700 Wyngate Drive, Bethesda. The assistant conductor of the Navy Band, Warrant Officer John Norris, is studying conducting there under Leonard Bernstein.

Cir. (D 146,820) (S 298,053)

This Clipping From
BUFFALO, N. Y.
COURIER-EXPRESS

JUL 29 1953

New Yorkers 'Do' Europe Maintaining Usual Pace

By ALICE HUGHES

New York, July 28 — Comes August and New Yorkers abandon their city to the visitors. We city slickers roam elsewhere for fun and rest. Did I say "rest?" Mail from resorts here and abroad reveals American travelers frantically "doing" the continent. My sister Francie and her husband are touring England, Spain, Italy and France — all in six weeks. Read her weary report on her third day in London:

Alice Hughes

"We skipped Cambridge: The trip takes too long. We do only what's nearby. Windsor Castle and Hampton Court nearly finished me off yesterday. They were wonderful, but oh! my feet! Wait till you see our color pictures of British gardens! Never saw such magnificence! And all in full bloom, at the end of July! We're impressed with the enduring tradition of the people and the antiquity of the architecture. But I had to beg off from the Tower of London and the trip along the Thames. That's why I have time to scribble this letter.

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yright, 1953, King Features Synd. Inc.

Cir. (82,197)

This Clipping From
COLUMBUS, OHIO
STAR

AUG 22 1953

Cir. (D 85,078)

This Clipping From
HARRISBURG, PA.
NEWS

JUL 28 1953

Pianos Arrive

TANGLEWOOD, Mass. (INS) — One of the largest shipments of pianos ever sent to a music event recently arrived for the Berkshire music Festival. Seventy-two new pianos and two Baldwin electronic organs were loaded on a fleet of trucks which made the 790-mile run to Tanglewood, near Lenox, Mass., from the Cincinnati factory of the Baldwin company, which supplies the instruments.

Cir. (D 10,293)

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FRAMINGHAM, MASS.
NEWS

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Cir. (D 131,670) (S 258,529)

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BOSTON, MASS.
HERALD

JUL 28 1953

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The Hungarian Quartet, whose members are Zoltan Szekely and Alexander Moskowsky, violinists; Denes Koromzay, viola; Vilmos Palotai, cello, will give the following program:

Quartet in G major, Opus 77, No. 1 ..... Joseph Haydn
Quartet No. 4 .... Walter Piston
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This Clipping From
NEW YORK, N. Y.
JOURNAL-AMERICAN

JUL 28 1953

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Other Drama News on Page 9

Cir. (4,000)

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NORTH ATTLEBORO, MASS.
CHRONICLE

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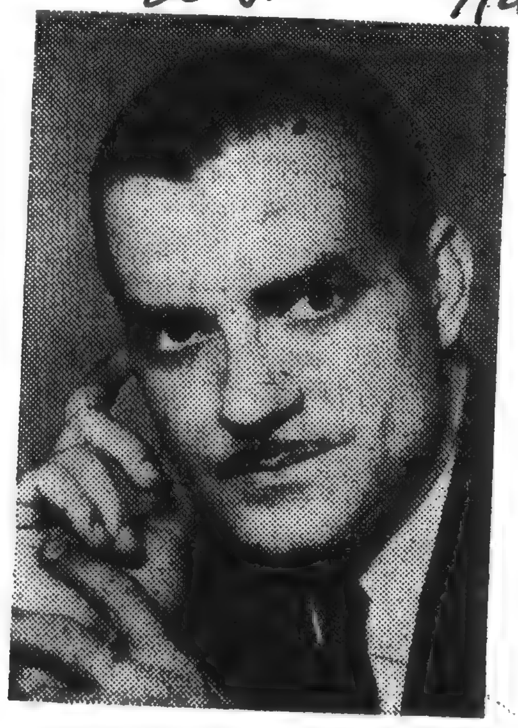

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JUL 30 1953

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TANGLEWOOD—One of the largest shipments of pianos ever sent to a music event recently arrived for the Berkshire Music Festival. Seventy-two electronic organs were loaded on a fleet of trucks, which made the 790-mile run to Tanglewood, near Lenox, from the Cincinnati factory of the Baldwin company, which supplies the instruments.

Cir. (4,000)

This Clipping From
NORTH ATTLEBORO, MASS.
CHRONICLE

JUL 29 1953

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[254]

This Clipping From
ALBANY, N. Y.
KNICKERBOCKER NEWS
AUG 1 - 1953

Munch and Francescatti Share Tanglewood Cheers

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The opening Beethoven Leonore Overture No. 3 proved appropriate in every respect. The dramatic quality of this operatic synthesis gave the opportunity for a most exciting performance. With incisive beat Munch literally whipped the ensemble into the power of the music. The opening crescendo verified for any listener the rewards of a live performance. The intensity of such an experience is a rare delight, the climax of listening.

Playing so familiar a concerto as the Mendelssohn places a violinist in a critical position. Zino Francescatti gave an authoritative performance of polished elegance that left even the keenest auditors in the orchestra satisfied. The quality of his tone gives a carrying power that dominates the accompaniment and fully realizes the contrasting styles in the concerto form. Soloist and conductor, fellow countrymen, joined hands to acknowledge the plaudits.

After intermission the ballet music, "Appalachian Spring," by Aaron Copland imparted its vitality and variety. It is a pleasing bit of Americana varying from the calm flow of expressive melody to the most individual quality of this composer, complex originality in rhythms. The performance was ample reminder of the merit of this music which won the Pulitzer Prize and Critics Circle award in 1945. The genial Mr. Copland, presently head of the composition department at Tanglewood, came forward to share in the applause.

Ravel's Bolero concluded the evening. In a performance of this quality it is so apparent that the monotony of the constant repetition of a subtle melody and insistant rhythm has been transformed by magnificent orchestration. The final escape from the ironclad key limits released the mounting tension just in time to close this "tour de force" and a most successful concert.

Programs are being given on Friday, Saturday and Sunday this year, thus offering more opportunity for week-end attendance. C. F. S.

Aug. 1, 1953

MUSIC

BERKSHIRE FESTIVAL

Boston Symphony Orch.

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By ELINOR HUGHES

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Black Dispatch
Okla. City, Okla.

81

WARFIELD AND WIFE TEAM UP FOR TANGLEWOOD

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This Clipping From
CINCINNATI, OHIO
ENQUIRER
AUG - 1953

MRS. LOGAN
Tuesday

This Clipping From
NEW YORKER
NEW YORK, N. Y.

Cir. (D

This Clipp
SCHENECTA
GAZE
JUL 30

Frances At Tang

Francescatti be the soloist with phony Orchestra fo ing tomorrow at Ta Lenox, Mass. The orchestra will play tion of Charles M gram will be the fi presented on Frida evenings and Sun through Aug. 16.

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OPENING AT 8: row's program will ven, "Overture to ber 3"; Mendelssoh certo in E minor"; palachian Spring," "Bolero."

The Saturday e also conducted by include the Schu to 'Manfred' "; F certo number 2" w as soloist; Men phony number 4 Hindemith, "Sym phosis on Themes

Pierre Monteux Sunday program, at 2:30 p.m. The program will inclu for Strings," Sym in E minor" and certo number 1, in

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THE AUG. 7 EV will be devoted t of Berlioz "Romeo matic symphony Jennie Tourel a cona as the solo will conduct. Th vitzky Memorial directed by Leon Mr. Munch will afternoon progr Piatigorsky as so

The famous T rade program h this year for Au

The final series under Mr. Munc ance of the B with Lois Marsh Warfield as the s stein will conduct gram and Mr. Mu

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JUL 3

Full Bos Symph Tangle

The first o concerts by the phony Orchestr will inaugurat the Big Music woo tonight tion of Charle manent condu will feature Zi the Mendelss certo.

Saturday ni will lead th works by Sch sohn ("Italian Hindemith. T will be the pianist, Lucas Concerto, No. chestra.

Sunday af will be cond inent French Monteux in program. T played are Strings;" Sy the Piano C the French as soloist.

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10 THE LAKEVILLE JOURNAL

Major Festival C Start Tomorrow

With Charles Munch conducting the entire 104-piece Boston Symphony Orchestra on Friday and Saturday evenings, July 31 and August 1, at 2:30 p.m., the major series of the Berkshire Festival opens this week in the 6,000-seat Shed at Tanglewood, Lenox, Mass. Nine concerts will be given over three weekends, until August 16.

The sixteenth Berkshire Festival since summer concerts were inaugu-

mence on Friday evenings instead of the previous Thursdays, thus making it possible for music lovers who travel some distance to concentrate the complete series in their weekend; the Sunday afternoon programs commence at 2:30 p.m. instead of the former 3 o'clock; and the first hour-and-a-half of the Sunday program will be broadcast nationally by CBS Radio from Tanglewood as the only American event in the network's "World Music Festivals" program, which includes highlights from seven European summer festivals. The first portion of the Sunday program 2:30 to 4 p.m., will be heard on the air, with James Fassett, CBS Radio Director of Music, as commentator.

The weekend will introduce to Tanglewood audiences the noted violinist Zino Francescatti, soloist on Friday evening; and the first Eastern performance in its revised form of Lukas Foss' Piano Concerton No. 2, with the composer as soloist. Jorge Bolet will be soloist on Sunday afternoon.

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Men at Work . . . Charles Munch and his Boston Symphony Orchestra who will play at the Big Shed in Tanglewood this weekend in the first Festival series. Concerts will be held Friday and Saturday evenings, Sunday afternoon.

GRACE NOTES

• Norfolk Music School

(Continued from Page Nine)

were: Helen Boatwright, Soprano; Carleton Sprague Smith, Flute; Robert Cecil, Horn; Luigi Silva, Violoncello; Keith Wilson, Clarinet, Howard Boatwright, Violin; Arthur Hague, Piano, and Bruce Simonds, Piano. These performers are widely known as concert soloists and most of them are familiar to Norfolk audiences.

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Howard Boatwright was a mem-

the quartet [illegible] *Serenade for* [illegible] *Strings* [illegible] combination [illegible] was suitably [illegible] sincerity and [illegible] smooth continuity [illegible] performance was [illegible] vigorous and [illegible] moving.

[illegible] *sons Madecasses* [illegible] Madagascar by Ravel [illegible] by Helen Boatwright [illegible] Carleton Sprague [illegible] alternately [illegible] and Luigi Silva [illegible] color; a [illegible] between [illegible] shrieking [illegible] drum-like [illegible] and subdued [illegible] rhythms.

[illegible] Hindemith's *Quartet for* [illegible] *Violin, Cello, and Piano* [illegible] composed in [illegible] the substantial [illegible] the recital. [illegible] sure and [illegible] details of tonal [illegible] worked out, and [illegible] composer's [illegible] with awareness.

[illegible] has been true [illegible] the large audience [illegible] and appreciation [illegible] standards of program [illegible] performance.

Tanglewood

SUNDAY

By A. S. C.

[illegible] sixth program [illegible] Festival was [illegible] twentieth century [illegible] Copland [illegible] opened the [illegible] dance suite [illegible] the work [illegible] complexity, not [illegible] combination [illegible] and percussion [illegible] XIV [illegible] *Le Tombeau* [illegible]

[illegible] Berkshire music *Divertimento* Richard. An o movement [illegible] rhythm [illegible] fasc [illegible] ind [illegible] varied [illegible] was [illegible] out the [illegible] same i [illegible] harpsichordist [illegible] was [illegible] *Couperin* [illegible] inflec [illegible]

[illegible] beginning, Prokofieff's [illegible] *Classical Symphony* [illegible] unforgiv [illegible] musi [illegible] the [illegible] and [illegible] even slip-shod performance of this work was all too evident and was certainly unworthy the Boston Symphony. [illegible] was renewed, however, by a thrilling reading [illegible] Milhaud's *La Creation du Monde.* Written as the score for a ballet which the creation of the world portrayed as envisioned by an a [illegible] this is one of the earliest works in which a recognized composer used the jazz idiom symphonically.

As the closing work of the concert, Lukas Foss conducted the orchestra, Festival Chorus, a narrator and tenor soloist in his own *Parable of Death.* Commissioned and first performed by the Louisville Orchestra in March of this year, the work is in a contemporary, tonal idiom, varies from sparse to full-bodied textures and employs techniques avowedly reminiscent of Bach. Vera Zorina, as narrator, gave a wonderfully intense and unhurried reading. Her every gesture and facial expression added to the effective rendering of Rainer Maria Rilke's text. The difficult tenor solo, which demands a wide range and tremendous control, was admirably sung by John McCollum. It was unfortunate that this work was given in the Shed which is too large for the projection of the speaking voice.

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in Technicolor with
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Slight increase in admission

Thurs.-Fri.-Sat. Aug. 6-7-8
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Watch for the
3 DIMENSIO

[255]

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ENQUIRER
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NEW YORKER
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Major Festival Concerts To Start Tomorrow In Big Shed

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The sixteenth Berkshire Festival since summer concerts were inaugurated in the hills of Western Massachusetts, and the fourteenth since the Boston Symphony participated, has been drawing record crowds, what with the accessibility of Berkshire County from Vermont on the north, Massachusetts on the east, New York state on the west, and Connecticut on the south. Tanglewood concerts averaged a crowd of 9,500 in 1952. This season even larger crowds are anticipated, and concert-goers who do not have reserved seats may purchase general admission on the day of the concert and picnic on the grounds, which open on concert evenings at 6 p.m. and on Sundays at 12:30 p.m.

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Tanglewood

SUNDAY

By A. S. C.

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ENQUIRER

AUG 1 - 1953

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This Clipping From
NEW YORKER
NEW YORK, N. Y.

AUG 1 - 1953

COUNTRY

MUSING THINGS TO DO AND PLACES TO GO

Thursday, July 30, 1953 THE LAKEVILLE JOURNAL 9

MODERN WEEK ENS AT PILLOW

height of the Berkshire tourist season approaches, b's Pillow Dance Festival additional performances to e extra thousands of pleaskers during the coming week. even-performance weeks en announced, and the first , a program of all-modern be danced by Jose Limon mpany with Pauline Koner rtist, got under way Tuesday , July 28 and will play Fri- nd Saturday evenings, with es Thursday, Friday, Satur- July 29-August 1). The com- ster will be completed by Jones, Ruth Currier, Lavina and Lucas Hoving. Unlike al festival program which three styles of dance, ballet, and ethnic, the program sist entirely of contemporary from the large repertoire of nguished Mexican-American company.

The Moor's Pavane, a modern dance based on the story of Othello, which will be given at Jacob's Pillow in Lee this weekend. Pictured are Pauline Koner and Jose Limon.

Three One-Act Operas To Be Given Monday

Three rarely-heard one-act operas by Gluck, Debussy and Chabrier will be performed by Students of Department IV, Berkshire Music Center, for a single performance at Tanglewood, on Monday (August 3) at 8:30 p.m. in the Theater-Concert Hall. All seats are reserved. The performance is open to those who support the summer school of music of the Boston Symphony Orchestra by joining the Society of Friends of the BMC.

Gluck's *L'Yvrogne Corrigé* (The Drunkard Reformed) of 1760 will have the English translation of Giovanni Cardelli, just published by G. Schirmer, Inc., of the libretto by L. Anseaume. So far as is known, this will be its first American production.

Debussy's *L'Enfant Prodigue* (The Prodigal Son) uses the composer's Prix de Rome score of 1884. It will be sung in French, to the libretto of E. Guinard.

Emmanuel Chabrier's *The Education Manquée* (An Incomplete Education) of 1879, will be sung in the English translation of Henry Reese.

The three one-acters, all Tanglewood premiers, are produced by Boris Goldovsky head of the opera department of the Berkshire Music Center, staged by Mr. Goldovsky and Sarah Caldwell. Scenery is by John Blankenchip and costumes by Leo Van Witsen. They will be performed with student casts. Mr. Goldovsky will accompany the Gluck and Chabrier operas on the piano, and an orchestra of the school's Department I students, — Samuel Krachmalnick, conductor — will accompany the Debussy. Leo Kharibian has devised choreography for ten dancers in *LeFils Prodigue*.

Grace Notes

Music Mountain

By V. S.

A varied and interesting program marked the fourth performance of the Berkshire Quartet at Music Mountain. The program opened with Beethoven's *Quartet in G Major, Opus 18, No. 2.* The music begins with graceful and restrained phrases that grow in strength and beauty as they are played by one instrument and then another, enriched with nuances and variations of the other strings. The finale is of outstanding brilliance, the chamber work having the quality and depth of a string orchestra.

Ravel's *Quartet in F* is gentle melodic music interspersed with glowing bits of drama. The individual voices of the instruments are strong and clear and combine to make a rich tapestry of sound.

Quintet for Piano and Strings in C Minor, Opus 1 played by the Quartet and Ward Davenny at the piano is fine, sweeping romantic music. Ward Davenny gave a distinguished performance, fluid tones rippled with great virtuosity from the piano. The quintet has a soaring singing quality that brought the concert to a thrilling close.

Tanglewood

By V. S.

It was an all-Haydn concert at Tanglewood on Saturday evening. This was the last of the concerts to be held in the Theater-Concert Hall, and the Boston Symphony Orchestra was again under the direction of Charles Munch.

The opening work of the concert was the *Symphony in C Minor, No. 95.* In spite of the minor key signature, it was bright, lilting music with an effect of spaciousness and elegance.

The *Symphony in G Major, No. 100,* the "military symphony" was a colorful work and a very gay one. Except for the opening strains of the very short Adagio, which starts the composition, the "military symphony" has the cheerfulness of toy soldiers on parade. It was a thoroughly delightful piece of work which might have been less jocular if Mr. Munch had held down the "boom-clash-tingle" of the bass drum, cymbals and triangle just a bit.

The *Theresa Mass in B Flat Major* by Haydn was magnificent. The mass is rarely heard these days. It has no brilliant solo passages but the total effect was reverence and splendor. The vocal quartet, alternating with the Berkshire Festival Chorus, was supplemented by the Boston Symphony Orchestra. Hugh Ross conducted the mass.

Norfolk Music School

The concert at the Norfolk Music School on Wednesday, July 22, was so varied in scope, both chrono-

avowed Zorina, as narrator unhurried fully intense and unhurried Her every gesture and facial expr sion added to the effective render ing of Rainer Maria Rilke's tex The difficult tenor solo, which d mands a wide range and treme dous control, was admirably su by John McCollum. It was unf tunate that this work was given the Shed which is too large for the projection of the speaking voice.

Watch for the
DIMENSIO

Where to Dine

THE SPURR'S
Home-Made
Ice Cream
"Worth Going Miles to Get"
Fifteen Delectable Flavors
Sh
Route 23

Salisbury Farms
Milk Bar and
Restaurant
SAN
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Located

Pine Tree Cabin
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Sheffield, Mass.
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BROOKSIDE RESTAURANT GRILL ROOM
Coffee — Ha

Cir. (D 39,275)

This Clipping From
SCHENECTADY, N. Y.
GAZETTE
JUL 30 1953

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To Conduct Tomorrow

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Albany, N.Y. Times-Union 8/1/53

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By GEORGE E. SOKOLSKY

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It was an extraordinarily rich period in all fields, in innovation and discovery, in the beginning of modern science. Isaac Newton published his "Universal Arithmetic" the year that Handel wrote his "Rodrigo". Leeuwenhoek produced his microscope a year later. Alexander Pope wrote his "Pastorals" the year that Gusmao made the first ascent in a balloon at Lisbon and the following year Sir Christopher Wren completed the magnificent St. Paul's in London.

What a wonderful time I am having as I go through this period of 120 years! How envious one can be of such a year as 1734 when Swedenborg published his philosophy; Bach his "Christmas Oratorio"; Montesquieu his "Considerations on the Grandeur and Decadence of the Romans"; Voltaire, his "Lettres Philosophiques."

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This is the period of revolution, of the stimulation of the imagination of youth by new ideas, new countries, new developments. The American and French Revolutions stirred the world and Napolean moved across continents.

Can we draw any conclusions from all this? Does it help us to understand why this period of 120 years is an age of genius? Does it aid us to understand our own times when on the cultural side of life so little is produced in any country?

ERA OF SCIENCE

Perhaps the explanation is that our great minds have turned to science, to chemistry and physics and engineering. Have we become so bogged down in facts and in the business of earning a living that the beauty of life escapes us? Are we so full of statistics that there is no room for poetry?

And as we ponder these questions, the mind naturally turns to moral equations. Every noble era has produced a great moralist, a philosopher who has sought to relate the whole of human existence, experience and knowledge to his times. Where is such a person today, in this generation? Sartre, whose existentialism had a moment of excitement, is already a toy among the intellectuals. In the Western World, philosophy has become a teaching profession and the moralists are apologists for their times.

And yet, as one moves among the pines of lovely Tanglewood, watching young people in their interminable arguments about music and life, it is impossible not to be sensitive to a great stirring, like the cold wind that precedes an electric storm. Here is a sampling of the cultured youth of America, from every state, who give their summers to composition and performance and to endless talk. It may be the dawn of another era of genius.

NEW YORK, N. Y.
JOURNAL-AMERICAN
AUG 3 - 1953

Cir. (D 81,951) (S 101,368)

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Cir. (D 6,882)

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Cir. (D 189,738) Genius

This Clipping From
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Cir. (D 117,194) (S 210,551)

This Clipping From
FORT WORTH, TEX.
EVENING STAR TELEGRAM
JUL 3 0 1953

A Woman's New Y

They're Seeing Having Fun at

BY ALICE HUG

NEW YORK, July 30.—Comes abandon their city to the visitors elsewhere for fun and rest. Did resorts here and abroad reveals tically "doing" the continent. My husband are touring England, Sp all in six weeks.

Read her weary report on her third day in London:

"We skipped Cambridge: The trip takes too long. We do only what's near by. Windsor Castle and Hampton Court nearly finished me off yesterday. They were wonderful, but oh! my feet! Wait till you see our color pictures of British gardens! Never saw such magnificence! And all in full bloom, at the end of July! We're impressed with the enduring tradition of the people and the antiquity of the architecture. But I had to beg off the Tower of London and the trip along the Thames. That's why I have time to scribble this letter.

"We've been to the theater once and dancing twice. Dinner at the Savoy; also at the Ambassadeurs. We've seen the young Mayfairites cutting up and noted the shabby-looking 'man on the street' looking down. But no one notices shabbiness because the British are too polite to stare. If anything, they are too obsequious. It troubled me that a maid in the hotel elevator tried to get out of the "lift" in order to spare us the indignity, I suppose, of riding with a servant. We made her come back in and ride down, which embarrassed her. The only shortage we notice in England is paper. There's little of it, and it's poor quality. I shook hands with Clement Attlee in Parliament.

'DEAD TIRED.'

"If the other countries are as wonderful as England, it'll be a memorable trip. We're dead tired, but happy, toting camera, notebook and sun-glasses, like all American tourists. Before tea we rest an hour, so as to survive dinner, parties and entertainment. Usually we are back in the hotel by 1 a. m., in time to do a little laundry—stockings, nylon underwear, gloves, etc. Then we write a few letters, sleep a little and get an early start

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As my sister describes it it sounds idyllic. They read, sunbathe, pick blueberries. Now and then they invite friends to invade this birdland for a meal and a chat. I'll be there the final week-end in July, en route for Hillsboro, N. H., to celebrate my 9-year-old Jeremiah's birthday at his boys' camp. As this will be my first gander at him since June 25, Aug. 1 can not come too soon for me.

From their present sylvan retreat, my sister and husband will emerge, at the end of August, to fly to Europe and dissipate their refreshed tissues in the frenzied pace of France—at the height of the tourist season! I can't think of anything I'd rather do less than mill around in Europe this summer. Americans are the grandest people in the world, but they're nicest when on their home-grounds. Something happens when they transport themselves abroad. They get chesty and chauvinistic. Let them invade Europe in the summer-time. I prefer the Continent in the fall, winter and spring. Meantime, the bird sanctuary at Lenox seems deliciously inviting to me and I'm all pitched to tune in with the birds this week-end.

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r. (D 21,010)

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REPORTER-DISPATCH
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He is on the dean's list at Brown University, where he will be a senior in September.

The music center was founded by the Boston Symphony orchestra and offers studies in orchestra playing, conducting, chamber music and opera. The center's faculty includes Charles Munch, director of the Boston symphony, Aaron Copland, Leonard Bernstein and Boris Goldovsky.

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[256]

Cir. (D 39,275)

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SCHENECTADY, N. Y.
GAZETTE
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* * *

So, we have 120 years, from 1707, when Bach's first composition was written, to 1827, when Beethoven died. In music this is the golden age of genius. Apart from Bach, Handel, Haydn, Mozart and Beethoven, this period produced other composers whose works are still being played.

It was an extraordinarily rich period in all fields, in innovation and discovery, in the beginning of modern science. Isaac Newton published his "Universal Arithmetic" the year that Handel wrote his "Rodrigo"; Leeuwenhoek produced his microscope a year later.

Alexander Pope wrote his "Pastorals" the year that Gusmao made the first ascent in a balloon at Lisbon and the following year Sir Christopher Wren completed the magnificent St. Paul's in London.

Are There Conclusions?

Can we draw any conclusions from this? Does it help us to understand why this period of 120 years is an age of genius? Does it aid us to understand our own times when on the cultural side of life so little is produced in any country?

Perhaps the explanation is that our great minds have turned to science, to chemistry and physics and engineering. Have we become so bogged down in facts and in the business of earning a living that the beauty of life escapes us? Are we so full of statistics that there is no room for poetry?

* * *

And as we ponder these questions, the mind naturally turns to moral equations. Every noble era has produced a great moralist, a philosopher who has sought to relate the whole of human existence, experience and knowledge to his times. Where is such a person today, in this generation?

And yet, as one moves among the pines of lovely Tanglewood, watching young people in their interminable arguments about music and life, it is impossible not to be sensitive to a great stirring, like the cold wind that precedes an electric storm. It may be the dawn of another era of genius.

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A Woman's New Yo

They're Seeing Having Fun at a

BY ALICE HUGH

NEW YORK, July 30.—Comes A abandon their city to the visitors. elsewhere for fun and rest. Did I say "rest"? Mail from resorts here and abroad reveals American travelers frantically "doing" the continent. My sister Francie and her husband are touring England, Spain, Italy and France—all in six weeks.

Read her weary report on her third day in London:

"We skipped Cambridge: The trip takes too long. We do only what's near by. Windsor Castle and Hampton Court nearly finished me off yesterday. They were wonderful, but oh! my feet! Wait till you see our color pictures of British gardens! Never saw such magnificence! And all in full bloom, at the end of July! We're impressed with the enduring tradition of the people and the antiquity of the architecture. But I had to beg off the Tower of London and the trip along the Thames. That's why I have time to scribble this letter.

"We've been to the theater once and dancing twice. Dinner at the Savoy; also at the Ambassadeurs. We've seen the young Mayfairites cutting up and noted the shabby-looking 'man on the street' looking down. But no one notices shabbiness because the British are too polite to stare. If anything, they are too obsequious. It troubled me that a maid in the hotel elevator tried to get out of the "lift" in order to spare us the indignity, I suppose, of riding with a servant. We made her come back in and ride down, which embarrassed her. The only shortage we notice in England is paper. There's little of it, and it's poor quality. I shook hands with Clement Attlee in Parliament.

'DEAD TIRED.'

"If the other countries are as wonderful as England, it'll be a memorable trip. We're dead tired, but happy, toting camera, notebook and sun-glasses, like all American tourists. Before tea we rest an hour, so as to survive dinner, parties and entertainment. Usually we are back in the hotel by 1 a. m., in time to do a little laundry—stockings, nylon underwear, gloves, etc. Then we write a few letters, sleep a little and get an early start. Day after tomorrow we're off for Spain!"

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IDYLLIC PLACE.

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They're Seeing Europe and Having Fun at a Fast Pace

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Cleveland - Aug 1, 1953

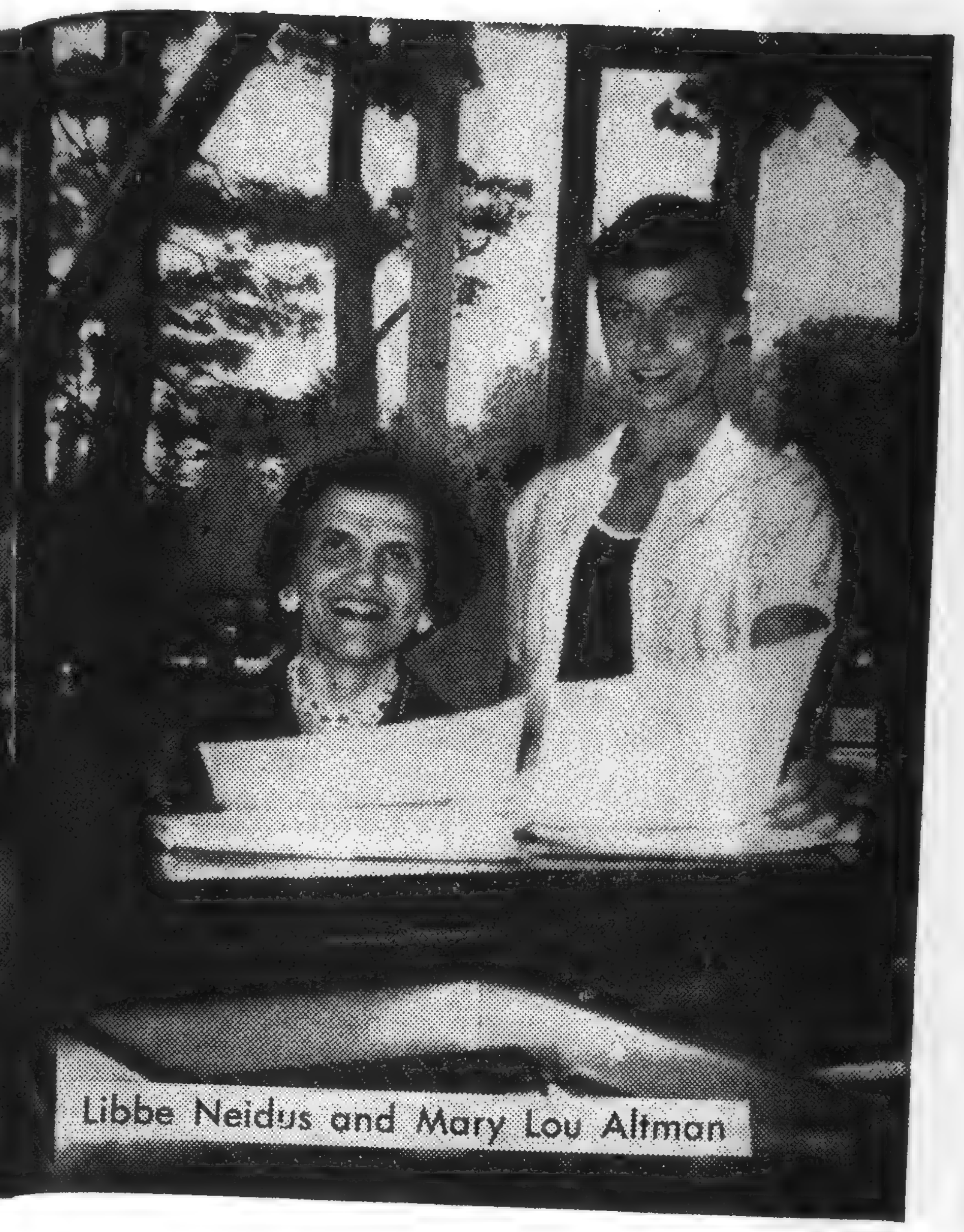
MOUNTAIN MUSIC

Robert Pangborn and Mrs. George Kleinfeld

Bonnie Lake

George Kleinfeld, Elinor Zvenitsky, Boris Goldovsky

Elwyn Adams and Leonard Bernste


Libbe Neidus and Mary Lou Altman

Six Clevelanders in SelecTanglewood 400

By MARJORIE ALGE, *Press Staff Writer*

TANGLEWOOD, Mass.: Sprawled amidst Berkshire's gentle rolling hills lies this summer headquarters of the Boston Symphony and summer music mecca for thousands of Americans.

They come armed with blankets or sunglasses —depending on time of day or night. They loll on the lawn if they prefer not to buy seats for the bare-ribbed Theater-Concert Hall or the mammoth fan-shaped Shed.

But the western Massachusetts music center is not simply an outdoor Carnegie Hall. For keen music students it is the Berkshire Music Center, summer school conducted by the Boston Symphony.

These scholars are a select 400 culled from 1500 young and not-so-young applicants. They have the privilege of studying with such greats as Leonard Bernstein, Boris Goldovsky and Aaron Copland.

Six Weeks Study

Armed with voice or violin, baton or bassoon, they encamp July 5 until Aug. 16 for serious study in one of the center's five departments: Orchestra, opera, chamber music, choral conducting and chorus, and composition.

No staid pupil-teacher relationship exists here. Problems are thrashed out together during rehearsals and classes under cover in Tanglewood's 18 buildings, or in after-class bull sessions under the skies.

Only transgression on informali a sternly-enforced rule against shorts. The taboo for students.

Enrollment requirements are rous: Students must be extremely profi in their field. Orchestra students, who e up the bulk of the five divisions, must ble to sing in choral presentations with reg symphony concerts.

Practice, too, is a must. If pracrooms are full, students take to the woods

Eight Northern Ohio

This year, mingling their talent h students from 41 states and 11 foreign coes are six musicians from Greater Clevele one from Painesville, and one from Huron,

Elwyn Adams is a 9-year-oldinist who lives at 2222 E. 81st St. on the occasions he's in town. Back for his third mer at the music school, he's completed or ar at the New England Conservatory of M

Bonnie Lake, pretty flutist anso a third-termer, is a grad of Heights Hind Oberlin Conservatory of Music. Wintes include teaching elementary orchestra Cleveland schools, playing in the Akron Shony. On week ends she teaches at Ober She lives at 1558 Compton Rd., Clevelandghts.

Painesville representative is R C. Pangborn, 18, a student of percussion. A first-time student, Bob's on top of his freshman term at Eastman School of Music.

Joan and George Kleinfeld, 1450 E. 94th St., are one of three married couples enrolled at the school. Blond Joan, violinist and pupil of Josef Gingold, teaches elementary music at University School in addition to coaching her own fiddle students.

Under Goldovsky

George, a magnificent bariton, is enrolled in the opera division under direction of former Clevelander Boris Goldovsky. A part-time record salesman at Schirmer's, he'll graduate from Adelbert in September, hopes to sing professionally.

Attractive Elinor Zvenitsky, mezzo-soprano, is also enrolled in opera study. A graduate of John Adams, Elinor's home is 3440 E. 149th St.

Combining vacation with two-week study terms are sopranos Libbe Neidus, 3195 E. Overlook Rd., and Mary Lou Altman of Huron, O.

Libbe, soloist at Park Synagogue, has appeared at Karamu and gave her own recital in Cleveland last spring. She's a member of the Jewish Singing Society, Mary Lou, a pretty brunette, says she sings "just for pleasure."

Though musical aims differ, all are unanimous in their opinion of Tanglewood. "It's the most wonderful spot in the world."

Pesty Plants Do Good Deeds, Too

By WILLIAM SCHEELE

W. E. SCHEELE

Two plant plague nearly everyone. They are persistent pests that require strenuous measures to keep them out of gardens and lawns: The common BURDOCK and the YELLOW DOCK, or curly dock, as it is sometimes known. It wasn't too long ago that both plants were in use as food and as medicine.

You will probably know burdock better if it is described as the big-leafed, tall weed that has burrs on it. In this case, the roots are the valuable part of the plant.

They are dried and made into a medicine that seems to be one of the few cures for eczema. People from central Europe know the plant best. It is their use of the roots that is responsible for the large tonnage imported every year.

A tea is also made from the root and this is supposed to act as a blood purifier. The fibrous parts of the heavy stalks of the plant can be stripped away and the stalk itself prepared in same manner as asparagus.

Used for Salads

Early settlers knew the curly dock best, for they used its young leaves as salad greens, preparing them like spinach. Their use was so widespread that it was often possible in the early 1900's to buy the leaves in market stalls in poorer sections of this country.

The roots of this plant are also used. In this case they are dried and powdered and made into a dentrifice.

Children take great delight in stripping the ripe, brown seeds from the stalk and pretending that these seeds are coffee. If they want to be romantic about it, they call them "Indian coffee."

There is nothing wrong with eating these plants. It just seems that it takes a depression or something equally drastic to force housewives to look for substitute food.

Jewelweed Useful

An incredible number of plants that we consider weeds are edible or at least useful to us. The latest of a long list of plants that has been put up commercially is the JEWELWEED.

It is sold as a salve (Nox-Ivy) that will help clear up poison ivy. The Indians passed along this remedy to the early settlers, and many persons today who suffer from ivy find it to be their only relief.

This particular plant does not grow near homes unless there is a shady, wet spot nearby. It is a soft, succulent plant with a yellow or orange flower.

Since knowledge of its curative powers has become more publicized, many landowners have permitted it to grow freely in places where it had been previously cut down.

NEW YORK, N. Y.
SUNDAY NEWS

AUG 2 - 1953

The Berkshires Offer Recreation, Culture

(Special to THE NEWS)

Lenox, Mass., Aug. 1.—A blend of recreation and cultural activities awaits the visitors to the Berksh Hills thi Summer.

Throughout the region there is swimming, sailing, fishing, riding, golfing and tennis as well as hiking trails and picnic sites in verdant state forests. On the cultural agenda are music and dance recitals.

Outstanding among the cultural activities is the Berkshire Symphonic Festival under the direction of Charles Munch at [illegible] Lenox.

Interpretive [illegible] wi be presented on [illegible] Sat urday afternoons [illegible] through Labor D[illegible] Pi low School of the Da[illegible] Becket

The nature lover [illegible] will find plenty of interest in this region There is Pleasant [illegible] and Wildflower Sanctuary, Lenox, and Mount Greylock, North Adams, i the highest peak in the state. I can be climbed via hiking trail o automobile road. Trout fishin extends through the end of thi month. All other fishing may b enjoyed throughout the season.

Hatchery Fishing.

In Sheffield there is a big tro hatchery where the visitor m catch his own dinner for a nomi fee.

There is scenic splendor as w as many recreation facilities in 16 state forests and reservations the Berkshires. Camping sites located in some, picnic areas at miles of riding and walking tra swimming and fishing. Fine hote inns, camps, ranches, guest hom and tourist courts meeting eve requirement complement outdo activities.

Cir. (D 20,402) (S 41,868)

This Clipping From
WATERBURY, CONN.
REPUBLICAN

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Beth-El League Plans Day At Tanglewood

"A Day at Tanglewood" has been planned by the Waterbury Young People's League of Beth-El for Aug. 9 at Lenox, Mass.

The program will include a picnic lunch at Tanglewood prior to the concert; the Berkshire Music Festival concert with the Boston Symphony Orchestra, Charles Munch, conducting, and Gregor Piatagorsky, cello soloist; and dinner at the Yale Barn in the evening.

Transportation will be provided by the Arrangements Committee, under the chairmanship of Miss Sallye Rosenbaum. Members will be contacted by telephone. All persons who have not been reached may obtain further information by calling Miss Rosenbaum at 4-3879.

Cir. (D 503,999) (S 1,096,738)

This Clipping From
NEW YORK, N. Y.
TIMES

AUG 2 - 1953

AFTER THE CLASSICS

Something extra to titillate Berkshire Hills vacationists after the Tanglewood Music Festival ends is the Jazz Roundtable, celebrating its fifth season at Music Inn, between Stockbridge and Tanglewood. The roundtable, scheduled for two weeks from Aug. 17-30, has a couple of directors and an impressive title, "From Folk Music to Jazz," but actually its first principle is to give holidayers something to do when they weary of swimming, boating and relaxing and the Boston Symphony has gone back to Boston.

[257]

Cir. (D 389,011) (S 258,545)

This Clipping From
NEW YORK, N. Y.
POST

Cir. (D 20,402) (S 41,868)

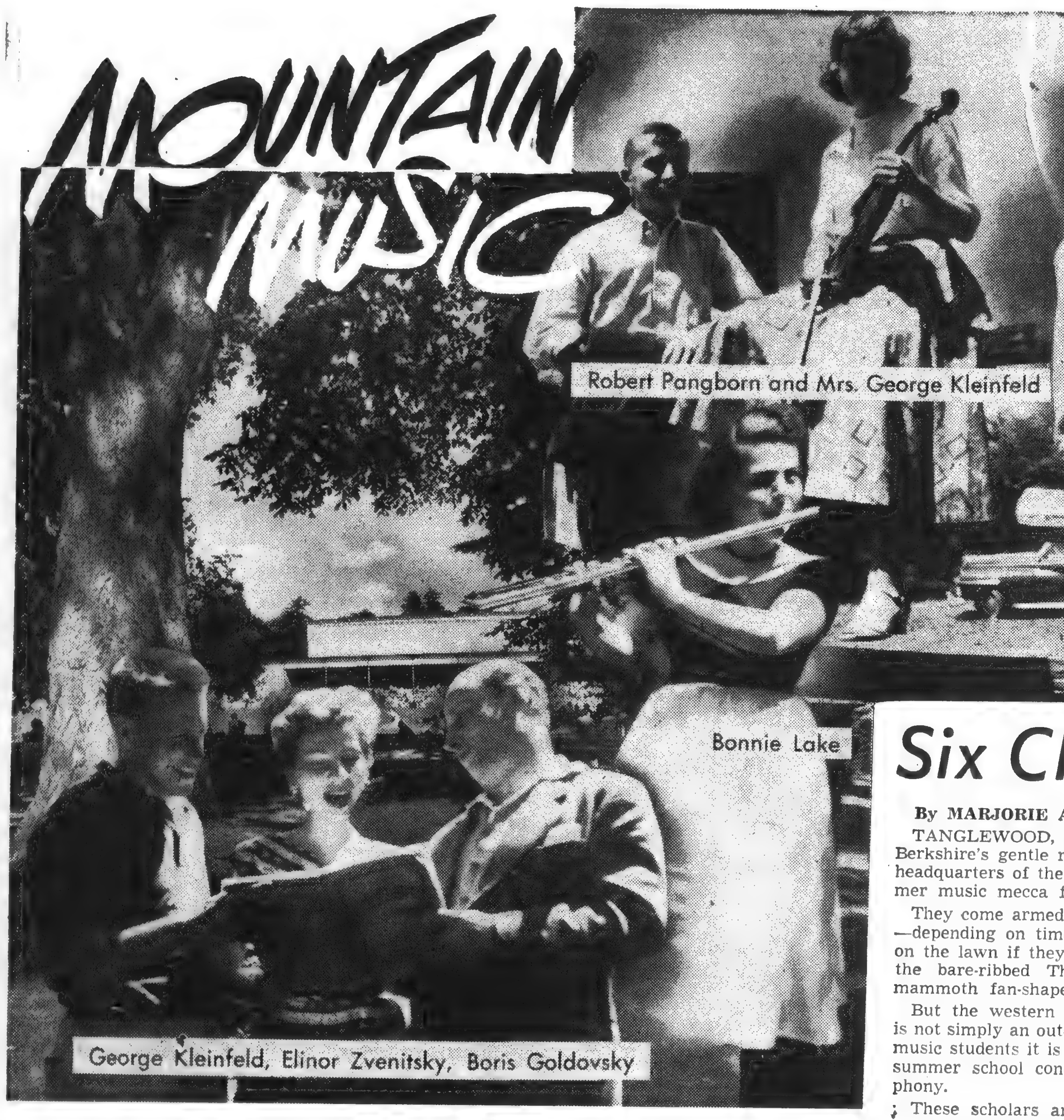
This Clipping From
WATERBURY, CONN.
REPUBLICAN

AUG 2 - 1953

Mr. and Mrs. Roger S. Makepeace and Mrs. Roger S. Sperry, Middlebury, are attending the Berkshire Festival, Tanglewood, Mass., this week end.

Cleveland - Aug 1, 1953

MOUNTAIN MUSIC



Robert Pangborn and Mrs. George Kleinfeld

Bonnie Lake

George Kleinfeld, Elinor Zvenitsky, Boris Goldovsky

Elwyn Adams and Leonard Bernste

Libbe Neidus and Mary Lou Altman

Six Clevelanders in SelecTanglewood 400

By MARJORIE ALGE, *Press Staff Writer*

TANGLEWOOD, Mass.: Sprawled amidst Berkshire's gentle rolling hills lies this summer headquarters of the Boston Symphony and summer music mecca for thousands of Americans.

They come armed with blankets or sunglasses —depending on time of day or night. They loll on the lawn if they prefer not to buy seats for the bare-ribbed Theater-Concert Hall or the mammoth fan-shaped Shed.

But the western Massachusetts music center is not simply an outdoor Carnegie Hall. For keen music students it is the Berkshire Music Center, summer school conducted by the Boston Symphony.

These scholars are a select 400 culled from 1500 young and not-so-young applicants. They have the privilege of studying with such greats as Leonard Bernstein, Boris Goldovsky and Aaron Copland.

Six Weeks Study

Armed with voice or violin, baton or bassoon, they encamp July 5 until Aug. 16 for serious study in one of the center's five departments: Orchestra, opera, chamber music, choral conducting and chorus, and composition.

No staid pupil-teacher relationship exists here. Problems are thrashed out together during rehearsals and classes under cover in Tanglewood's 18 buildings, or in after-class bull sessions under the skies.

Only transgression on informali a sternly-enforced rule against shorts. The taboo for students.

Enrollment requirements are rous: Students must be extremely profic in their field. Orchestra students, who e up the bulk of the five divisions, must ble to sing in choral presentations with reg symphony concerts.

Practice, too, is a must. If prac rooms are full, students take to the woods

Eight Northern Ohio

This year, mingling their talent h students from 41 states and 11 foreign co es are six musicians from Greater Clevel one from Painesville, and one from Huron,

Elwyn Adams is a 19-year-old nist who lives at 2222 E. 81st St. on the occasions he's in town. Back for his third ner at the music school, he's completed or ar at the New England Conservatory of M

Bonnie Lake, pretty flutist an o a third-termer, is a grad of Heights Hi d Oberlin Conservatory of Music. Winter s include teaching elementary orchestra Cleveland schools, playing in the Akron S hony. On week ends she teaches at Ober She lives at 1558 Compton Rd., Cleveland ghts.

Painesville representative is R C. Pangborn, 18, a student of percussion. A first-time student, Bob's on top of his freshman term at Eastman School of Music.

Joan and George Kleinfeld, 1450 E. 94th St., are one of three married couples enrolled at the school. Blond Joan, violinist and pupil of Josef Gingold, teaches elementary music at University School in addition to coaching her own fiddle students.

Under Goldovsky

George, a magnificent bariton, is enrolled in the opera division under direction of former Clevelander Boris Goldovsky. A part-time record salesman at Schirmer's, he'll graduate from Adelbert in September, hopes to sing professionally.

Attractive Elinor Zvenitsky, mezzo-soprano, is also enrolled in opera study. A graduate of John Adams, Elinor's home is 3440 E. 149th St.

Combining vacation with two-week study terms are sopranos Libbe Neidus, 3195 E. Overlook Rd., and Mary Lou Altman of Huron, O.

Libbe, soloist at Park Synagogue, has appeared at Karamu and gave her own recital in Cleveland last spring. She's a member of the Jewish Singing Society, Mary Lou, a pretty brunette, says she sings "just for pleasure."

Though musical aims differ, all are unanimous in their opinion of Tanglewood. "It's the most won[illegible] spot in the world."

Pesty Plants Do Good Deeds, Too

By WILLIAM SCHEELE

Two plant plague nearly everyone. They are persistent pests that require strenuous measures to keep them out of gardens and lawns: The common BURDOCK and the YELLOW DOCK, or curly dock, as it is sometimes known. It wasn't too long ago that both plants were in use as food and as medicine.

W. E. SCHEELE

You will probably know burdock better if it is described as the big-leafed, tall weed that has burrs on it. In this case, the roots are the valuable part of the plant.

They are dried and made into a medicine that seems to be one of the few cures for eczema. People from central Europe know the plant best. It is their use of the roots that is responsible for the large tonnage imported every year.

A tea is also made from the root and this is supposed to act as a blood purifier. The fibrous parts of the heavy stalks of the plant can be stripped away and the stalk itself prepared in same manner as asparagus.

Used for Salads

Early settlers knew the curly dock best, for they used its young leaves as salad greens, preparing them like spinach. Their use was so widespread that it was often possible in the early 1900's to buy the leaves in market stalls in poorer sections of this country.

The roots of this plant are also used. In this case they are dried and powdered and made into a dentrifice.

Children take great delight in stripping the ripe, brown seeds from the stalk and pretending that these seeds are coffee. If they want to be romantic about it, they call them "Indian coffee."

There is nothing wrong with eating these plants. It just seems that it takes a depression or something equally drastic to force housewives to look for substitute food.

Jewelweed Useful

An incredible number of plants that we consider weeds are edible or at least useful to us. The latest of a long list of plants that has been put up commercially is the JEWELWEED.

It is sold as a salve (Nox-Ivy) that will help clear up poison ivy. The Indians passed along this remedy to the early settlers, and many persons today who suffer from ivy find it to be their only relief.

This particular plant does not grow near homes unless there is a shady, wet spot nearby. It is a soft, succulent plant with a yellow or orange flower.

Since knowledge of its curative powers has become more publicized, many landowners have permitted it to grow freely in places where it had been previously cut down.

Cir. (D 20,402) (S 41,868)

This Clipping From
WATERBURY, CONN.
REPUBLICAN

AUG 2 - 1953

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NEW YORK, N. Y.
TIMES

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[257]

NEW YORK, N. Y.
SUNDAY NEWS

AUG 2 - 1953

The Berkshires Offer Recreation, Culture

(Special to THE NEWS)

Lenox, Mass., Aug. 1.—A blend of [illegible] tural activities awaits the visitors to the Berksh[illegible] Summer.

Throughout the region there is swimming, sailing, fishing, riding, golfing and tennis as well as hiking trails and picnic sites in verdant state forests. On the cultural agenda are [illegible] and dance [illegible]

[illegible] e cultural [illegible] ire Symphony [illegible] direction of Charles M[illegible] Lenox.

Interpretive [illegible] be presented on F[illegible] Saturday afternoons [illegible] through Labor Day [illegible] low School of the [illegible]

The nature lover [illegible] plenty of interest in [illegible] region. There is Pleasant Val[illegible] Wildflower Sanctuary [illegible] Mount Greylock, North A[illegible] the highest peak in the state, can be climbed via [illegible] trail or automobile road. Tro[illegible] extends through the end of the month. All other [illegible] enjoyed throughout [illegible]

Hatchery Fishing

In Sheffield there is [illegible] hatchery where the [illegible] catch his own din[illegible] fee.

There is scenic splendor as [illegible] as many recreation fac[illegible] in 16 state forests and re[illegible] the Berkshires. Campin[illegible] sites located in some, picnic areas at [illegible] miles of riding and walking trails [illegible] swimming and fishing. Fine hot[illegible] inns, camps, ranches, guest ho[illegible] and tourist courts meeting ev[illegible] requirement complement outd[illegible] activities.

AUG 2 - 1953

2:30—**WCBS,** World Music Festival Berkshire Music Festival, Pierre Monteux, conductor.

JULI/AUGUSTUS 1953 - No. 10-11
45 CENT

VERGELIJKENDE DISCOGRAFIE
door
RUTGER SCHOUTE

„Luister...!"

Onafhankelijk maandblad voor Gramofoonplaten-liefhebbers

In dit nummer o.a.:

Aanwinsten door Casper Höweler

*

De Opera's „Salome" en „Boris Godounov" door Leo Riemens

*

Het hoekje voor de Opera-platenverzamelaar

*

Interview met Rudi Wairata

*

Hit parade standen

*

Grote foto van Les Brown

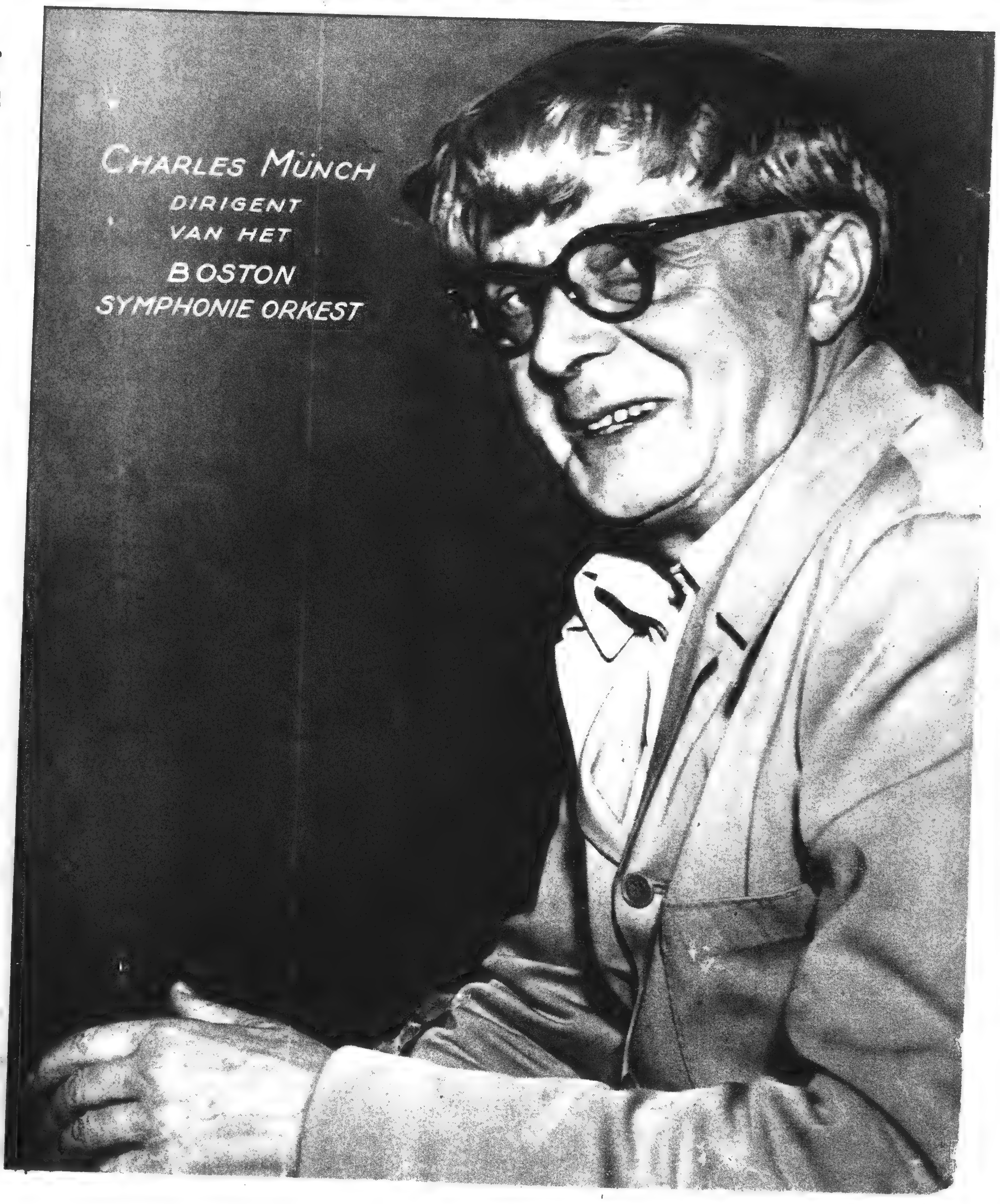
*

Opera en Film

*

Puzzle

UITG. DRUKKERIJ ONNES n.v.
POSTBUS 43 - AMERSFOORT



TROY OBSERVER-BUDGET, TROY, N. Y., SUNDAY, AUGUST 2, 1953

THE WEEK IN NEW YORK

By ALICE C. ARMSTRONG

The concerts at Tanglewood started at th[illegible] day and with the exception of the ch[illegible] music [illegible] one-act operas will continue there until the close [illegible]

Cir. (D 331,853) (S 567,298)

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

AUG 2 - 1953

Boston Symphony At Tanglewood

By Arthur Berger

LENOX, Mass., July 31.—The Berkshire Music Festival entered its major phase here in the shed on the Tanglewood estate with the first of the series of week-end concerts by the full membership of the Boston Symphony Orchestra under the direction of Charles Munch.

Mr. Munch assembled for Friday night a list that consisted mostly of standard repertory pieces, with the exception of Aaron Copland's music from the Martha Graham ballet, "Appalachian Spring," which, though not altogether unfamiliar, offered the fillip of music in a contemporary idiom. Zino Francescatti, violinist, was soloist in the Mendelssohn concerto and the program opened with Beethoven's "Leonore" overture, No. 3. The program closed with the popular "Bolero" of Ravel.

For those who came early and settled on the lawns behind the shed with picnic suppers the weather was ideal. By moving the opening concert of the week end from Thursday to Friday, the Berkshire Festival authorities have made it more convenient this season for week-enders to take in all three events each week. Another feature of the concerts this season in this regard has been the earlier hour of the Sunday concerts—2:30 instead of 3. In this way, there is more time for motorists to get home after the concerts.

Friday night's attendance of 10,300 demonstrated to all concerned with rescheduling the week-end concerts that the new plan is definitely rewarding since this figure sets a record for an opening night of the major concert series in the shed. A record was also established this season by the attendances at the concert series by the chamber orchestra devoted mainly to Bach, Mozart and Haydn.

The total attendance for the six concerts given in three week-ends was 26,150. This marked an advance of almost 6,500 over last year's attendance at the series in the theater concert hall.

JULI/AUGUSTUS 1953 - No. 10-11

45 CENT

VERGELIJKENDE DISCOGRAFIE

door

RUTGER SCHOUTE

„Luister...!"

Onafhankelijk maandblad voor Gramofoonplaten-liefhebbers

CHARLES MÜNCH
DIRIGENT
VAN HET
BOSTON
SYMPHONIE ORKEST

In dit nummer o.a.:

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De Opera's „Salome" en „Boris Godounov" door Leo Riemens

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Opera en Film

*

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UITG. DRUKKERIJ ONNES n.v.
POSTBUS 43 - AMERSFOORT

TROY OBSERVER-BUDGET, TROY, N. Y., SUNDAY, AUGUST 2, 1953

THE WEEK IN NEW YORK

By ALICE C. ARMSTRONG

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Cir. (D 331,853) (S 567,298)

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HERALD TRIBUNE
AUG 2- 1953

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[258]

TIGHT BINDING

Cir. (D 503,999) (S 1,096,738)

This Clipping From
NEW YORK, N. Y.
TIMES

AUG 2 - 1953

PROGRAMS OF THE WEEK

GUGGENHEIM MEMORIAL CONCERTS

GOLDMAN BAND

TONIGHT, Central Park. All concerts begin at 8:30 P. M., unless otherwise noted.
Grand March, from Tannhaeuser; Wagner
Overture, Romeo and Juliet...Tchaikovsky
Kammenoi Ostrow; Reve Angelique, ...Rubinstein
Columbian Fantasie ....Rogers
Russian Sailors' Dance..............Gliere
Shepherd's Hey ....Grainger
March, Illinois ....Goldman
March, Manhattan Beach; March, El Capitan; Liberty Bell; Semper Fidelis; The Flashing Eyes of Andalusia Waltz; March, Our Flirtations; March, The Stars and Stripes Forever.........Sousa
MONDAY, Central Park.
Grand March, University ....Goldman
Overture, Halka ....Moniuszko
Procession of Knights, from Parsifal, ...Wagner
Second Swedish Rhapsody.........Leidzen
Favorite Melodies: A Kiss in the Dark; Punchinello; Pan Americana; Excerpts from Babes in Toyland; The Gold Bug, The Fortune Teller ....Herbert
WEDNESDAY, Central Park.
Music Memory Contest
Huldigungsmarsch ....Wagner
Overture, Youth Triumphant .....Hadley
Introduction and Tarantella;
March, Happy-Go-Lucky ....Goldman
Novelette ....MacDowell
Overture, William Tell ....Rossini
THURSDAY, Prospect Park.
Overture ....Catel
A Curtain Raiser and Country Dance; Concert Waltz ....Goldman
Eight Russian Folksongs ....Liadov
Czech. Rhapsody ....Weinberger
Symphony No. 1;
Polonaise; Egmont Overture..Beethoven
FRIDAY, Central Park.
Repeating Thursday's program.
SATURDAY, Prospect Park.
March Slav; Andante Cantabile from Fifth Symphony; Overture, Romeo and Juliet ....Tchaikovsky
Kammenoi Ostrow; Reve Angelique, ...Rubinstein
Pictures at an Exhibition.....Mussorgsky
Eili, Eili ....Shallitt
March for Band................Prokofieff
Finale, A Life for the Tsar........Glinka
Russian Sailors' Dance.............Gliere

Bender

Jennie Tourel, who will sing Saturday at Berkshire Festival.

OPERA

LEMONADE OPERA

141 West Thirteenth Street

TONIGHT, 8:30 o'clock, Don Pedro. Performances nightly except Mondays.

COMMUNITY CIVIC OPERA

Educational Alliance

MONDAY, 8:15 P. M., Rigoletto (in concert form).

PUNCH OPERA

Cherry Lane Theatre

WEDNESDAY THROUGH NEXT SUNDAY, 8:30 P. M., Volpone.

LA PUMA WORKSHOP

270 West Eighty-ninth Street

WEDNESDAY AND THURSDAY, 7:45 P. M., Aida. Admission free.

AMATO OPERA THEATRE

159 Bleecker Street

FRIDAY, 8:30 P. M., La Boheme.

J. Abresch

Theresa Green, soprano soloist at Tanglewood Saturday.

SALMAGGI OPERA

Randalls Island Stadium

SATURDAY, 8:45 P. M., Aida. Hallberg, Carruba; Ruhl, Buckley, Pichardo, Salvador, Rossi. Conductor, Leide.

OTHER EVENTS

TODAY

ERNST AND LORY WALLFISCH, viola-piano duo, Brooklyn Museum, 2 P. M.
JOY McLEAN, soprano; **PAULINE PHELPS**, mezzo-soprano; **GEORGE HILL**, bass; Carl Fischer Hall, 3 P. M.

TUESDAY

MARILYN MASON, organist, St. Paul's Chapel, Columbia University, 12 noon.

WEDNESDAY

EVERETT ANDERSON, bass-baritone, McMillin Theatre, 8:30 P. M.

THURSDAY

THOMAS RICHNER, organist, St. Paul's Chapel, Columbia University, 12 noon.

TANGLEWOOD CONCERTS

THE SHED

Lenox, Mass.

TODAY, 2:30 P. M. Boston Symphony Orchestra conducted by Pierre Monteux. Jorge Bolet, pianist.
Serenade for Strings; Symphony No. 5; Piano Concerto in B flat minor, ...Tchaikovsky
FRIDAY, 8:30 P. M. Conductor, Charles Munch; Jennie Tourel, mezzo-soprano; Nicola Moscona, bass-baritone; John McCollum, tenor; Berkshire Festival Chorus.
Romeo and Juliet...................Berlioz
SATURDAY, 8:30 P. M. Conductor, Leonard Bernstein; Theresa Green, soprano; Jennie Tourel, mezzo-soprano; The Berkshire Festival Chorus.
Prelude to Khovanstchina....Mussorgsky
Sheherazade for Soprano and Orchestra, ...Ravel
Symphony No. 2 (Resurrection)....Mahler
NEXT SUNDAY, Aug. 9, 2:30 P. M. Conductor, Munch; Gregor Piatigorsky, 'cellist; Joseph De Pasquale, violist.
Symphony No. 5 ....Schubert
Adagio for Strings ....Barber
Don Quixote ....Strauss
'Cello Concerto No. 1 ....Milhaud
Tannhaeuser Overture ....Wagner

Cir. (D 130,147)

This Clipping From
SYRACUSE, N. Y.
HERALD-JOURNAL

AUG 3 - 1953

[illegible]ora Sulzle, daughter of Mr. and Mrs. B. G. [illegible] Grant blvd., was in Lenox, Mass., over the [illegible] to attend the Berkshire Music Festival.

Cir. (D 281,218)

This Clipping From
BUFFALO, N. Y.
NEWS

AUG 3 - 1953

MRS. DUANE LYMAN and Miss Jane Stimson will go on Thursday to attend the annual Berkshire Festifal at "Tanglewood." in the Berkshire Mountains of Massachusetts.

NEW YORK, N. Y.
HERALD TRIBUNE

AUG 1 - 1953

Boston Symphony At Tanglewood

By Arthur Berger

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Cir. (D 56,872)

This Clipping From
ALBANY, N. Y.
KNICKERBOCKER NEWS

AUG 3 - 1953

9,900 at First Tanglewood Sunday

By DUANE LA FLECHE

Pierre Monteux, appearing very much as if he had just enjoyed to the fullest a lunch of excellent French cuisine, trotted to the podium of the Tanglewood music shed yesterday afternoon to conduct the Boston Symphony Orchestra in an all-Tchaikovsky program.

As Mr. Monteux's lunch appeared to have agreed with him, so the music agreed with the record opening Sunday crowd of 9,900 which filled the shed and spread far over the Tanglewood lawns, still damp from morning showers.

As an appetizer, Mr. Monteux served his guests the Serenade for String Orchestra. It whetted the appetite for the more that was to come. The string sections of the Boston Symphony are its greatest delight, and Mr. Monteux made the most of them.

The Serenade was followed quickly, since the program was broadcast, by the Fifth Symphony.

Most folks can remember the Fifth because its opening theme was used for so many years to introduce the once popular "aspirin" program of the dear dead days of big-time radio.

The closing composition was the Tchaikovsky Piano Concerto, that even had a whirl on the juke boxes not too long ago, when Freddie Martin "popularized" it.

The Boston Symphony got along quite well yesterday without Mr. Martin's aid. The soloist was Jorge Bolet, who brought to the work great power and virtuosity. While his interpretation appeared cold, it quite apparently warmed the hearts of most of the audience, for Mr. Bolet was called back again and again by applause, bravos and a great assortment of whistles.

If one had done a bit of eavesdropping during the program he could have heard the critic of the Toronto Star comment to the critic of one of the Boston gazettes:

"Monteux appears a little nervous."

To which the critic of the Boston newspaper replied:

"The brasses seem to be getting away from him."

The two gentlemen may have known what they were talking about, and on the other hand they may have been just another couple of guys named Joe.

It would be remarkable if Mr. Monteux was nervous. Mr. Monteux is 78, and has been conducting symphony orchestras for more years than the gentlemen of the press had lived. Some critics contend, in fact, that he can conduct better with a twitch of the eyebrow than some of the younger fry can with the most athletic waving of the baton.

At any rate the New York critics thought Mr. Monteux had done well. The Times found he had given the program "the quality of sunlight." The Herald Tribune found him up to his usual high standard, with the remark that his praises "need scarcely to be sung again."

As for Mr. Monteux, at the close of the program, and after taking a proper number of bows, he trotted from the podium appearing very much as if he was off to enjoy to the fullest a dinner of excellent French cuisine.

There are two weekends yet to come of Tanglewood music. The dates are Aug. 7, 8, 9, 14, 15 and 16. The conductors will be Charles Munch and Leonard Burnstein.

It would be well to keep in mind too, the "Tanglewood on Parade" program Thursday, Aug. 13, when guests can see and hear the pupils at the Berk[illegible] shire Music Center, then listen [illegible] to a concert by the Boston [illegible]

Cir. (D 38,502)

This Clipping From
WATERBURY, CONN.
AMERICAN

AUG 3 - 1953

Crowds Break Record At Tanglewood

(Special to The American)

Lenox, Mass., Aug. 3—Audiences totaling 31,000, the largest ever for the opening trio of Shed concerts in the 16-year history of the Berkshire Music Festival, filed through Tanglewood's shady gates last week end.

Despite chill and intermittent showers early yesterday, attendance came to 9,900 for Pierre Monteux's appearance as guest conductor of the Boston Symphony Orchestra for ~~an~~ all-Tschaikowsky concert.

The program was a sop to popular demand, music so often played it has become trite with familiarity. At the same time, Mr. Monteux's meticulous readings gave yesterday's three works, the melodic Serenade for Strings Orchestra; 5th Symphony, and B Flat Piano Concerto, a decisiveness they sometimes lack.

Jorge Bolet, towering over the rotund figure of Mr. Monteux, was soloist for the piano work.

Saturday night's performance, by contrast, offered a delightful range from 19th Century to contemporary in time, and romantic imagery to impressionism in style. Charles Munch conducted the orchestra in Lukas Foss' Piano Concerto No. 2 (with the composer as soloist); Mendelssohn's Symphony No. 4, and Hindemith's sparkling Symphonic Metamorphosis of themes by Von Weber.

The Foss concerto, newly-revised, shows Tanglewood still another facet of the young composer-conductor-pianist's complex creative personality. True, there were echoes of Stravinsky, but Foss could chose worse models until his own style becomes fixed.

Mr. Munch and Leonard Bernstein share the podium for the second week end of Shed concerts Friday, Saturday and Sunday. Bernstein will take over for the annual Koussevitsky Memorial Concert Saturday night, with Mr. Munch leading the orchestra Friday night and Sunday afternoon. Gregor Piatogorsky returns to Tanglewood [illegible] cello soloist in a Milhaud concerto Sunday.

F.Z.

Cir. (D 125,983) (S 3

This Clipping F
BOSTON, MA
MORNING GL

AUG 4

Tanglewood to [illegible]
Old French [illegible]

Dallas, Tex
Times Herald
8/3/53

Legion Awards Made.

New York, Aug. 3 [illegible] Hurok, the well-known impresario, and George E. Judd, manager of the Boston Sym[illegible] have been made chevaliers [illegible] Legion of Honor by the Fr[illegible] government.

TIGHT BINDING

Cir. (D 503,999) (S 1,096,738)

This Clipping From
NEW YORK, N. Y.
TIMES

AUG 2 - 1953

PROGRAMS OF THE WEEK

GUGGENHEIM MEMORIAL CONCERTS

GOLDMAN BAND

TONIGHT, Central Park. All concerts begin at 8:30 P. M., unless otherwise noted.
Grand March, from Tannhaeuser; Wagner
Overture, Romeo and Juliet...Tchaikovsky
Kammenoi Ostrow; Reve Angelique, Rubinstein
Columbian Fantasie ....Rogers
Russian Sailors' Dance...........Gliere
Shepherd's Hey ....Grainger
March, Illinois ....Goldman
March, Manhattan Beach; March, El Capitan; Liberty Bell; Semper Fidelis; The Flashing Eyes of Andalusia Waltz; March, Our Flirtations; March, The Stars and Stripes Forever.........Sousa

MONDAY, Central Park.
Grand March, University ....Goldman
Overture, Halka ....Moniuszko
Procession of Knights, from Parsifal, Wagner
Second Swedish Rhapsody.........Leidzen
Favorite Melodies: A Kiss in the Dark; Punchinello; Pan Americana; Excerpts from Babes in Toyland; The Gold Bug, The Fortune Teller ....Herbert

WEDNESDAY, Central Park.
Music Memory Contest
Huldigungsmarsch ....Wagner
Overture, Youth Triumphant .....Hadley
Introduction and Tarantella; March, Happy-Go-Lucky ....Goldman
Novelette ....MacDowell
Overture, William Tell ....Rossini

THURSDAY, Prospect Park.
Overture ....Catel
A Curtain Raiser and Country Dance; Concert Waltz ....Goldman
Eight Russian Folksongs ....Liadov
Czech Rhapsody ....Weinberger
Symphony No. 1; Polonaise; Egmont Overture..Beethoven

FRIDAY, Central Park.
Repeating Thursday's program.

SATURDAY, Prospect Park.
March Slav; Andante Cantabile from Fifth Symphony; Overture, Romeo and Juliet ....Tchaikovsky
Kammenoi Ostrow; Reve Angelique, Rubinstein
Pictures at an Exhibition.....Mussorgsky
Eili, Eili ....Shallitt
March for Band................Prokofieff
Finale, A Life for the Tsar........Glinka
Russian Sailors' Dance..............Gliere

Bender

Jennie Tourel, who will sing Saturday at Berkshire Festival.

OPERA

LEMONADE OPERA

141 West Thirteenth Street

TONIGHT, 8:30 o'clock, Don Pedro. Performances nightly except Mondays.

COMMUNITY CIVIC OPERA

Educational Alliance

MONDAY, 8:15 P. M., Rigoletto (in concert form).

PUNCH OPERA

Cherry Lane Theatre

WEDNESDAY THROUGH NEXT SUNDAY, 8:30 P. M., Volpone.

LA PUMA WORKSHOP

270 West Eighty-ninth Street

WEDNESDAY AND THURSDAY, 7:45 P. M., Aida. Admission free.

AMATO OPERA THEATRE

159 Bleecker Street

FRIDAY, 8:30 P. M., La Boheme.

J. Abresch

Theresa Green, soprano soloist at Tanglewood Saturday.

SALMAGGI OPERA

Randalls Island Stadium

SATURDAY, 8:45 P. M., Aida. Hallberg, Carruba; Ruhl, Buckley, Pichardo, Salvador, Rossi. Conductor, Leide.

OTHER EVENTS

TODAY

ERNST AND LORY WALLFISCH, viola-piano duo, Brooklyn Museum, 2 P. M.

JOY McLEAN, soprano; **PAULINE PHELPS**, mezzo-soprano; **GEORGE HILL**, bass; Carl Fischer Hall, 3 P. M.

TUESDAY

MARILYN MASON, organist, St. Paul's Chapel, Columbia University, 12 noon.

WEDNESDAY

EVERETT ANDERSON, bass-baritone, McMillin Theatre, 8:30 P. M.

THURSDAY

THOMAS RICHNER, organist, St. Paul's Chapel, Columbia University, 12 noon.

TANGLEWOOD CONCERTS

THE SHED

Lenox, Mass.

TODAY, 2:30 P. M. Boston Symphony Orchestra conducted by Pierre Monteux. Jorge Bolet, pianist.
Serenade for Strings; Symphony No. 5; Piano Concerto in B flat minor, Tchaikovsky

FRIDAY, 8:30 P. M. Conductor, Charles Munch; Jennie Tourel, mezzo-soprano; Nicola Moscona, bass-baritone; John McCollum, tenor; Berkshire Festival Chorus.
Romeo and Juliet.................Berlioz

SATURDAY, 8:30 P. M. Conductor, Leonard Bernstein; Theresa Green, soprano; Jennie Tourel, mezzo-soprano; The Berkshire Festival Chorus.
Prelude to Khovanstchina....Mussorgsky
Sheherazade for Soprano and Orchestra, Ravel
Symphony No. 2 (Resurrection)....Mahler

NEXT SUNDAY, Aug. 9, 2:30 P. M. Conductor, Munch; Gregor Piatigorsky, 'cellist; Joseph De Pasquale, violist.
Symphony No. 5 ....Schubert
Adagio for Strings ....Barber
Don Quixote ....Strauss
'Cello Concerto No. 1 ....Milhaud
Tannhaeuser Overture ....Wagner

Cir. (D 130,147)

This Clipping From
SYRACUSE, N. Y.
HERALD-JOURNAL

AUG 3 - 1953

[illegible] ora Sulzle, daughter of Mr. and Mrs. B. G. [illegible] Grant blvd., was in Lenox, Mass., over the [illegible] to attend the Berkshire Music Festival.

Cir. (D 281,218)

This Clipping From
BUFFALO, N. Y.
NEWS

AUG 3 - 1953

MRS. DUANE LYMAN and Miss Jane Stimson will go on Thursday to attend the annual Berkshire Festifal at "Tanglewood," in the Berkshire Mountains of Massachusetts.

NEW YORK, N. Y.
HERALD TRIBUNE

AUG 1 - 1953

Boston Symphony At Tanglewood

By Arthur Berger

LENOX, Mass., July 31.—The Berkshire Music Festival entered its major phase here in the shed on the Tanglewood estate with the first of the series of week-end concerts by the full membership of the Boston Symphony Orchestra, under the direction of Charles Munch.

Mr. Munch assembled for tonight a list that consisted mostly of standard repertory pieces, with the exception of Aaron Copland's music from the Martha Graham ballet, "Appalachian Spring," which, though not altogether unfamiliar, offered the fillip of music in a contemporary idiom. Zino Francescatti, violinist, was soloist in the Mendelssohn concerto and the program opened with Beethoven's "Leonore" overture, No. 3. The program closed with the popular "Bolero" of Ravel.

For those who came early and settled on the lawns behind the shed with picnic suppers the weather was ideal. By moving the opening concert of the week end from Thursday to Friday, the Berkshire Festival authorities have made it more convenient this season for week-enders to take in all three events each week. Another feature of the concerts this season in this regard has been the earlier hour of the Sunday concerts—2:30 instead of 3. In this way, there is more time for motorists to get home after the concerts.

Tonight's attendance of 10,300 demonstrated to all concerned with rescheduling the week-end concerts that the new plan is definitely rewarding since this figure sets a record for an opening night of the major concert series in the shed. A record was also established this season by the attendances at the concert eries by the chamber orchestra devoted mainly to Bach Mozart and Haydn.

The total attendance for the six concerts given in three week-ends was 26,150. This marked an advance of almost 6,500 over last year's attendance at the series in the theater concert hall.

Cir. (D 56,872)

This Clipping From
ALBANY, N. Y.
KNICKERBOCKER NEWS

AUG 3 - 1953

9,900 at First Tanglewood Sunda

By DUANE LA FLECHE

Pierre Monteux, appearing very much as if he had just enjoyed to the fullest a lunch of excellent French cuisine, trotted to the podium of the Tanglewood music shed yesterday afternoon to conduct the Boston Symphony Orchestra in an all-Tchaikovsky program.

As Mr. Monteux's lunch appeared to have agreed with him, so the music agreed with the record opening Sunday crowd of 9,900 which filled the shed and spread far over the Tanglewood lawns, still damp from morning showers.

As an appetizer, Mr. Monteux served his guests the Serenade for String Orchestra. It whetted the appetite for the more that was to come. The string sections of the Boston Symphony are its greatest delight, and Mr. Monteux made the most of them.

The Serenade was followed quickly, since the program was broadcast, by the Fifth Symphony.

Most folks can remember the Fifth because its opening theme was used for so many years to introduce the once popular "aspirin" program of the dear dead days of big-time radio.

The closing composition was the Tchaikovsky Piano Concerto, that even had a whirl on the juke boxes not too long ago, when Freddie Martin "popularized" it.

The Boston Symphony got along quite well yesterday without Mr. Martin's aid. The soloist was Jorge Bolet, who brought to the work great power and virtuosity. While his interpretation appeared cold, it quite apparently warmed the hearts of most of the audience, for Mr. Bolet was called back again and again by applause, bravos and a great assortment of whistles.

If one had done a bit of eavesdropping during the program he could have heard the critic of the Toronto Star comment to the critic of one of the Boston gazettes:

"Monteux appears a little nervous."

To which the critic of the Boston newspaper replied:

"The brasses seem to be getting away from him."

The two gentlemen may have known what they were talking about, and on the other hand they may have been just another couple of guys named Joe.

It would be remarkable if Mr. Monteux was nervous. Mr. Monteux is 78, and has been conducting symphony orchestras for more years than the gentlemen of the press had lived. Some critics contend, in fact, that he can conduct better with a twitch of the eyebrow than some of the younger fry can with the most athletic waving of the baton.

At any rate the New York critics thought Mr. Monteux had done well. The Times found he had given the program "the quality of sunlight." The Herald Tribune found him up to his usual high standard, with the remark that his praises "need scarcely to be sung again."

As for Mr. Monteux, at the close of the program, and after taking a proper number of bows, he trotted from the podium appearing very much as if he was off to enjoy to the fullest a dinner of excellent French cuisine.

There are two weekends yet to come of Tanglewood music. The dates are Aug. 7, 8, 9, 14, 15 and 16. The conductors will be Charles Munch and Leonard Burnstein.

It would be well to keep in mind too, the "Tanglewood on Parade" program Thursday, Aug. 13, when guests can see and hear the pupils at the Berkshire Music Center, then listen [illegible] to a concert by the Boston [illegible]

Cir. (D 38,502)

This Clipping From
WATERBURY, CONN.
AMERICAN

AUG 3 - 1953

Crowds Break Record At Tanglewood

(Special to The American)

Lenox, Mass., Aug. 3—Audiences totaling 31,000, the largest ever for the opening trio of Shed concerts in the 16-year history of the Berkshire Music Festival, filed through Tanglewood's shady gates last week end.

Despite chill and intermittent showers early yesterday, attendance came to 9,900 for Pierre Monteux's appearance as guest conductor of the Boston Symphony Orchestra for ~~an~~ all-Tschaikowsky concert.

The program was a sop to popular demand, music so often played it has become trite with familiarity. At the same time, Mr. Monteux's meticulous readings gave yesterday's three works, the melodic Serenade for Strings Orchestra; 5th Symphony, and B Flat Piano Concerto, a decisiveness they sometimes lack.

Jorge Bolet, towering over the rotund figure of Mr. Monteux, was soloist for the piano work.

Saturday night's performance, by contrast, offered a delightful range from 19th Century to contemporary in time, and romantic imagery to impressionism in style. Charles Munch conducted the orchestra in Lukas Foss' Piano Concerto No. 2 (with the composer as soloist); Mendelssohn's Symphony No. 4, and Hindemith's sparkling Symphonic Metamorphosis of themes by Von Weber.

The Foss concerto, newly-revised, shows Tanglewood still another facet of the young composer-conductor-pianist's complex creative personality. True, there were echoes of Stravinsky, but Foss could chose worse models until his own style becomes fixed.

Mr. Munch and Leonard Bernstein share the podium for the second week end of Shed concerts Friday, Saturday and Sunday. Bernstein will take over for the annual Koussevitsky Memorial Concert Saturday night, with Mr. Munch leading the orchestra Friday night and Sunday afternoon. Gregor Piatogorsky returns to Tanglewood [illegible] cello soloist in a Milhaud concerto Sunday.

Old [illegible]

"Richard [illegible] opera [illegible] before [illegible] Revolution [illegible] be [illegible] at Tanglewood [illegible] the opera department of the Berkshire Music Center next Monday and Tuesday evenings. Boris Goldovsky will conduct. [illegible] probably has not been [illegible] America since 1800

[259]

Cir. (D 91,577)

This Clipping From
SPRINGFIELD, MASS.
EVE. NEWS

AUG 3 - 1953

Week End at Tanglewood Brings Very Wide Variety

Foss Piano Concerto Intrigues Large Crowd at Saturday Night Music Festival Concert; All-Tchaikovsky Program Pleasing Yesterday Afternoon

By **W. HARLEY RUDKIN**

Nostalgia was the central theme of the music that sang through the great shed at Tanglewood yesterday afternoon, as Pierre Monteux, venerable French maestro, thrilled the vast audience with an all-Tchaikovsky program that was sympathetic without being banal; suave without ever approaching indifference.

PIERRE MONTEUX

Well-remembered music all too often falls into the "program" classification, losing, through close and constant association, whatever innate beauty, fire, or purpose it made have originally had in the composer's mind.

Tchaikovsky has been hackneyed; some of his more singing melodies have been turned into popular tunes with gooey lyrics, and, under this influence, it is possible to momentarily forget that he wrote music for the ages. It was nice to have Mr. Monteux reaffirm a little of the faith in Tchaikovsky, and the beautiful andante of the Fifth Symphony never sounded fresher, or sang more sweetly than it did with the Boston Symphony and its guest conductor yesterday.

The same was true of the opening "Serenade for Strings," which gave what is probably the best symphonic string section in the world a chance to show the scope of its capabilities. The audience response was both spontaneous and prolonged, a reception worthy of epicurean fare. Jorge Bolet rounded out a perfect musical afternoon with a flashing and tonally-lovely presentation of the Concerto No. 1, in E-Minor.

Quite a Contrast

Those who heard both the Saturday night and Sunday afternoon a change of pace, and a most effective one.

For many, in fact for this listener, the highlight was Lukas Foss playing his own technically-bewildering Piano Concerto No. 2, something we'd have to hear more than once to have any clear idea as to what was going on. Powerful it certainly is, and intricate, and the Saturday night audience gave it full measure of appreciation.

Charles Munch conducted the Boston Symphony in Schumann's "Overture to Manfred," Mendelssohn's Fourth, or so-called "Italian" Symphony, and the tricky Hindemith "Symphonic Metamorphosis of Themes by Weber," *a composition open to* considerable debate and discussion.

It was all very heady music and the Sunday afternoon Tchaikovsky helped calm the turbulent atmosphere of the night before.

For This Week

The complete program of activities for this week follows:

Today—*4.30 p. m.—Chamber music hall
Informal chamber music concert by students of Dept. I
**8.30 p. m.—Theater-concert hall (All seats reserved)
Three one-act operas by students of Dept. IV
"L'Yvrogne Corrige" (The Reformed Drunkard) .... by Gluck
"L'Enfant Prodigue" (The Prodigal Son) ....by Debussy
"Une Education Manquee" (An Incomplete Education) .... by Chabrier
Tomorrow—*8.30 p. m.—Theater-concert hall
Small choir concert, students of Dept. II
Wednesday—*4.30 p. m.—Theater-concert hall
Opera scenes by students of associate division, Dept. IV
*8.30 p. m.—Chamber music hall
Composers' Forum, by students of Dept. III
Thursday—*8.30 p. m.—Music shed
Orchestra concert by students of Dept. I
Friday—8.30— Music shed
Berkshire Festival Concert B-1—Charles Munch, conductor
Berlioz .... "Romeo and Juliet," dramatic symphony, with festival chorus and soloists
Soloists: Jennie Tourel, alto; Nicola Mascona, bass-baritone; John McCollum, tenor
Saturday—10.00 a. m.—Music shed
Boston Symphony Orchestra—Charles Munch, conductor
Public rehearsal (benefit pension fund)
—*3.00 p. m.—Music shed
Organ recital—E. Power Biggs
—8.30 p. m.—Music shed
Berkshire Festival Concert B-2 Leonard Bernstein, guest concert
(Koussevitzky memorial concert)
Moussorgsky .... "Prelude to "Khovanstchina"
Ravel .... "Sheherazade" for soprano and orchestra
Soloist: Jennie Tourel
Mahler ...... Symphony No. 2 ("Resurrection"), with festival chorus and soloists
Solists: Jennie Tourel, alto; Theresa Green, soprano
Sunday, *10.00 a. m.—Chamber music hall
Chamber music concert by students of Dept. I
—2.30 p. m.—Music shed
Berkshire festival concert B-3.... Charles Munch, conductor
Schubert ...... Symphony No. 5, in B-flat
Barber .... Adagio for Strings
Strauss ...... "Don Quixote" with cello and viola solo
(Soloists: Gregor Piatigorsky, cello; Joseph de Pasquale, viola
(Broadcast coast-to-cast by CBS Radio James Fassett, commentator)
Milhaud ..... Concerto for Cello, No.
Soloist: Gregor Piatigorsky
Roussel .... "Bacchus et Ariane" Suite No. 2
*—Concerts open to members of the Friends of the Berkshire Music Center whose contributions help to support the school.

Cir. (D 56,872)

This Clipping From
ALBANY, N. Y.
KNICKERBOCKER NEWS

AUG 3 - 1953

Monteux Leads Orchestra In 9th Berkshire Concert

Tanglewood welcomed a distinguished guest conductor yesterday. Pierre Monteux, peerless veteran of the podium, apparently enjoyed leading the Boston Symphony in the ninth concert of the Berkshire Festival, an all-Tchaikowsky program. The Serenade for Strings, Symphony No. 5, and the First Piano Concerto, with Jorge Bolet as soloist, delighted a large audience.

The personality of Monteux was the dominant feature of the concert. Relaxed and obviously at ease among old friends that he often has led, his readings had the firm authority that permitted him confidence in every result. He is the straightforward interpretation, the beautifully-flowing phrase, the minute attention to detail, all with an economy of physical effort that might mislead some in its ease. Every gesture counts and contributes to the invigorating leadership of this dean of conductors. His pleasure in the performances was obvious. Orchestra and leader were attuned.

The String Serenade showed beautiful attention to patterns of phrasing. Here the famous string section was heard to advantage. The glowing warmth of the familiar "Valse" turned into a tender longing in the muted "Elegia." One could appreciate the satisfaction that Tchaikowsky so often expressed about the composition of this serenade. It has a haunting appeal.

The superb brass arrested attention often in the symphony. The Andante Cantabile called for the famous born solo, beautifully played by James Stagliano. The melodic gift of Tchaikowsky dominated every phase of the performance as Monteux colored the effects. The monotony that can overcome this work was skillfully avoided by the needed variations in the characteristic phrase repetitions. The careful contrasts of tempos produced an exciting finale.

Jorge Bolet, young Cuban pianist, plays with confidence, precision and fluency. His technique is sure; tone is never forced. In the Allegro there were passages of dazzling octaves. A sense of romantic poetry tinged the Andante. The apparent unity of musical ideal between the soloist and the conductor marked a sterling performance of the popular concerto.

Two more weeks of the Berkshire Festival remain. Concerts are given on Friday, Saturday and Sunday. C. F. S.

Cir. (D 39,275)

This Clipping From
SCHENECTADY, N. Y.
GAZETTE

AUG 3 - 1953

Francescatti Is Superb At Tanglewood Concert

By **D. E. RITZ**

The first of the Shed weekends at Tanglewood in the Berkshires opened Friday night with Charles Munch directing the full Boston Symphony Orchestra and violinist Zino Francescatti as the assisting artist. It closed yesterday afternoon with an all-Tschaikovsky program conducted by Pierre Monteux. Jorge Bolet was the piano soloist yesterday and Lukas Foss was heard in his "Piano Concerto number 2" at the Saturday evening program. Munch also conducted the Saturday program.

* * *

WE ATTENDED Friday evening particularly to hear Francescatti and Aaron Copland's "Appalachian Spring" and were not disappointed in either. Francescatti appeared here several years ago under the sponsorship of the Schenectady Civic Music Association and at that time we were deeply impressed with his musicianship. An opportunity to hear him as soloist with the country's major orchestra was not to be passed up lightly especially as he was playing the Mendelssohn concerto.

The Mendelssohn concerto is a violinist's concerto from the first to last note. Written by a man, who himself was no mean string player, with the collaboration of Ferdinand David, one of the foremost violinists, teachers and orchestral men of the period, it contains some of the lovliest of melodies ever written for the instrument. These are employed against an equally expressive orchestral background and remain a joy to public and performers alike. When conducted by a French violinist (Charles Munch studied with Lucien Capet and Karl Flesch and played in the Gewandhaus Orchestra under Furtwangler) and played by the foremost French violinist of the day, it left nothing to be desired. Bravos from the audience and applause from the orchestra greeted the soloist at the conclusion of a performance radiant with warmth and brilliance.

* * *

THE PROGRAM opened with the Beethoven "Overture to Leonore number 3" One realized again the beauty which can be obtained from a most familiar work by a conductor whose advice to student musicians is "to make music with all your intensity, with all your conviction, with fire and flame."

Aaron Copland's "Appalachian Spring" and the Ravel "Bolero" formed the after-intermission portion of the program. Both were written on commissions as ballets but, there, all resemblance ceases.

Copland, a faculty member at the Tanglewood Music Center, was present to share the applause which the performance rated. The composition received the Pulitzer Prize for music in 1945 and the award of the Music Critics' Circle of New York for the outstanding theatrical work of the 1944-45 season there. Though containing a number of strictly American themes it attains a continental orchestration that is surprising. Clarity and simplicity seem its keynotes while its orchestration is expert and unerring.

* * *

THE RAVEL "Bolero" has an impact that must be felt. Mere words can never express the compulsions which its inexorable rhythm arouse from the drum's first almost inaudible announcement to the final full-orchestra and drum head-splitting closing bars.

Ideal weather brought 26,150 to the six "small" concerts which preceded the Shed concerts. So popular, indeed, have these become that the Symphony management is faced with the problem of whether or not to move them to the large Shed next season.

Shed concerts will continue this weekend and next at Tanglewood, which has become a music Mecca for the country.

Festival Broadcast Heard at Edge Of Iron Curtain

8/6 Eagle

The Berkshire Festival has been heard on the edge of the Iron Curtain. A young GI, writing from the Soviet-West German border, where he is stationed with the U.S. Military Police, wrote his mother in Chicopee July 24, "Right now I am listening to a concert beamed directly from Tanglewood. The Boston outfit is making some noise. They are telling about Serge Koussevitzky. It is really nice. It is coming over the Voice of America. I remember how nice it was up there at Tanglewood so long ago."

Pfc. William G. Corridan, who was writing to Mrs. Frances O'Connell Corridan, music critic for the Chicopee Herald, often had been to Tanglewood concerts with her and with his uncle, Charles O'Connell, former music director for RCA Victor and assistant conductor of the Philadelphia Orchestra.

Tanglewood

Bulletin Wilton, Conn. 8/5

"Tanglewood on Parade"

With Isaac Stern, violinist, soprano Leontyne Price, the Bess of Broadway's "Porgy and Bess", and her husband, baritone William Warfield as stars, the annual "Tanglewood on Parade" benefit for the Berkshire Music Center will be held at the home of the Boston Symphony Orchestra's Berkshire Festival, Lenox, Mass. on Thursday (August 13). Festivities include demonstrations by every department of the summer school of music maintained by the orchestra, a lawn supper and a gala evening concert by the orchestra, from 6 p.m. to 11 p.m., followed by the drawing of door prizes and dancing on the lawn.

Isaac Stern will perform Beethoven's Concerto in D major with the Boston Symphony Orchestra, Charles Munch, Music Director, conducting at the evening concert, which commences at 8:15 p.m. in the 6,000-seat Music Shed. Mr. Munch will also conduct the Suite from Handel's "Water Music". arranged by Sir Hamilton Harty.

George Gershwin's "Porgy and Bess", Act II, Scenes 1 and 2, will occupy the second half of the concert program, directed and conducted by Leonard Bernstein, head of the Berkshire Music Center's conducting classes.

Festival Conclusion

Charles Munch conducts the concluding concerts on Friday night (August 14) and Sunday afternoon (August 16), and Leonard Bernstein will be on the great Music Shed's podium for the concert of Saturday night (August 15).

The Friday evening program will be given over to Brahms' "German Requiem", for chorus and soloists. Canadian soprano Lois Marshall and baritone William Warfield will make their Tanglewood debuts as soloists, with the Festival Chorus of Berkshire Music Center students participating.

On the Saturday night program Leonard Bernstein will feature the "Sinfonia India" of Carlos Chavez, which had its premiere by the Boston Orchestra in 1936, the composer conducting.

Seymour Lipkin, pianist, will be soloist in the Ravel Concerto for the Left Hand, which will have its first Tanglewood performance at the concluding concert. Other Tanglewood premieres of the weekend are Sibelius' Symphony No. 4, (Saturday evening), and Chabrier's Bourree Fanasque (Sunday afternoon).

The portion of the Sunday concert, 2:30 to 4:00 p.m., will be broadcast nationally by CBS Radio, with the network's director of music, James Fassett, as commentator.

Record-ially Yours

MARTIN BOOKSPAN

BLOCH: Concerto Grosso for Piano and String Orchestra; also, SCHUMAN: Symphony No. 5 for String Orchestra. William Steinberg conducting the strings of the Pittsburgh Symphony Orchestra. (Capitol S 8212, $5.72)

Here are two of the finest works of our time in sterling performances recorded at the actual concert presentations of last November's First Pittsburgh International Contemporary Music Festival. At the time of the Festival it was made known that Capitol was recording all the events for eventual distribution (on a gratis basis!) to schools and institutions. Obviously, and with just cause, Capitol decided that these two performances in particular deserve much greater currency; if the other performances of the Pittsburgh Festival were of a similar excellence, then Capitol would do us all a good turn by releasing for general commercial sale the entire series of Festival performances. Much significant music of the 20th century was performed in Pittsburgh last November; too many of these works are still not available on records.

The Bloch Concerto Grosso dates from the mid-twenties. Thanks largely to the phonograph, it is one of Bloch's best-known works. Not long after its first performance, in 1925, it was recorded for Victor by Fabien Sevitzky and the Philadelphia Chamber String Sinfonietta, composed of members of the Philadelphia Orchestra. About a dozen years later a second recording of the piece found its way into the Victor catalogue; this time by an ensemble from the Curtis Institute in Philadelphia conducted by Louis Bailly. This Bailly recording did yeoman work on behalf of the Bloch Concerto Grosso all during the 40's. A couple of years ago it was displaced by LP version, one of th discs in Mercury's Olym ries by the Chicago Sy Orchestra conducted by Kubelik. This new re Capitol is by far the fir formance of the music corded.

The Concerto Gross is movements, an opening very assertive and taut ically; a Dirge, with a ing section called "Pastc Rustic Dance"; and a b conceived Fugue, whic end reverts to a restat the theme of the Prelud sense that two contra strumental groups, one l one small, are pitted each other, this is a t certo Grosso, but the wh

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MUSIC IN REVIEW

By GERALD A. BERLIN

MUNCH AND MONTEUX SHARE TANGLEWOOD PODIUM

(Editor's Note:—This week's column is by Martin Bookspan, noted radio personality, whose column on records appears regularly in the Advocate on this page.)

Last week-end marked the opening of the "big" series of Berkshire Festival concerts at Tanglewood by the Boston Symphony Orchestra. This season the Thursday evening series of concerts has been moved up to Friday evening, thus affording the week-end Tanglewood visitor the opportunity to attend all three concerts in each series. That this move has been eminently successful is proven by the more than 10,000 persons who attended last Friday evening's concert, the largest week-day crowd ever to attend a Tanglewood concert. With the Friday evening concerts offering something extra-special this week and next in Berlioz' "Romeo and Juliet" and Brahms' "A German Requiem," it is expected that last Friday's 10,000-plus figure will be greatly exceeded. At the concert last Friday night, which I arrived too late to attend, Mr. Munch conducted Beethoven's Third Leonore Overture, Copland's Ballet Suite "Appalachian Spring," and Ravel's "Bolero" and Zino Francescatti was the soloist in the Mendelssohn E Minor Violin Concerto.

The highlight of the program on Saturday evening was the first performance on the East Coast, with the composer as soloist, of the revised Second Piano Concerto by Lukas Foss. When Mr. Foss flew to Boston a year and a half ago from his sojourn in Italy to perform the world premiere performance of the Concerto with the orchestra, I found the piece wayward, episodic, and over-long. Since that time Mr. Foss has considerably revised the work, rewriting the first movement, making a different ending for the second and some alterations in the third. Now I find the piece as wayward as of yore, still episodic, and still over-long. There is much of Stravinsky in the Concerto's scoring, particularly the latter-day Stravinsky of the Symphony in Three Movements and the Norwegian Moods, but of the organic unity which is such an integral part of Stravinsky's music there is little or none in Mr. Foss' Concerto. If I remember correctly, at its performance a year and a half ago Mr. Foss stated that it was his intention to compose a Concerto in the big, Romantic tradition of the 19th century. Unfortunately, he seems to have failed in this aim. It remains to be seen whether any other pianists will incorporate the work into their repertories.

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Grace Notes

[illegible] the Journal
8/6

Tanglewood

FRIDAY

By V. S.

More than 10,000 people gathered at Tanglewood on Friday evening to hear the full Boston Symphony Orchestra give its first concert of this season in the great shed, under the direction of Charles Munch.

This year for the first time the concerts are held Friday evening, Saturday evening, and Sunday afternoon. Apparently people welcomed the idea of three continuous days of music because there was a record-breaking crowd.

With the opening strains of Beethoven's third *Leonore* Overture a hush fell over the audience. The sweet plaintive notes built up to the great climax and a brilliant and jubilant finale. It was a superb performance and the wonderful Tanglewood setting made it more beautiful and arresting.

Zino Francescatti was soloist in Mendelssohn's *Concerto for Violin and Orchestra, in E Minor*. The rich tones of his violin held the audience enthralled. The sweet lyrical strains were never over-sentimentalized and the brilliant playing had a warm, flowing quality.

Aaron Copland was in the audience to hear his *Appalachian Spring*. It is one of his best loved scores and one that has delightful bits of drama in the strong, stirring music.

The muted tapping of the snare drum was the opening of a truly dramatic performance of Ravel's *Bolero*. The soft voices grew in intensity to a great crescendo, bringing the concert to a brilliant ending.

Tanglewood

SATURDAY

By A. C. S.

The Saturday evening offering at Tanglewood included the *Overture to "Manfred"* by Schumann, Mendelssohn's *Italian Symphony*, and Hindemith's *Symphonic Metamorphosis of Themes by Weber*. Mr. Munch and the Boston Symphony were in top form as they strode back and forth between the nineteenth century and the present.

The most important musical event was the performance of the revised version of the *Piano Concerto No. 2* by Lukas Foss with the composer as soloist. Even in its present revision the work is not cut from whole cloth, but the quest for a goal of personal expression is omnipresent. The basic weakness is structural rather than thematic. Leaning on the classical tradition, the work opens with a lengthy introduction containing thematic material which varies from rugged, intervalic statements to playful, folk-like ones. Almost immediately, however, one is aware of stylistic inconsistencies. The apparent desire for clarity, evidenced in a sparse orchestral fabric, is nearly obliterated by sections of nineteenth century enormity. The wonderfully pithy quality of some material suffers from an overabundance of ideas. This is particularly true of the last movement which could well be shortened. On the bright side there is delightful dialogue between tutti and piano and fascinating orchestral writing which has a truly personal stamp. It is hoped that a mastery of style will soon equal Mr. Foss' wealth of creative imagination and pianistic ability.

Tanglewood

SUNDAY

By A. H.

Familiar, melodic, romantic and dramatic, the all-Tschaikovsky program at Tanglewood, Sunday, once again testified to the still-vital drawing power of this composer whose themes have found popularity in both Concert Hall and Tin Pan Alley. The orchestra, under the baton of rotund, mustaschioed Pierre Monteux, opened the program with the delicate and mannered *Serenade for String Orchestra*, a composition of which the composer himself had been most fond.

This was followed by the *Fifth Symphony*, a work which was more appreciated by its hearers than by its creator. Although, like Hamlet, this symphony is "full of familiar quotations," it was played with such melodic richness by the accomplished Bostonians that it reached the audience with a freshness and beauty that inspired thunderous applause.

After the intermission the *First Piano Concerto in B Flat Minor* took up the last half of the program and proved the highlight of the afternoon. Again Mr. Monteux, aided this time by Cuban soloist Jorge Bolet, removed all hint of tarnish from an often overplayed and profaned composition. The *Concerto* seemed new-minted in its performance. Mr. Bolet played with rare sensitivity and exquisite coloring. Individual notes had shape and limpid clarity while the glissandi were brilliant cascades of sound. Even the musicians in the orchestra were impressed by Bolet's virtuosity and at the conclusion of the piece gave the artist their spontaneous applause. In this they were joined by the audience who recalled the pianist eight times with their stamping, clapping and shouts of approval.

Eagle 8/5

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Following tomorrow night's performance by the Boston Symphony Orchestra of Gustav Mahler's Symphony No. 2 ("Resurrection"), Leonard Bernstein, who will conduct it, will be awarded the Bruckner Society medal by Tucker Keiser, acting music critic of the Boston Post. The ceremony in the Green Room of the Tanglewood Music Shed will be attended by Mrs. Alma Mahler Werfel, widow of the composer, who will come to Lenox for the occasion.

The award is given for outstanding performance of German music. The symphony will conclude the 11th program of the Berkshire Festival.

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Mozart . . . Adagio and Rondo

Antonio Soler . . . Concerto No. 3 in G major (Two movements)

J. S. Bach . . . Sheep May Safely Graze (From Birthday Cantata)

J. S. Bach . . . Tocatta and Fugue in D minor

*Open to Friends of the Berkshire Music Center.

Eagle 8/7

TANGLEWOOD

BERKSHIRE FESTIVAL

By the

BOSTON SYMPHONY

Orchestra

CHARLES MUNCH Music Director

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BERKSHIRE FESTIVAL ATTRACTIONS LISTED

8/7

With C[illegible] [illegible] conducting the Boston S[illegible] Orchestra this evening [illegible] afternoon and with [illegible]stein as guest conductor on S[illegible] ning, the Berkshire Festival [illegible] concerts continue this weekend in the 6,000-seat Shed at Tanglewood, Lenox, Mass.

This evening's program will be given over in its entirety to Berlioz' dramatic sy[illegible] and Juliet," [illegible] Boston Symphony ga[illegible] version with ch[illegible] last winter for the [illegible] Jennie Tourel, mezz[illegible] sing the alto role [illegible] cona, bass-barito[illegible] bass soloist; and [illegible] of Tuckahoe, N. Y., a s[illegible] the Berkshire Music Center, [illegible] summer school of music [illegible]ed by the orchestra at Tanglewood, will be the tenor. The Festival Chorus, composed of students of the Berkshire Music Center, will assist.

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Tanglewood Soloist

GREGOR PIATIGORSKY

Gregor [illegible] loist in [illegible] for Cell[illegible] de Pa[illegible] Straus[illegible] Sunda[illegible] p.m. [illegible] by the [illegible] estra, [illegible] in the M[illegible] Lenox, M[illegible]

, Friday, Aug. 7, 1953

Public Events

Tonight

8.30—Opening of second series of Berkshire Festival concerts, Tanglewood Shed.

Record-ially Yours

MARTIN BOOKSPAN

BLOCH: Concerto Grosso for Piano and String Orchestra; also, SCHUMAN: Symphony No. 5 for String Orchestra. William Steinberg conducting the strings of the Pittsburgh Symphony Orchestra. (Capitol S 8212, $5.72)

Here are two of the finest works of our time in sterling performances recorded at the actual concert presentations of last November's First Pittsburgh International Contemporary Music Festival. At the time of the Festival it was made known that Capitol was recording all the events for eventual distribution (on a gratis basis!) to schools and institutions. Obviously, and with just cause, Capitol decided that these two performances in particular deserve much greater currency; if the other performances of the Pittsburgh Festival were of a similar excellence, then Capitol would do us all a good turn by releasing for general commercial sale the entire series of Festival performances. Much significant music of the 20th century was performed in Pittsburgh last November; too many of these works are still not available on records.

The Bloch Concerto Grosso dates from the mid-twenties. Thanks largely to the phonograph, it is one of Bloch's best-known works. Not long after its first performance, in 1925, it was recorded for Victor by Fabien Sevitzky and the Philadelphia Chamber String Sinfonietta, composed of members of the Philadelphia Orchestra. About a dozen years later a second recording of the piece found its way into the Victor catalogue; this time by an ensemble from the Curtis Institute in Philadelphia conducted by Louis Bailly. This Bailly recording did yeoman work on behalf of the Bloch Concerto Grosso all during the 40's. A couple of years ago it was displaced by its first LP version, one of the debut discs in Mercury's Olympian Series by the Chicago Symphony Orchestra conducted by Rafael Kubelik. This new release by Capitol is by far the finest performance of the music yet recorded.

The Concerto Gross is in three movements, an opening Prelude, very assertive and taut rhythmically; a Dirge, with a contrasting section called "Pastorale and Rustic Dance"; and a brilliantly conceived Fugue, which at the end reverts to a restatement of the theme of the Prelude. In the sense that two contrasting instrumental groups, one large and one small, are pitted against each other, this is a true Concerto Grosso, but the whole is of

MUSIC IN REVIEW

By GERALD A. BERLIN

MUNCH AND MONTEUX SHARE TANGLEWOOD PODIUM

(Editor's Note:—This week's column is by Martin Bookspan, noted radio personality, whose column on records appears regularly in the Advocate on this page.)

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The highlight of the program on Saturday evening was the first performance on the East Coast, with the composer as soloist, of the revised Second Piano Concerto by Lukas Foss. When Mr. Foss flew to Boston a year and a half ago from his sojourn in Italy to perform the world premiere performance of the Concerto with the orchestra, I found the piece wayward, episodic, and over-long. Since that time Mr. Foss has considerably revised the work, rewriting the first movement, making a different ending for the second and some alterations in the third. Now I find the piece as wayward as of yore, still episodic, and still over-long. There is much of Stravinsky in the Concerto's scoring, particularly the latter-day Stravinsky of the Symphony in Three Movements and the Norwegian Moods, but of the organic unity which is such an integral part of Stravinsky's music there is little or none in Mr. Foss' Concerto. If I remember correctly, at its performance a year and a half ago Mr. Foss stated that it was his intention to compose a Concerto in the big, Romantic tradition of the 19th century. Unfortunately, he seems to have failed in this aim. It remains to be seen whether any other pianists will incorporate the work into their repertories.

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Mr. Bolet proved himself to be a very serious and dedicated musician in his performance of the Concerto. His was a very honest and musicianly approach to a work about as hackneyed as any in the entire symphonic realm. The result was that Messrs. Bolet and Monteux got a lot more music out of the piece than is customary with today's jet-propelled performances. The second movement was especially interesting on two accounts: it ended with the piano and orchestra accompanied in obbligato by two sparrows perched high atop one of the steel girders inside the Shed; and for the first time in my concert-going experience the conductor had the first flute disregard the obvious misprint in the published part and play the right note in the flute's first statement of the movement's main theme. For which, M. Monteux, huzzah!

Eagle 8/7

TANGLEWOOD

BERKSHIRE FESTIVAL

By the

BOSTON SYMPHONY

Orchestra

CHARLES MUNCH Music Director

TONIGHT AT 8.30—(Berlioz—"Romeo and Juliet"

TOMORROW AT 8.30—Leonard Bernstein, guest conductor
Soloists: Jennie Tourel, Theresa Green

SUNDAY AT 2.30—Soloists: Gregor Piatigorsky, Joseph De Pasquale

Public Rehearsal, Boston Symphony Orchestra,
Sat. AM at 10—Admission $1

TANGLEWOOD ON PARADE" Thurs., Aug. 13
Many Events

Address Box Office, Tanglewood, Lenox Mass.—Tel. Lenox 600
Or England Brothers, Pittsfield

Eagle 8/7

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...de Music Center ... assist.

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GREGOR PI...

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Eagle

, Friday, Aug. 7, 1953

Public Events

Tonight

8.30—Opening of second series of Berkshire Festival concerts. Tanglewood Shed.

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Their Relatives,
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OUR VERY BEST WISHES FOR A HAPPY AND PROSPEROUS NEW YEAR

SHARFENBERG'S

PAWTUCKET, RHODE ISLAND

CHURCH NOT...

Bridget's Church
... Housatonic
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Miss Sally Dunn and Miss Alma Ives, representing the Young People of Second Church, are attending the Connecticut Congregational Confer...e at Dering, N. H. this week. At ...d of the week, Rev. Charles ... take a group of the Young ...pend three days in the ...ns and will bring ...me.

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Aaron Copland was in ... ence to hear his *Appalachian Spring*. It is one of his best loved scores and one that has delightful bits of drama in the strong, stirring music.

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Berkshire Fes... season by... Aug. 7, at... Berlioz's sy... Jennie Tou... cona,' bass... Aug. 8, at... with Jenni... other voca... day, Aug. ... ing, with... ¶ Thursda... "Tanglew... performan... ments, a la... Symphony... Leonard Be... William W... Price, sopr... the lawn. ... Music Cent... Charles Mu... with Lois ... field, barit... Aug. 15, ... ing; no ... 2:30: Cha... mour Lip... Mass.)

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IN THE COUNTRY Ny 8/6

Berkshire Festival—Final performances of the season by the Boston Symphony—Friday, Aug. 7, at 8:30: Charles Münch directing Berlioz's symphony "Romeo and Juliet," with Jennie Tourel, mezzo-soprano; Nicola Moscona, bass, and a chorus. . . . ¶ Saturday, Aug. 8, at 8:30: Leonard Bernstein directing, with Jennie Tourel, mezzo-soprano, as well as other vocal soloists and a chorus. . . . ¶ Sunday, Aug. 9, at 2:30: Charles Münch conducting, with Gregor Piatigorsky, cello. . . . ¶ Th[illegible] Aug. 13, at 6: The annual "T[illegible]od on Parade" program, including [illegible]es by the various student depart[illegible]n party, a concert by the Boston [illegible] conducted by Charles Münch and [illegible]rnstein, with Isaac Stern, violin; [illegible]arfield, baritone; and Leontyne [illegible]no), door prizes, and waltzing on [illegible]or the benefit of the Berkshire [illegible]r. . . . ¶ Friday, Aug. 14, at 8:30: [illegible]nch directing Brahms' Requiem, [illegible]Marshall, soprano; William War[illegible]ne; and a chorus. . . . ¶ Saturday, [illegible] 8:30: Leonard Bernstein conduct[illegible]loists. . . . ¶ Sunday, Aug. 16, at [illegible]es Münch conducting, with Sey[illegible]in, piano. (Tanglewood, Lenox, M[illegible]

TAN LEWOOD, Lenox, Mass.

BE KSHIRE FESTIVAL

by the

BO TON SYMPHONY

Orchestra

CHARLES MUNCH, Music Director

TONIGHT (Aug. 7) at 8:30
(Berlioz—"Romeo and Juliet")
SAT. (Aug. 8) at 8:30
(Leonard Bernstein conducting,
Soloist, Jennie Tourel)
SUN. (Aug. 9) at 2:30
(Soloist, Gregor Piatigorsky, Cello)
Remaining Concerts Aug. 14, 15, 16
Reserved seats from $2.50; Gen'l Adm. $2

8/7

Thurs., Aug. 13
"TANGLEWOOD ON PARADE"
MANY EVENTS—Reserved seats $3, $4, $5.
Unres. $2.50.

Lakeville Journal Aug. 6.

Piatigorsky To Be Soloist Sunday At Festival Concert

there is with the Hunt Bros. Circus, not by any means. For there are acrobats, jugglers, gymnasts, bareback riders, wire walkers and just about every type of circus act that you can think of, all blended into a smooth running, fast moving program, set to the real old time spine tingling circus music of the Hunt Bros. circus band under the direction of Robert Mills, well known circus band leader.

And in addition to the big show there are all the worthwhile features usually connected with circus day.

There is the combined circus menagerie and side show with its many attractions; there is a fast moving wild west or rodeo show headed by Frank Biron; a kiddie Whip ride for the youngsters, as well as popcorn and peanuts, hot dogs and cold drinks, candy floss and ice cream and circus souvenirs.

The Lions of Millerton have tickets for sale now and they benefit to

With Charles Munch conducting the Boston Symphony Orchestra on Friday evening and Sunday afternoon, August 7 and 9, with Leonard Bernstein as guest conductor on Saturday evening, August 8, the Berkshire Festival concerts continue this weekend in the 6,000-seat Shed at Tanglewood, Lenox, Mass.

GREGOR PIATIGORSKY, *cellist, is soloist in Darius Milhaud's "Concerto for Cello, No. 1," and with Joseph de Pasqudle, viola, in Richard Strauss' "Don Quixote," at the Sunday afternoon, August 9 (2:30 p.m.) Berkshire Festival concert by the Boston Symphony Orchestra, Charles Munch conducting, in the Music Shed, Tanglewood, Lenox, Mass.*

The Friday evening program will be given over in its entirety to Berlioz' dramatic symphony, *Romeo and Juliet*, which the Boston Symphony gave in its complete version with chorus and soloists last winter for and the guiding spirit behind the Tanglewood annual festival and school activities. The program opens with Moussorgsky's Prelude to *Khovanstchina*, which Dr. Koussevitzky performed many times. Miss Tourel will be soloist both in Ravel's *Sheherazade* and in Mahler's *Symphony No. 2 ("Resurrection")* with choral finale. The soprano role in the latter will be sung by Theresa Green, of Baltimore, a Berkshire Music Center student.

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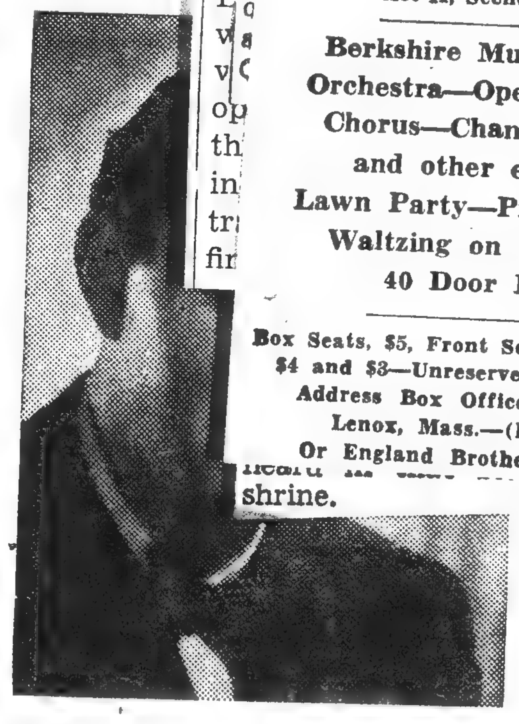
THERESA GREEN, *soprano, soloist with the Boston Symphony Orchestra at the Berkshire Festival, Tanglewood, Lenox, Mass. on Saturday, August 8, (8:30 p.m.) in the Mahler Symphony No. 2 ("Resurrection"). Jennie Tourel will be the contralto soloist in this work conducted by Leonard Bernstein as a part of the Koussevitzky Memorial Concert.*



NICOLA MOSCONA, *bass-baritone, soloist with the Boston Symphony Orchestra, Charles Munch conducting, at the Berkshire Festival, Tanglewood, Lenox, Mass., on Friday, August 7, (8:30 p.m.) in the Berlioz Dramatic Symphony "Romeo and Juliet." Jennie Tourel will be the contralto soloist, John McCollum, tenor soloist and the Festival Chorus, made up of Berkshire Music Center students, will take part in this performance which will be the first at Tanglewood in its complete version.*

The Series B programs are:

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Eagle 8/6.

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Jennie Tourel

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Post Heels

Berkshire Festival Series Continues At Tanglewood 8/6

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Tonight Eagle
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Orchestra

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N.Y. 8/6

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Lakeville Journal Aug. 6.

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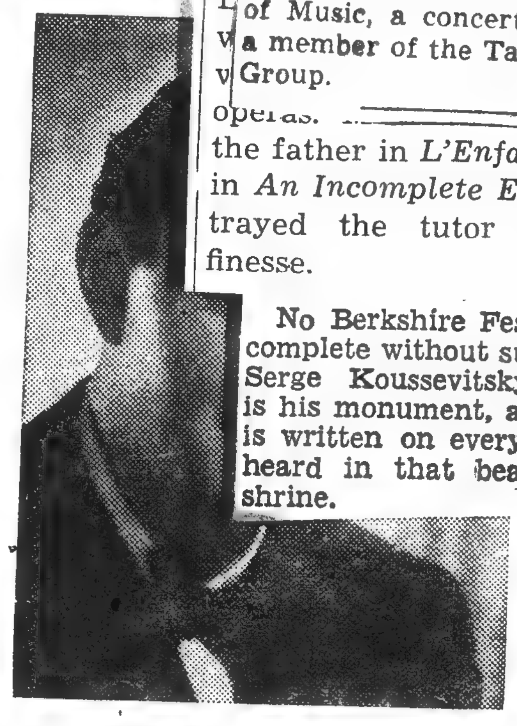

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8/6

Chavez To Introduce Violin Concerto Tomorrow

In the lecture series for students, "Special Aspects of Music," tomorrow afternoon at 3.15, in the Chamber Music Hall, Carlos Chavez, guest teacher of composition from Mexico, will introduce to Tanglewood his violin concerto first performed in Los Angeles last year. The composition, with commentary by the composer, will be analyzed by Barney Childs. It will be performed by guest artists: Viviane Bertolani, New York violinist, who played the solo in the premiere performance, and Harry Kondaks, pianist, of Boston.

Friends of the Berkshire Music Center are invited.

Samuel Krachmalnick, brother Jacob Krachmalnick, former Tanglewood student who now is concertmaster of the Philadelphia Orchestra, has left New York to conduct the subway circuit tour of the musical comedy, "Top Banana." While a conducting student of Leonard Bernstein at the Berkshire Music Center, the younger Krachmalnick, 27, of St. Louis, directed the orchestra for Monday's performance of Debussy's one-act opera, "L'Enfant Prodigue," and conducted the student orchestra in two of its weekly performances in the Music Shed.

Most recent foreign student at the school is Jaap Drielsma, of the Amsterdam (Holland) Conservatory of Music, a concert pianist who is a member of the Tanglewood Study Group.

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operas.

the father in *L'Enfant Prodigue*, and in *An Incomplete Education* he portrayed the tutor with delightful finesse.

No Berkshire Festival would be complete without such a tribute to Serge Koussevitzky. Tanglewood is his monument, and his epitaph is written on every bar of music heard in that beautiful summer shrine.

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BERKSHIRE FESTIVAL

by the

BOSTON SYMPHONY

Orchestra

CHARLES MUNCH, Music Director

TONIGHT (Aug. 7) at 8:30
(Berlioz—"Romeo and Juliet")
SAT. (Aug. 8) at 8:30
(Leonard Bernstein conducting,
soloist, Jennie Tourel)
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Remaining Concerts Aug. 14, 15, 16
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Thurs., Aug. 13
"TANGLEWOOD ON PARADE"
MANY EVENTS—Reserved seats $3, $4, $5.
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8/7

Lakeville Journal Aug. 6.

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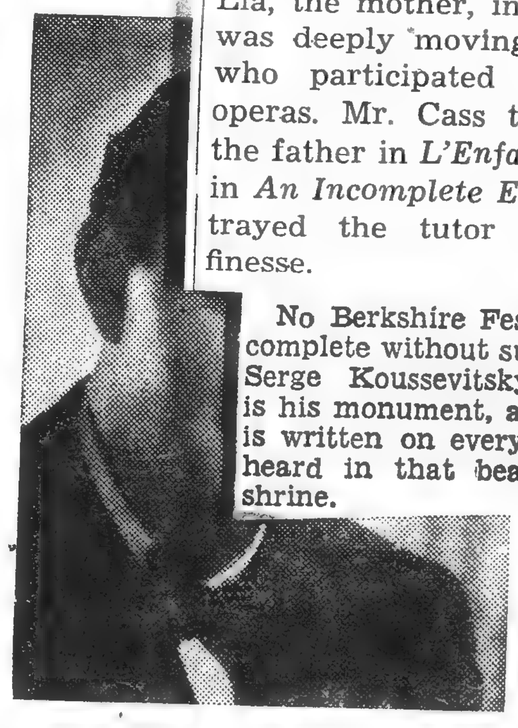

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Nicola Moscana

Jennie Tourel

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Soloists will be Miss Jennie Tourel, mezzo-soprano and Nicola Moscana, baritone and John McCollum, tenor.

The Festival chorus, trained by Hugh Ross, will sing the choral passages. Mr. McCollum is singing leading roles at Tanglewood this season.

Miss Tourel, who will appear for the first time at Tanglewood, often has sung with the Boston orchestra. Born in Montreal of Russian parentage, she was educated in France and Switzerland, made her debut as Carmen, a role which she has sung more than 300 times, including a performance in 1933 at the Paris Opera-Comique.

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Tickets for all Festival performances are on sale at the Tanglewood box office. The grounds will open at 6.30 for the convenience of those who wish to picnic on the lawn. General admission tickets will be sold for listening from the grounds surrounding the Music Shed.

Taft Leaves Estate to Widow

CINCINNATI (AP)—The late Senator Robert A. Taft set up two trust funds in his will after leaving all personal effects to his widow, Mrs. Martha Taft.

One fund set aside 49 per cent of his assets, from which Mrs. Taft will receive the income for life. Later it will be disposed of as she sees fit.

The other 51 per cent of his assets also go to her for life and, upon her death, is to be divided in equal shares among the four sons, William Howard Taft, 3d, ambassador to Ireland; Robert A. Taft Jr.; Lloyd B. Taft and Horace D. Taft.

Robert A. Taft Jr., was named executor and trustee. No estimate of the estate was made.

The will was made June 12, after the senator learned about his serious condition.

Theater-Concert Hall Monday evening, August 3, by the Opera Department of the Berkshire Music Center. The three one-act operas, Gluck's *L'Yvrogne Corrige* (The Drunkard Reformed), Debussy's *L'Enfant Prodigue* (The Prodigal Son) and Chabrier's *Une Education Manquee* (An Incomplete Education) gave a very appreciative audience a varied fare of gaiety and eloquent depth of feeling.

For Gluck's opera of 1760 the English text by Giovanni Cardelli was used, translated from the libretto of L. Anseaume. Debussy's opera (1884) was sung in French with E. Guinand's libretto. Chabrier's opera (1879) was in English, using Henry Reese's translation of the text by Eugene Leterrier and Albert Vanloo. The operas were produced by Boris Goldovsky, head of the Opera Department, and were staged by him and Sarah Caldwell. The Orchestra of Department I conducted by Samuel Krachmalnick performed Debussy's music; Mr. Goldovsky played the piano accompaniment for the Gluck and Chabrier operas. For all three the settings and lighting (by John Blankenchip) and the costumes (by Leo van Witsen) were very effectively designed. The choreography for the Furies, Demons and Sprites of the "underworld" into which The Drunkard was led was done by Leo Kharibian, as well as for the eleven dancers, including Mr. Kharibian himself, in *L'Enfant Prodigue*.

The entire cast gave an able performance, but two should be given special mention: Anne English, whose excellent voice and acting as Lia, the mother, in Debussy's opera was deeply moving; and Lee Cass, who participated in two of the operas. Mr. Cass took the part of the father in *L'Enfant Prodigue*, and in *An Incomplete Education* he portrayed the tutor with delightful finesse.

No Berkshire Festival would be complete without such a tribute to Serge Koussevitzky. Tanglewood is his monument, and his epitaph is written on every bar of music heard in that beautiful summer shrine.

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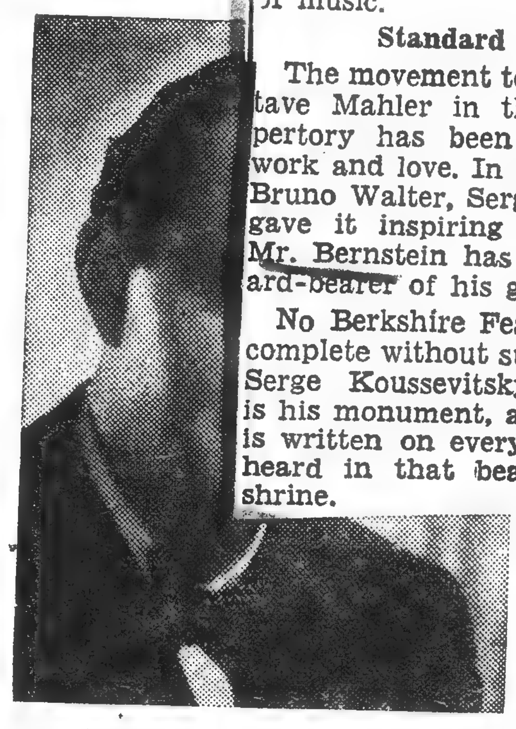

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SALE

By LOUIS BIANCOLLI.

The memory of two celebrated men of music will be honored in the performance at the Berkshire Festival this weekend.

Tomorrow night Charles Munch will devote the entire program to the "Romeo and Juliet" symphony of Hector Berlioz, whose 150th anniversary is being observed this year.

Saturday night Leonard Bernstein will give over the complete program in the large shed the memory of Serge Koussevitzky, without whose tireless campaigning and unwavering vision there would never have been a Berkshire Festival.

Fourth 'B'.

This is the year Berlioz seems at last to have come into his own as the fourth 'B' of music. The revival of much of his neglected works has served to emphasize his true stature among the giants of the repertory.

Without this revived interest, it is possible that we should have had to wait still longer for another complete performance of the symphony which is regarded as perhaps the greatest tribute to Shakespeare in music.

There are three main sections to the symphony, with twelve subdivisions which are themselves further divided. With the soloists and chorus, it makes a whole evening of vocal and symphonic music almost unparalleled outside of Mahler.

Former Protege.

Which brings us to Mr. Bernstein's memorial program. This will feature Mahler's Second Symphony, known as the "Resurrection" symphony, a massive score that also calls for soloists and chorus. Jennie Tourel will be heard in both works.

It is fitting that Mr. Bernstein should direct the Koussevitzky concert. He was for some years the artistic protege and disciple of the Boston Symphony maestro.

Mahler's "Resurrection" symphony is an ideal choice for a program of homage to a man who was something of a spokesman for the less widely honored prophets of music.

Standard Bearer.

The movement to establish Gustave Mahler in the working repertory has been a crusade of work and love. In the tradition of Bruno Walter, Serge Koussevitzky gave it inspiring attention, and Mr. Bernstein has become standard-bearer of his generation.

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Soloists will be Miss Jennie Tourel, mezzo-soprano and Nicola Moscana, baritone and John McCollum, tenor.

The Festival chorus, trained by Hugh Ross, will sing the choral passages. Mr. McCollum is singing leading roles at Tanglewood this season.

Miss Tourel, who will appear for the first time at Tanglewood, often has sung with the Boston orchestra. Born in Montreal of Russian parentage, she was educated in France and Switzerland, made her debut as Carmen, a role which she has sung more than 300 times, including a performance in 1933 at the Paris Opera-Comique.

Debut as Juliet

Her American debut was in 1942, when she sang the role of Juliet with the New York Philharmonic Orchestra under Toscanini. In that year also she was soloist with the late Serge Koussevitzky and Leopold Stokowski. She has an unusual range of low G to high C. Her nine languages are Russian, French, English, Spanish, Italian, German, Polish, Hebrew and Portuguese.

She has sung many times with the Metropolitan Opera Company and created the role of Baba the Turk at the world premiere in Venice of Stravinsky's opera, "The Rake's Progress," in 1951. Recently she has specialized in song recitals of German and French songs.

Mr. Moscona, who also sings at Tanglewood for the first time, is a native of Athens, Greece. He came to the United States in 1937, and has been a citizen since 1945. Starting his singing career as a choir boy in Athens, he made his professional debut there in "Rigoletto" in 1930 and seven years later appeared in "Aida" on the Metropolitan Opera stage, where he has sung every season since, doing 350 performances in New York and 150 on tour with the company.

Knows 105 Operas

He has sung with most of the leading American and European orchestras, including 26 times with Toscanini. He speaks four languages fluently and sings in seven, with a repertoire of 105 operas. His favorite role is Mephistopheles in Gounod's "Faust."

Returning to Greece in 1949, the bass-baritone was presented the Cross of the Royal Order of Phoenix by King Paul, being the first artist to receive the award. He made his film debut in "The Great Caruso."

Tickets for all Festival performances are on sale at the Tanglewood box office. The grounds will open at 6.30 for the convenience of those who wish to picnic on the lawn. General admission tickets will be sold for listening from the grounds surrounding the Music Shed.

With Charles Munch conducting the Boston Symphony Orchestra on Friday evening and Sunday afternoon August 7 and 9, with Leonard Bernstein as guest conductor on Saturday evening August 8, the Berkshire Festival concerts continue this week end in the 6,000-seat Shed at Tanglewood, Lenox, Mass.

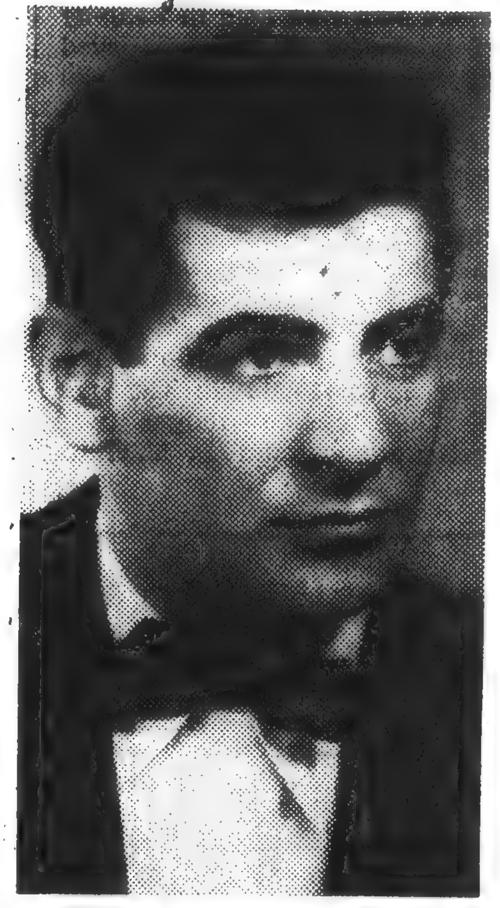
The Friday evening program will be given over in its entirety to Berlioz's dramatic symphony, "Romeo and Juliet", which the Boston Symphony gave in its complete version with chorus and soloists last winter for the first time, and which now has its first performance at Tanglewood. Jennie Tourel, mezzo-soprano, will sing the alto role; Nicola Moscona, bass-baritone will be the bass soloist; and John McCollum, of Tuckahoe, N. Y., a student of the Berkshire Music Center, the summer school of music maintained by the orchestra at Tanglewood, will be the tenor; and the Festival Chorus, composed of students of the Berkshire Music Center, will assist.

Mr. Bernstein's concert Saturday night will be a memorial to Serge Koussevitzky, for twenty-five years conductor of the Boston Symphony, and the guiding spirit behind the Tanglewood annual festival and school activities. The program opens with Moussorgsky's Prelude to "Khovanstchina", which Dr. Koussevitzky performed many times. Miss Tourel will be soloist both in Ravel's "Sheherazade" and in Mahler's Symphony No. 2 ("Resurrection") with choral finale. The soprano role in the latter will be sung by Theresa Green, of Baltimore, a Berkshire Music Center student.

Gregor Piatigorsky will be soloist in Darius Milhaud's Concerto for Cello, No. 1 on the Sunday afternoon program, and will team with Joseph de Pasquale, violinist of the Boston Symphony in Richard Strauss' "Don Quixote". The portion of the Sunday concert, 2:30 to 4:00 p.m., will be broadcast nationally by CBS Radio, with the network's director of music, James Fassett, as commentator.

Bernstein Conducts Tomorrow At Memorial to Koussevitzky

Eagle 8/7



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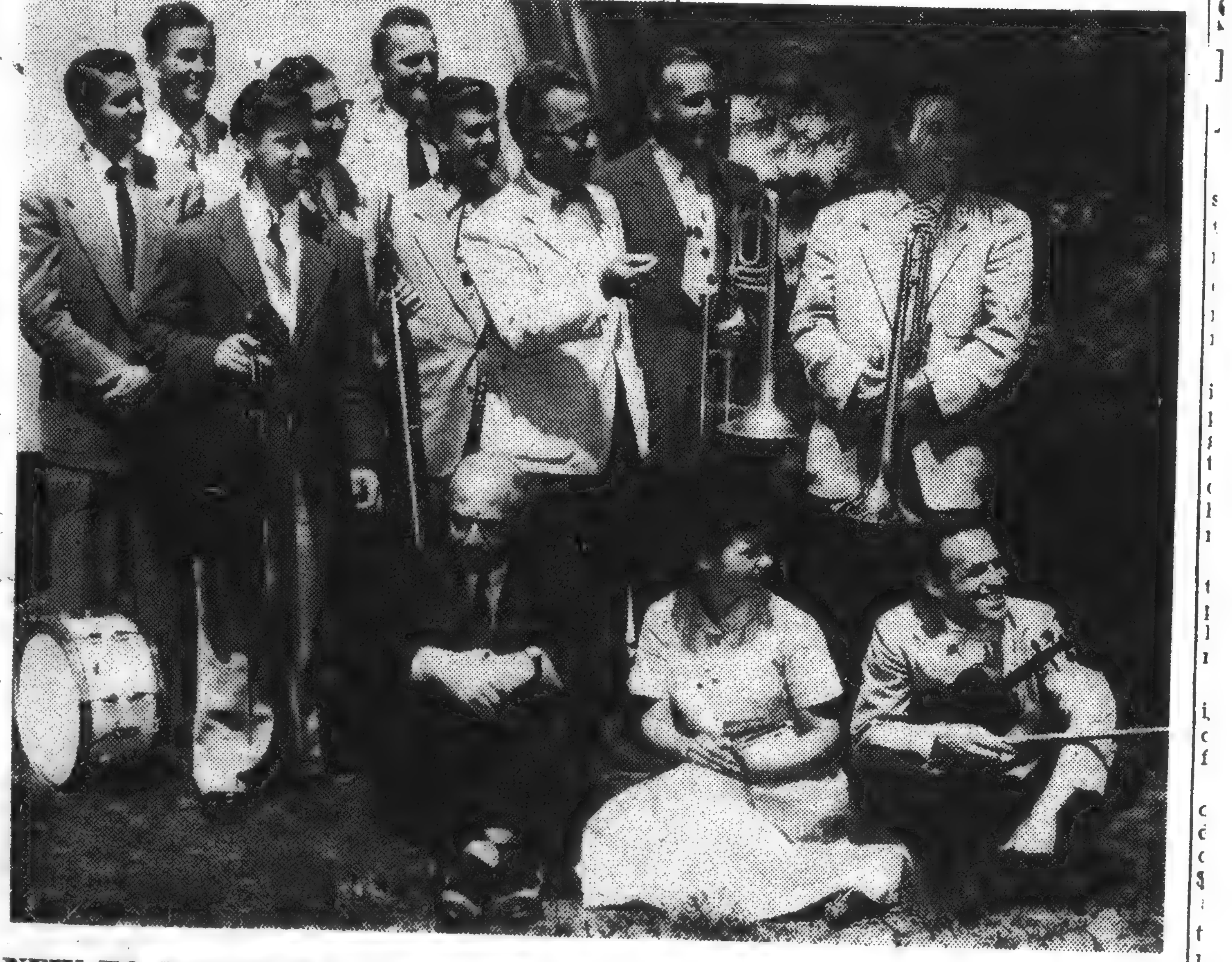

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TANGLEWOOD, Lenox, Mass.
BERKSHIRE FESTIVAL

night, Aug. 14-15.

Berkshire Music Festival, Lenox "Tanglewood on Parade" pro-

2:30-4, WCBS—WORLD MUSIC FESTIVALS—Boston Symphony Orchestra, Berkshire Festival, Tanglewood, Mass.; Charles Munch, conductor; Gregor Piatigorsky, cello, Joseph de Pasquale, viola; James Fasset, comments:
Symphony No. 5, B flat......Schubert
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Globe 8/9

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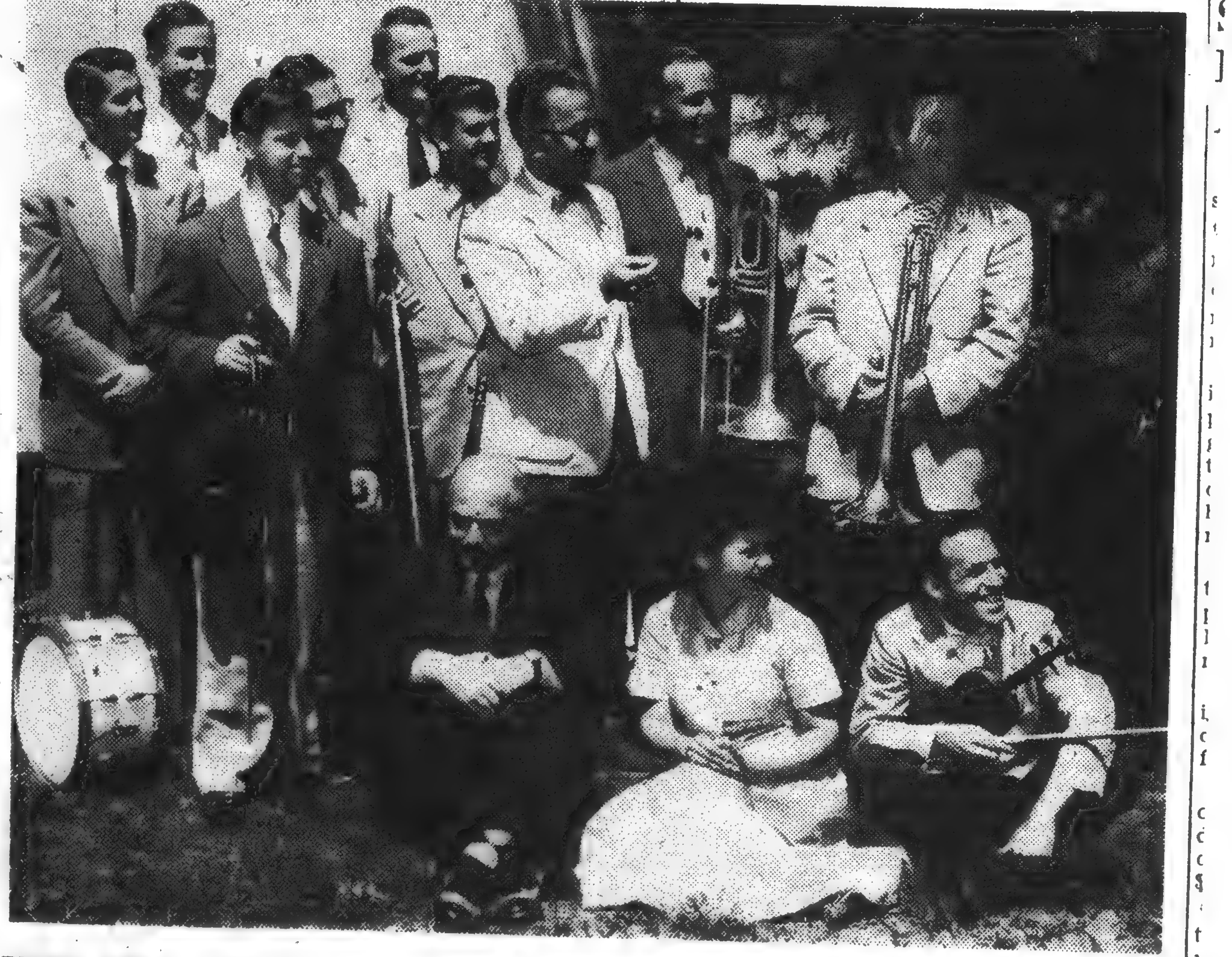

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Tanglewood, Aug. 7—The 7600 people at Tanglewood tonight heard a magnificent, a thrilling performance of Hector Berlioz' dramatic symphony, "Romeo and Juliette." It was one of Charles Munich's finest achievements, with the Boston Symphony Orchestra, festival chorus and soloists giving of their best in a superlative interpretation.

Influenced Wagner

In 1839 when this dramatic symphony was first produced Beethoven's Ninth Symphony was scarcely known and it was a milestone in the composer's life and in 19th century music. Present at the premiere was the 26-year-old Richard Wagner and its influence upon him was later to be shown in the ring cycle.

The dramatic symphony is in a purely formal style in outline; although enlarged and supplemented, it was divided into 12 episodes. The opening introduction is a double allegro. The prologue with its contralto solo and chorus tells of

One of Finest

Continued From Page 1

the feud between the Montagues and Capulets. Jennie Tourel was the contralto, singing with exquisite musicianship and generally lovely tone. Mercutio's short song was well sung by tenor John McCollum, who has proven one of the best all round musicians the school has.

There are beautiful melodies throughout this symphony, melodies of heart-rending sadness or of scintillating brilliance and grace, as, for example, the Queen Mab episode, a scherzo. This episode was played with uncanny beauty.

Again in the episodes depicting Romeo alone, the concert and ball and the festival at the Capulets, the purely instrumental music clearly emphasized every character and movement.

Audience Cheers

Berlioz alone is responsible for the funeral music and Friar Lawrence's plea for reconciliation. This great air was sung with stunning effect by the basso Nicola Moscona. One's thoughts turned to Boris Godunoff as one listened to the richness of the orchestration and the voluminous voice of the di[illegible] basso. It was no sur[illegible]

---

by the
BOSTON SYMPHONY
Orchestra
CHARLES MUNCH, Music Director
TODAY (Aug. 9) at 8:30
(Soloist, Gregor Piatigorsky, Cello)
Remaining Concerts Aug. 14, 15, 16
Reserved Seats from $2.50; Gen'l Adm. $2

Thurs. (Aug. 13)—"*Tanglewood on Parade*" Many events include Boston Symphony Concert. Conducted by CHARLES MUNCH and LEONARD BERNSTEIN; Soloists—ISAAC STERN, Violin; LEONTYNE PRICE, Soprano, appearing with WILLIAM WARFIELD, Baritone, in "Porgy and Bess," Act II, Scenes 1 & 2. Reserved Seats $4 and $3, Unres.—$2.50.

Address Box Office, Tanglewood, Lenox, Mass.

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TIGHT BINDING

ard the Lion-Hearted' To Be Given pera Students Next Monday, Tuesday

y's Work e Heard nglish

OD — "Richard the the three-act opera e French composer, Gretry, will and Tuesday students of the n under G 'dovsky, ent. The members Center advance.

er in 1784

ll be given emiere in American n 1797, was ars later in Philadel- New York in 1800. It to be the French comic opera, poser's masterpiece. co-operation of the e's, Belgium. French to Mr. Goldovsky manuscript for prepar- performance. French the only version commercial use, re- century composer. n is by Mr. Goldov- Sarah Caldwell.

ss Caldwell, scenery John Blankenchip, the Paul Planer ns with slides sim- for Mozart's "Titus" Costumes by Leo and choreography by Mr. Goldovsky will orchestra of 38 stu-

is based on an old e minstrel Blondel, the whereabouts of d King Richard by fortress to fortress narch's favorite love

Lois McCauley of Trenton, N.J., and Alvin Edmonson of New York, will sing the soprano and baritone roles of Richard and Marguerite in two performances of Grétry's opera, "Richard the Lion-Hearted," Monday and Tuesday evenings at 8.30 in the Tanglewood theatre for Friends of the Berkshire Music Center.

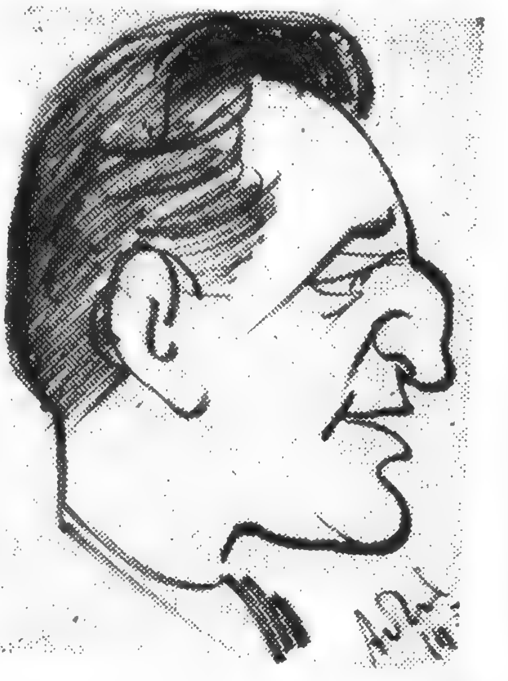
Berlioz Symphony Given Brilliant Interpretation

Eagle 8/8

By JAY C. ROSENFELD

THE DRAMATIC symphony "Romeo and Juliet" of Hector Berlioz in its entirety was the fare of the first concert of the pivot week-end series in the big Shed at Tanglewood last night. Charles Munch led the Boston Symphony orchestra, augmented by all the additional instruments Berlioz called for, in a performance which reached grandeur at its most inspired moments and which at times he conducted with exceptionally fervently felt emotion.

The symphony, in addition to the extra large orchestra, calls for a mixed chorus and three soloists. The chorus was chosen from the student body of the Berkshire Music Center and was trained by Hugh Ross and his assistant, Lorna de Varon. Mr. Munch invited them to share the recalls and the ovation at the end that the vital performance evoked. The soloists were Jennie Tourel, contralto, John McCollum, tenor, and Nicola Moscona, as Friar Laurence, bass.



Adler

John McCollum

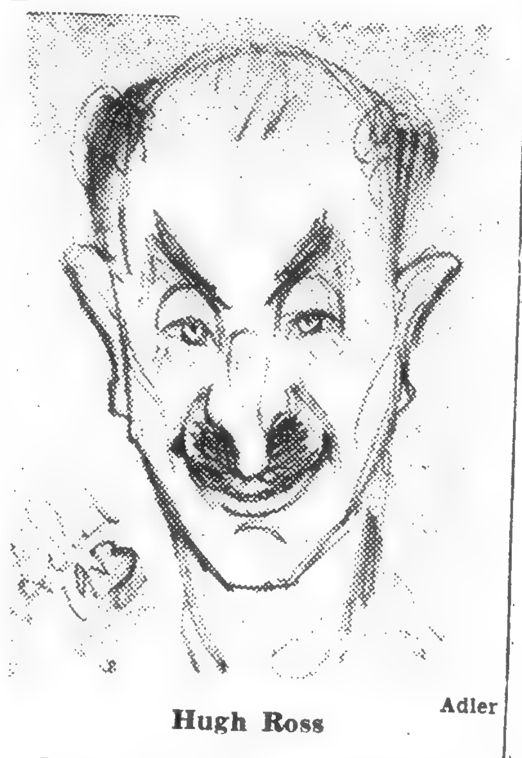
* * *

BERLIOZ does not borrow any of Shakespeare's words but sketches swiftly through the plot. Only the bass soloist is lent identification as the Friar; the others have declamations pertinent to the action but are not personalized. The bass appeared in the second half after the intermission; the other two before. Berlioz called it a dramatic symphony. It does not fit well into any category because there are factors which just will not conform to any accepted formula. When it is done as vividly as Mr. Munch did it last night, and Berlioz' imagination is so vitally conveyed to the audience, it is nearer opera, even though there are no scenery, props, costumes or action.

The music tells the story, and its modernity is all the more astounding when one considers that it was written over a century ago, only 12 years after Beethoven had passed on, and before Wagner had mounted an opera, and while Brahms was still an infant. Berlioz only feared that Mendelssohn would steal the idea of a scherzo on a "Queen Mab" dream theme before he got it on paper. Mr. Munch has an especial sympathy for Berlioz and has played him oftener than other conductors, a propensity which pleases this reviewer very much. He made his Boston debut with the "Fantastic" symphony and indubitably reveals a bond and affinity for the music of the great and inspired innovator.

* * *

THE FRESH Berkshire temperature added a degree of sparkle to the fascinating "Queen Mab." Munch was sure of himself there, as he was after intermission in the treacherous orchestral recitative, and the musicians played for him with a gossamer touch, and a confident bravado, respectively. The scherzo darts and skips like "a fairies' midwife" who "comes in shape no bigger than an agate-stone on the fore-finger of an alderman, drawn with a team of little atomies athwart men's noses as they lie asleep."



Adler

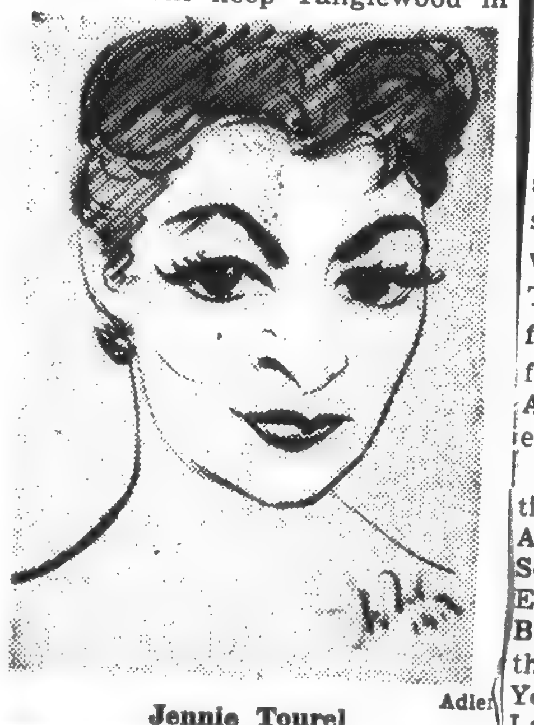
Hugh Ross

The love scene is moving music and the magic of Berlioz' orchestration gives the musicians a rare opportunity to translate the ardent passions of the young lovers into swelling sounds. The orchestra rode the rapids of the introduction and quickly smoothed its disheveled hair and frazzled composure and settled into secure and impressive music-making. The chorus was effective more or less consistently, its best efforts coming in the final half.

* * *

FRIAR LAURENCE has the most generous allotment and Mr. Moscona had the vocal stature and dramatic ability to cope with the formidable concurrence of orchestra and chorus. Miss Tourel sang with lovely tone quality and gave character to her aria. Mr. McCollum devoted himself selflessly to a graphic presentation of his material without concern for personal favor.

Mr. Munch gave this whole symphony in Boston during the past season. Its repetition here last night not only was a welcome and rewarding event but is an achievement of the kind which will keep Tanglewood in the ascendancy in the musical world and continue to make it the mecca of the music lovers the world over. We love and enjoy Tchaikowsky, et als, and not only grant their programming but demand it, but such listings come a dime a dozen, not with the distinctive playing of the Boston Symphony, to be sure, but such Berlioz, and tonight's Mahler and other ventures and explorations of that type are to be commended and encouraged in the fullest.



Adler

Jennie Tourel

Piatigorsky Returns to Shed As Concert Soloist Tomorrow

TANGLEWOOD — Gregor Piatigorsky will appear as cello soloist in two numbers of tomorrow's Berkshire Festival concert by the Boston Symphony Orchestra, conducted by Charles Munch in the Music Shed. He will play in Darius Milhaud's First Concerto for Cello and with Joseph de Pasquale, viola, in Richard Strauss' "Don Quixote."

Gregor Piatigorsky

Well Known in Area

Mr. Piatigorsky is well-known to Berkshire audiences for recitals in Pittsfield and at Tanglewood for previous appearances with the orchestra and as former head of the Berkshire Music Center chamber music section. He has made few concert appearances in recent years.

Born in Ekaterinoslav, Russia, in 1903, he became first cellist of the Berlin Philharmonic Orchestra under Wilhelm Furtwangler. He first visited the United States in 1929 and returned two years later to play with the Boston orchestra, with whom he has soloed four times in "Don Quixote" and twice in Milhaud's concerto, including a Tanglewood performance in 1949.

Barber To Attend

In the audience tomorrow will be Samuel Barber, to hear his Adagio for Strings. He also is a former Tanglewood faculty member, and teacher of composition. A native of West Chester, Pa., Mr. Barber is a nephew of the late Louise Homer, to whom, with her husband, Sidney, he dedicated the Adagio. First performed in Rome by the Pro Arte Quartet, the piece was given its premiere in its present form by Arturo Toscanini with the NBC Orchestra in New York.

Richard Strauss, who was born in Munich in 1864 and died in Garmisch five years ago, composed the score of "Don Quixote" in 1897. It was first played a year later at a Gurzenich Concert in Cologne.

Broadcast at 2.30

Franz Schubert composed his Fifth Symphony in 1816. Composed for a small orchestra, it sometimes is referred to as the "Symphony without trumpets and drums."

Tomorrow's concert will be broadcast over the CBS network from 2.30 to 4, with commentary by James Fassett. Seats should be occupied promptly, as late comers will not be admitted until the end of the opening number.

Seats are on sale at the box office for all concerts. General admissions for listening from the lawn are sold two hours before the programs start. The grounds will open for picnicking.

Complete week-end programs follow:

Tonight at 8.30

"Prelude to Khovantchina ... Moussorgsky
"Sheherazade" for soprano and orchestra .... Ravel
Soloist: Jennie Tourel
Symphony No. 2 ("Resurrection"), ... Mahler
with Festival Chorus and Soloists: Miss Tourel, alto; Theresa Green, soprano

Tomorrow at 2.30

Symphony No. 5, in B flat ...... Schubert
Adagio for strings .... Barber
"Don Quixote" .... Strauss
with cello and viola solo
Concerto for cello .... Milhaud
"Bacchus et Ariane," Suite No. 2 .... Roussel

Crowd of 7500 At Festival Concert

The attendance of 7500 last night at Tanglewood, while below any previous Berkshire Festival concert in the Shed this season, topped the 1952 audience for the opening program of series B by 700.

Tanglewood

Tonight

8.30—Berkshire Festival, Koussevitzky memorial concert by Boston Symphony Orchestra, Leonard Bernstein conducting. Music Shed.

Tomorrow

*10.00 AM—Chamber Music Concert by students of Berkshire Music Center. Chamber Music Hall.

Ravel . . . String Quartet in F-major
Copland . . . Quintet for Piano and Strings
Franck . . . Quintet in F-minor for Piano and Strings

2.30 PM—Berkshire Festival concert by Boston Symphony Orchestra, Charles Munch conducting. Music Shed.

*Open to friends of the Berkshire Music Center.

Lee Named Conductor Of Lexington Symphony

Everett Lee, a former Berkshire Music Center Negro student, has been appointed conductor of the symphony orchestra of Lexington, Ky.; starting in September. In 1946 he was accompanist in the opera workshop of the school and in 1947 an auditor in the orchestra conducting department.

French Consul Here

In the audience tonight and tomorrow will be Francois Charles-Roux, French consul in Boston, and Mrs. Charles-Roux. They lunched at Wheatleigh, the men's dormitory for the Berkshire Music Center, today with Charles Munch, George E. Judd, orchestra manager, upon whom last month the consul conferred the award of the French Legion of Honor, and two trustees of the Boston Symphony Orchestra; Dr. Lewis Perry and Edward A. Taft. M. and Mme. Charles-Roux are spending the week end at Elm Court, Lenox.

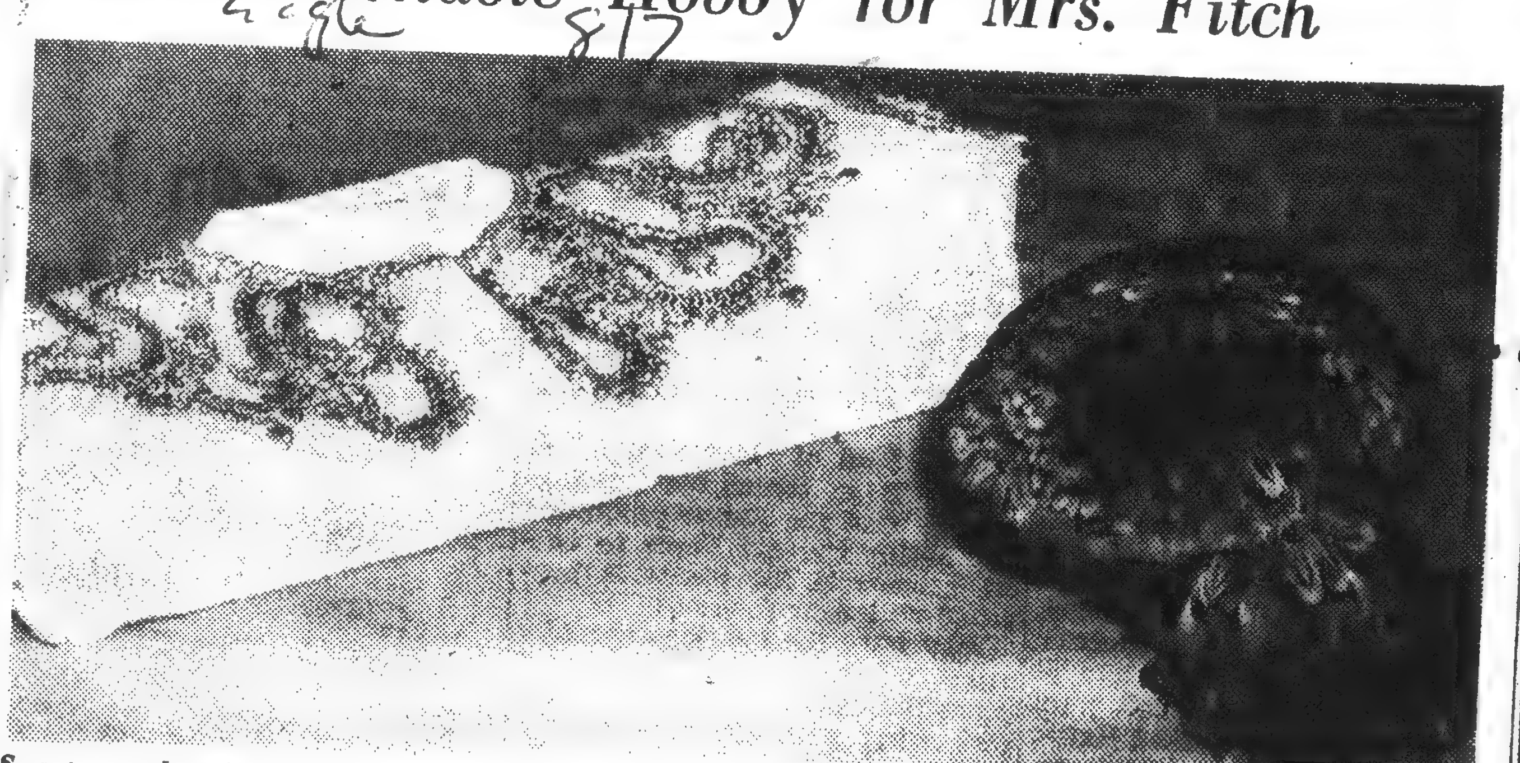
Leonard Bernstein commutes each day during the Tanglewood season from Hillsdale, N.Y., where he is spending the summer with his wife, Felicia Montealegre, Chilean-born television actress.

Duo-Pianists Here

In the Tanglewood audience this week end will be duo-pianists, Pierre Luboshutz and his wife, Genia Nemenoff of New York and Rockport, Me. who have played with the Boston Orchestra under Koussevitzky at Tanglewood and Symphony Hall. Mr. Luboshutz is an uncle of Boris Goldovsky, head of the opera department. They will remain for the opening Monday evening of Grégry's opera, "Richard the Lionhearted."

Artistic Arrangement of Feathers and Beads Makes Profitable Hobby for Mrs. Fitch

Eagle 8/7



Sweater embroidered with beads and sequins and "Priscilla Original," were made by Mrs. Priscilla Fitch in her spare time from work as chief clerk of Lee Draft Board. Hat is of pheasant feathers.

Mrs. Priscilla Edwards Fitch of 26 Paisley Terrace is developing a hobby into a business. For the past three years she has been making what she termed "feather encrusted hats." Now she calls them "Priscilla Originals." The venture started as a benefit for the Berkshire Garden Center, in connection with its annual Harvest Festival. Then she made them for her friends and now, for a modest price, for anyone who places an order. As a side line she decorates sweaters with beads and sequins.

Actually it is Mrs. Fitch's artistic bent and training coming out. After graduating from Miss Hall's School she studied painting with Ethel Heaven Hamilton and Leo Blake, and voice for three years at the Juilliard School of Music, New York, with Royal Dadman and Lambert Murphy.

Spending four years in the Far East, most of the time at Fort Stotenburg, Manila, she circled the globe and brought back many examples of the art of the Pacific Islands which she visited. Since returning, her time has been spent in more routine employment. She was for three seasons in the box office at Tanglewood, where she now works week ends. During the war she was with the Pittsfield Ration Board and now is chief clerk for the Lee Draft Board.

Feathers From Great Barrington

The first feather hat was a suggestion of Mrs. Thomas H. Blodgett of Great Barrington, who had made them herself. The feathers of peacocks, ducks, pheasants and partridges come from Mrs. Blodgett's wild bird sanctuary. They are gathered from the ground, and not plucked from the birds. September is the time when the yield is especially good. "It is like hunting for jewels," Mrs. Fitch says. "It is thrilling to find the brilliant blue-green peacock feathers and colorful ones of the male pheasant."

The occupation is seasonal. "I cannot work on them when it is hot and sticky. Also, they are suited for wear with tweeds and other woolens. The colors are fall colors, especially the browns and tans of the pheasant. They are fascinating to work on. I work from the edge in, and do the top design last."

Felt Is Base

As a base Mrs. Fitch uses a soft piece of felt, shaped like a beanie. She pastes the feathers on one at a time, making the design as she works. It takes about 75 to make the crown design. She never draws a design, either for hats or sweaters. "I work by eye," she says. "It is fascinating." The quills, stuck on the side, give dash. She also decorates felt hats with them."

A shoe box of feathers is not enough for a hat, but Mrs. Fitch has never lacked a supply. She gathers them when they are available and keeps them in moth balls. At first she sewed them to the felt, but they worked loose, so she now uses milliners' paste. Last fall she wore a hat every day for two months in an open car, to test the glue. After driving in all kinds of weather, the feathers were still smoothly in place.

The hats again will be sold for the Garden Center's benefit at the coming Harvest Festival Oct. 3. Since making the first one, she has made 36, sending three to South America, three to Australia and one to England.

Beaded sweaters are a more recent interest. Mrs. Fitch will bead a sweater brought to her or will supply it. She has knitted them, too, but now hasn't the time. She recommends nylon as well as wool. The beads and sequins she gets wherever she can find them—from broken strings of inexpensive pearls, from boxes in attics or buys them in the shops of Pittsfield or New York.

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GREAT MEMORIAL AT TANGLEWOOD

Rec 8/9

By WILLARD M. CLARK

Tanglewood, Aug. 8 — The annual Koussevitzky Memorial Concert drew 11,400 persons to Tanglewood tonight and a glorious night it was with Leonard Bernstein on the podium and Mahler's "Resurrection" Symphony No. 2 as the major work.

Moment of Silence

After Mr. Bernstein came on the stage there was the usual moment of silence with orchestra and audience standing. Then he launched into the prelude to "Khovanstchina" which was introduced to the Boston Symphony concerts by Dr. Koussevitzky in 1924 and many times repeated under his direction. This was the kind of music in which Dr. Koussevitzky was at his interpretive height. Richly orchestrated, rhythmically arresting and highly flavored, Mr. Bernstein offered a handsome reading with the orchestra responding magnificiently.

Following this, Jennie Tourel came on the stage to sing the "Scherazade" by Ravel, three poems for voice and orchestra to the verses of Tristan Klingsor. The poems are titled, "Asia." "The Eenchanted Flute" and "The Indifferent One." Ravel is at his most exotic, most appealing in his orchestration of these poems. Miss Tourel, magnificient musician she is, proved the ideal interpreter, even though her artistry is today greater than her vocal resources. Eevery phrase was meaningful; every inflection of pitch was right and she was able to make these very intimate poems very real to the vast audience.

Second Portion

The second portion of the program was given over to Mahler's "Symphony No. 2, known as the "Resurrection" symphony. Miss Tourel and Therese Green, sorano, were the soloists with the orchestra and the chorus.

As we listen to Mahler's music it seems that three factors figured in his expressive ideal. First, the dramatic and descriptive element; second, the general idea of God, religion and death, and finally, the folk element. Drama is present in all of Mahler's symphonies. Just as Tenn.

GREAT MEMORIAL

(Continued From Page 1A)

his lieders are abridged dramas, his symphonies are expanded dramas.

Friday night we heard Berlioz' dramatic-symphony "Romeo and Juliet," which is a choral symphony with affinity to Beethoven's 9th. Mahler directly took up with the dramatic development of Beethoven's 9th Symphony when he planned his 2d Symphony. One notes that both Beethoven and Mahler in their first movements are concerned with the human struggle and give to their ideas a purely musical structure. Also, in the final movements, both express their faith in different forms and in so doing enlarge the limits of the classical symphony.

Happier Days

Mahler describes the second movement of his symphony as an interlude, a recollection of happier days. The final three movements are played without pause; the third movement is a scherzo, a wonderful example of Mahler's inventiveness and originality. It is a symphonic arrangement of one of Mahler's songs, St. Anthony of Padua's sermon to the fishes. This movement leads directly into the fourth movement which is entirely a song for contralto solo and orchestra, "Eternal Light." Miss Tourel sang this song with a depth of feeling and understanding, that almost made up for her lack of vocal beauty and vocal richness which this solo demands. It is one of Mahler's most beautiful and expressive songs.

The fifth and final movement of the symphony is the most theatrical structure Mahler ever conceived in symphonic form.

Tonight the chorus sang with a beauty of tone surpassing any Berkshire Center chorus we remember. It was of an earthly quality, relaxed, pure and deeply moving. Thesese Green has a voice of lovely quality, clear and pure, and well projected. There was no sense of strain in her singing of the top notes and the voice floated easily over the audience.

Mr. Bernstein gave a dedicated reading of this work. He was entirely engrossed in it and no effective opportunity was lost by him. The orchestra was in top form and responded nobly to the conductor's demands. In fact, the audience could not be kept from applauding after the first movement and during the dance rhythms of the second movement not a sound could be heard but the music. Mr. Bernstein brought Vienna to Tanglewood in these dances, schmaltz and everything.

All concerned in this performance received a wonderful ovation at its close, an ovation justly earned, for this performance will surley go down as one of the great Tanglewood achievments.

Music

Post 8/9

Mahler Medal to Bernstein

BY TUCKER KEISER

Receiving the Mahler Medal this week end, Leonard Bernstein was tendered an accolade by the most erudite fan club in all the musical world. It is the passionate few and not the directionless multitudes who carry the torches of artistic progress onward, according to Arnold Bennett; the Bruckner Society is made up of just such a devoted coterie, endeavoring to keep the music of Anton Bruckner (1824-1896) and Gustav Mahler (1860-1911) constantly on symphony and recital programs.

The society proposes: (1) to develop in the music-loving publice an ever-increasing interest in the appreciation of Bruckner, Mahler, and "such modern composers as carry on the classical tradition" (I should like to insert a row of exclamation points after that statement; (2) to have works of these composers performed with befitting frequency and regularity by existing musical organizations; (3) to foster the publication in English of books on these composers.'

* * *

In carrying out this manifesto, the society has commissioned Julie Kilenyi, the world-famous Hungarian sculptor, to design two bronze medals, one showing the Bruckner profile and one the Mahler, to be presented to conductors who have done missionary work in programming compositions by these two compc

Mr. Bernstein recently if he did not consider the medal a kind of recognition for valor beyond the call of duty.

"Not at all," he said unhesitatingly, but with a smile. "It is true that I have always loved the music of Mahler, and of course my great success has been with his Second Symphony."

"However, it is rather amusing to receive my Mahler Medal from the Bruckner Society, since I have never conducted one note of Bruckner in my life. I never associate the music of the two composers at all. I keep them apart completely in my mind. They are so utterly different."

* * *

The point is well taken. For its models and its vocabulary, Bruckner's music looks to the past while Mahler's looks to the future. Ready or not, Bruckner got dragged into the Wagner-Brahms battle-royal in Vienna, because benevolent neutrality had become impossible. Technically, Bruckner develops a theme of 20 or 30 bars ad infinitum, running it through a wringer until the theme is a limp rag with nothing more for the imagination of the listener. Beautiful as the music is, is is somewhat garrulous. We are reminded of Keats' dictum: "Heard melodies are sweet, but those unheard are sweeter."

* * *

Despite its philosophical concern with death, Mahler's music, on the other hand, has more in common with 20th century esthetics and techniques. His influence on contemporary music in its neo-classical approach is clearly discernible in such widely divergent composers as Arnold Schoenberg, under the Mahler influence in his student days, and Dimitri Shostakovich, bowing in homage to the Austrian master in his first symphony, composed at the age of nineteen.

The opposition to the music of Mahler and Bruckner had two obvious justifications. One called for too many performers and the other called for too much patience; one demanded a gigantic orchestra and the other demanded interminable performances. So large a musical force is called for in Mahler's Eighth that it has been dubbed "Symphony of a Thousand." Bruckner's demand for large forces of wind instruments make an augmented string section necessary for good balance among the various choirs of the orchestra.

* * *

With few exceptions, one symphony by each composer will fill an entire symphony program. Since 20th century audiences demand variety, the Bruckner slow movements, always the most eloquent sections of Bruckner symphonies, some of which last 35 minutes, seem endless. These adagios are longer than any symphony of the classical period. As an example, a recent recording of the Bruckner Eighth takes five long-playing record sides; a complete Haydn or Mozart four-movement symphony can be had on one side. And yet, on the other hand, cutting would disturb the grandiose formal design.

* * *

The Bruckner Society's official publication, "Chord and Discord," contains learned articles on various facets of the composers' works by some of the world's most honored teachers, conductors, composers, critics, and scholars. It is a rare issue in which the POST'S distinguished music editor, Warren Storey Smith, does not have a dissertation on one or the other of the society's idols. Each issue gives revised batting averages in the form of lists of performances of major works with critical opinions.

This fire of enthusiasm, this passionate devotion, this missionary zeal is a fine thing in our culture; it gives a cutting edge to aesthetic idealism and it gives birth to artistic accomplishment, through the spirit of emulation, even among those who are not moved by the special aims of this particular society.

TON SUNDAY POST, AUGUST 9, 1953

Toll Road Seen Creating Berkshires Tourist Boom

A tourist boom, attracting thousands of Greater Bostonians to resort areas in the western part of Massachusetts, will follow construction of the $200,000,000 East-West toll highway, officials last night predicted.

The super-highway, terminating in West Stockbridge near the New York State line, is expected to cut in half the four-hour automobile trip between Boston and Pittsfield, said John F. Downing, executive secretary of the Berkshire Valley Conference.

The entire Berkshire Valley area, comprising 32 cities and towns, has never been a year-round vacation area for Bostonians, Downing explained. Tourist trade income, second only to the electrical manufacturing industry, is chiefly derived from New Yorkers who cross the State line to spend their vacations, he added.

"This will be changed with the coming of the toll road," Downing said.

"The State's new department of natural resources, under Commissioner Arthur T. Lyman, has announced that $500,000 will be spent to fix up State forests for camping and picnic sites. Berkshire Valley has a large percentage of State forest area, in addition to a wide variety of natural attractions for tourists Downing said.

A recent performance of the Boston Symphony O[illegible] Tanglewood attracted an [illegible] ence of 30,000 [illegible] Staters.

Also expected to benefit by the toll road is the [illegible] area of the State which comprises a number of resorts [illegible] and vacationing spots.

Officials last night [illegible] construction cost estimates still remain at $200,000,000, contrary to a report that delays and alterations for part of the link from the Route 120 terminus in Weston into Boston have upped the estimates another $50,000,000.

New England Takes to Festivals, with Notable Results

Bos Herald 8/9

By ELINOR HUGHES

Once upon a time—it seems in the dim [illegible] summer was an easy, drowsy time in the theatre [illegible] worlds. New Englanders who wanted to hear music [illegible] themselves to Salzburg and Bayreuth, and those who [illegible] desired theatrical entertainment took off to London [illegible] stopping over briefly in New York to catch those [illegible] they had been unable to buy seats for during the [illegible] winter.

Nowadays, though London, Paris, Salzburg and Bayreuth continue to flourish, and a notable new music festival is given each summer at Prades, the seeker after entertainment, highbrow, lowbrow or middle brow, need not go so far afield.

certainly not across the ocean. With Brandeis to launch the proceedings, the Berkshire Festival, the Jacob's Pillow Dance Festival, the Sturbridge Festival, the Plymouth Rock Center of Music and Drama and, literally, dozens of summer theaters are supplying music, dance, drama and opera of first rate quality, and just across the border in Ontario, Canada, the newly organized Stratford Shakespeare Festival is flourishing. Who says there's no culture in North America? Not I, for sure and certain.

IN THE BERKSHIRES

Even a week-end at the Berkshire Festival at Tanglewood, Lenox, gives an impressive idea of the variety and quality of musical fare offered by this now world famous organization. Beginning on July 5 and continuing through next Sunday, Aug. 16, there has been an unbroken array of chamber concerts, organ recitals, operas, sonata recitals and nine major concerts by the Boston Symphony Orchestra, led by Charles Munch, with Leonard Bernstein and Pierre Monteux as guest conductors.

Boris Goldovsky's opera group already has presented three one-act operas by Gluck, Debussy and Chabrier and will on Monday and Tuesday evenings this coming week present Gretry's "Richard the Lionhearted" (in English, of course). Thursday will be the gala "Tanglewood On Parade," with Isaac Stern, William Warfield and Leontyne Price as soloists in the concert by the Boston Symphony, and the list of soloists for the week and the preceding weeks includes Jennie Gregor Piatigorsky, Seymour Lipkin and Lois Marshall, E. Power Biggs in a series of organ recitals in the Shed, and such celebrated chamber groups as the Baroque Trio, and the Hungarian Quartet; Zino Francescatti, Joseph de Pasquale, Ruth Posselt, Doriot Anthony and Nicola Moscona.

Furthermore, and this is best of all, the attendance has mounted steadily over previous seasons, to the point where several of the chamber concerts had to be transferred from the Theater to the Shed, and new records for the series were established right and left. The weather has been remarkably clement, a factor which is purely fortuitous but which has certainly helped the attendance greatly.

No solution has yet been found for the pressing problem of getting cars out of the parking lot following the evening concerts. It was not unusual for people to be close on an hour enroute from Tanglewood to the center of Lenox, and that is a matter of only two miles. Three exits are totally inadequate to handle several thousand cars, and all that saved the situation was the remarkable patience of the patrons and the efforts of the special traffic police.

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STURBRIDGE FESTIVAL

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[265]

INFORMATION OBSCURED

GREAT MEMORIAL AT TANGLEWOOD

Ref 8/9

By WILLARD M. CLARK

Tanglewood, Aug. 8 — The annual Koussevitzky Memorial Concert drew 11,400 persons to Tanglewood tonight and a glorious night it was with Leonard Bernstein on the podium and Mahler's "Resurrection" Symphony No. 2 as the major work.

Moment of Silence

After Mr. Bernstein came on the stage there was the usual moment of silence with orchestra and audience standing. Then he launched into the prelude to "Khovanstchina" which was introduced to the Boston Symphony concerts by Dr. Koussevitzky in 1924 and many times repeated under his direction. This was the kind of music in which Dr. Koussevitzky was at his interpretive height. Richly orchestrated, rhythmically arresting and highly flavored, Mr. Bernstein offered a handsome reading with the orchestra responding magnificiently.

Following this, Jennie Tourel came on the stage to sing the "Scherazade" by Ravel, three poems for voice and orchestra to the verses of Tristan Klingsor. The poems are titled, "Asia." "The Eenchanted Flute" and "The Indifferent One." Ravel is at his most exotic, most appealing in his orchestration of these poems. Miss Tourel, magnificient musician she is, proved the ideal interpreter, even though her artistry is today greater than her vocal resources. Eevery phrase was meaningful; every inflection of pitch was right and she was able to make these very intimate poems very real to the vast audience.

Second Portion

The second portion of the program was given over to Mahler's "Symphony No. 2, known as the "Resurrection" symphony. Miss Tourel and Therese Green, sorano, were the soloists with the orchestra and the chorus.

As we listen to Mahler's music it seems that three factors figured in his expressive ideal. First, the dramatic and descriptive element; second, the general idea of God, religion and death, and finally, the folk element. Drama is present in all of Mahler's symphonies. Just as

GREAT MEMORIAL

(Continued From Page 1A)

his lieders are abridged dramas, his symphonies are expanded dramas.

Friday night we heard Berlioz' dramatic-symphony "Romeo and Juliet," which is a choral symphony with affinity to Beethoven's 9th. Mahler directly took up with the dramatic development of Beethoven's 9th Symphony when he planned his 2d Symphony. One notes that both Beethoven and Mahler in their first movements are concerned with the human struggle and give to their ideas a purely musical structure. Also, in the final movements, both express their faith in different forms and in so doing enlarge the limits of the classical symphony.

Happier Days

Mahler describes the second movement of his symphony as an interlude, a recollection of happier days. The final three movements are played without pause; the third movement is a scherzo, a wonderful example of Mahler's inventiveness and originality. It is a symphonic arrangement of one of Mahler's songs, St. Anthony of Padua's sermon to the fishes. This movement leads directly into the fourth movement which is entirely a song for contralto solo and orchestra, "Eternal Light." Miss Tourel sang this song with a depth of feeling and understanding, that almost made up for her lack of vocal beauty and vocal richness which this solo demands. It is one of Mahler's most beautiful and expressive songs.

The fifth and final movement of the symphony is the most theatrical structure Mahler ever conceived in symphonic form.

Tonight the chorus sang with a beauty of tone surpassing any Berkshire Center chorus we remember. It was of an earthly quality, relaxed, pure and deeply moving. Thesese Green has a voice of lovely quality, clear and pure, and well projected. There was no sense of strain in her singing of the top notes and the voice floated easily over the audience.

Mr. Bernstein gave a dedicated reading of this work. He was entirely engrossed in it and no effective opportunity was lost by him. The orchestra was in top form and responded nobly to the conductor's demands. In fact, the audience could not be kept from applauding after the first movement and during the dance rhythms of the second movement not a sound could be heard but the music. Mr. Bernstein brought Vienna to Tanglewood in these dances, schmaltz and everything.

All concerned in this performance received a wonderful ovation at its close, an ovation justly earned, for this performance will surley go down as one of the great Tanglewood achievments.

Music

~~Post~~ 8/9

Mahler Medal to Bernstein

BY TUCKER KEISER

Receiving the Mahler Medal this week end, Leonard Bernstein was tendered an accolade by the most erudite fan club in all the musical world. It is the passionate few and not the directionless multitudes who carry the torches of artistic progress onward, according to Arnold Bennett; the Bruckner Society is made up of just such a devoted coterie, endeavoring to keep the music of Anton Bruckner (1824-1896) and Gustav Mahler (1860-1911) constantly on symphony and recital programs.

The society proposes: (1) to develop in the music-loving publice an ever-increasing interest in the appreciation of Bruckner, Mahler, and "such modern composers as carry on the classical tradition" (I should like to insert a row of exclamation points after that statement; (2) to have works of these composers performed with befitting frequency and regularity by existing musical organizations; (3) to foster the publication in English of books on these composers.

* * *

In carrying out this manifesto, the society has commissioned Julie Kilenyi, the world-famous Hungarian sculptor, to design two bronze medals, one showing the Bruckner profile and one the Mahler, to be presented to conductors who have done missionary work in programming compositions by these two composers.

Mr. Bernstein, the youngest conductor ever to receive the medal, is in distinguished company as a recipient. Among th conductors previously so ho ored are Bruno Walter, Ot Klemperer, Dimitri Mitropoul Fritz Reiner, Leopold Stoko sky, and Boston's Serge Kous vitzky and Richard Burgin.

* * *

Magnificent performances Mahler's "Resurrection" phony No. 2 by Mr. Bernste New York, Boston, Chicag Tanglewood prompte awarding of the medal. T not the only Mahler the conductor has performed. played with considerable the Fourth and Sixth S nies and "Das Lied Erde." in form Mahler Symphony, but not so cause of the compose or superstitious refus ceed Beethoven's nine.

Knowing the popula tion that Bruckner a are names that driv away from box-offic

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on- sic, e in es- is in- music oach is widely Arnold Mahler ent days, ch, bowing strian mas- phony, com- nineteen.

o the music of ckner had two tions. One called formers and the for too much pa- manded a gigantic the other demand- ble performances. sical force is called er's Eighth that it bbed "Symphony of a Thousand." Bruckner's demand for large forces of wind instruments make an augmented string section necessary for good balance among the various choirs of the orchestra.

* * *

With few exceptions, one symphony by each composer will fill an entire symphony program. Since 20th century audiences demand variety, the Bruckner slow movements, always the most eloquent sections of Bruckner symphonies, some of which last 35 minutes, seem endless. These adagios are longer than any symphony of the classical period. As an example, a recent recording of the Bruckner Eighth takes five long-playing record sides; a complete Haydn or Mozart four-movement symphony can be had on one side. And yet, on the other hand, cutting would disturb the grandiose formal design.

* * *

The Bruckner Society's official publication, "Chord and Discord," contains learned articles on various facets of the composers' works by some of the world's most honored teachers, conductors, composers, critics, and scholars. It is a rare issue in which the POST'S distinguished editor, Warren Storey not have a disserta- other of the ue gives the es of ical c sm, this mission- g in our ting edge and it gives nplishment, emulation. who are not aims of this

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10 Eddie Zack Show

alden Woman ins Letter Contest

e winning pro and con let- riters who entered a con- to reply to the query, d Princess Margaret be d to marry the man of her , conducted on the WBZ- dies' Choice, were an- s last week.

irst prize winners are D. Phillips, 39 Porter en, Mass., for her let- ng why the Princess allowed to marry the choice, and Mrs. J. P. Box 421, Route 9, Va., on why Princess ould not marry him. was awarded a $100

ps wrote: "Princess ould be allowed to she chooses. Mar- llment of all your e, companionship, nd raising a fami- es to have her

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TON SUNDAY POST, AUGUST 9, 1953

Toll Road Seen Creating Berkshires Tourist Boom

A tourist boom, attracting thousands of Greater Bostonians to resort areas in the western part of Massachusetts, will follow construction of the $200,000,000 East-West toll highway, officials last night predicted.

The super-highway, terminating in West Stockbridge near the New York State line, is expected to cut in half the four-hour automobile trip between Boston and Pittsfield, said John F. Downing, executive secretary of the Berkshire Valley Conference.

The entire Berkshire Valley area, comprising 32 cities and towns, has never been a year-round vacation area for Bostonians, Downing explained. Tourist trade income, second only to the electrical manufacturing industry, is chiefly derived from New Yorkers who cross the State line to spend their vacations, he added.

"This will be changed with the coming of the toll road," Downing said.

"The State's new department of natural resources, under Commissioner Arthur T. Lyman, has announced that $500,000 will be spent to fix up State forests for camping and picnic sites. Berkshire Valley has a large percentage of State forest area, in addition to a wide variety of natural attractions for tourists, Downing said.

A recent performance of [illegible] Boston Symphony O[illegible] Tanglewood attracted an [illegible] ence of 30,000, mostly o[illegible] Staters.

Also expected to benefit by [illegible] toll road is the Pioneer V[illegible] area of the State which [illegible] prises a number of [illegible] and vacationing spots.

Officials last night maintained construction cost estimates still remain at $200,000,000, contrary to a report that delays, and alterations for part of the link from the Route 120 terminus in Weston into Boston have upped the estimates another $50,000,000.

~~Bos Herald~~ 8/9

New England Takes to Festivals, with Notable Results

By ELINOR HUGHES

Once upon a time—it seems in the dim, remote [illegible] summer was an easy, drowsy time in the theater and music worlds. New Englanders who wanted to hear music would [illegible] themselves to Salzburg and Bayreuth, and those who pass[illegible] desired theatrical entertainment took off to London [illegible] stopping over briefly in New York to catch those shows [illegible] they had been unable to buy seats for during the autumn [illegible] winter.

Nowadays, though London, Paris, Salzburg and Bayreuth continue to flourish, and a notable new music festival is given each summer at Prades, the seeker after entertainment, highbrow, lowbrow or middle brow, need not go so far afield.

certainly not across the ocean. With Brandeis to launch the proceedings, the Berkshire Festival, the Jacob's Pillow Dance Festival, the Sturbridge Festival, the Plymouth Rock Center of Music and Drama and, literally, dozens of summer theaters are supplying music, dance, drama and opera of first rate quality, and just across the border in Ontario, Canada, the newly organized Stratford Shakespeare Festival is flourishing. Who says there's no culture in North America? Not I, for sure and certain.

IN THE BERKSHIRES

Even a week-end at the Berkshire Festival at Tanglewood, Lenox, gives an impressive idea of the variety and quality of musical fare offered by this now world famous organization. Beginning on July 5 and continuing through next Sunday, Aug. 16, there has been an unbroken array of chamber concerts, organ recitals, operas, sonata recitals and nine major concerts by the Boston Symphony Orchestra, led by Charles Munch, with Leonard Bernstein and Pierre Monteux as guest conductors.

Boris Goldovsky's opera group already has presented three one-act operas by Gluck, Debussy and Chabrier and will on Monday and Tuesday evenings this coming week present Gretry's "Richard the Lionhearted" (in English, of course). Thursday will be the gala "Tanglewood On Parade," with Isaac Stern, William Warfield and Leontyne Price as soloists in the concert by the Boston Symphony, and the list of soloists for the week and the preceding weeks includes Jennie Gregor Piatigorsky, Seymour Lipkin and Lois Marshall, E. Power Biggs in a series of organ recitals in the Shed, and such celebrated chamber groups as the Baroque Trio, and the Hungarian Quartet; Zino Francescatti, Joseph de Pasquale, Ruth Posselt, Doriot Anthony and Nicola Moscona.

Furthermore, and this is best of all, the attendance has mounted steadily over previous seasons, to the point where several of the chamber concerts had to be transferred from the Theater to the Shed, and new records for the series were established right and left. The weather has been remarkably clement, a factor which is purely fortuitous but which has certainly helped the attendance greatly.

No solution has yet been found for the pressing problem of getting cars out of the parking lot following the evening concerts. It was not unusual for people to be close on an hour enroute from Tanglewood to the center of Lenox, and that is a matter of only two miles. Three exits are totally inadequate to handle several thousand cars, and all that saved the situation was the remarkable patience of the patrons and the efforts of the special traffic police.

A final note: there are so many rules and regulations in our every day life that it is probably more than unkind to suggest any more, but there does seem to be the vaguest of notions regarding attire at the Festival. For [illegible] on the grass at night, wa[illegible] are a requirement, a[illegible] slacks for those [illegible] blankets practically [illegible] was an informality [illegible] downright sloppin[illegible] of some visitors [illegible] to the visual or aesthetic [illegible] of the occasion. It was [illegible] a matter of ragged [illegible] asserting itself, but [illegible] occasion designed prima[illegible] enjoyment of music. I [illegible] regard for visual pleas[illegible] be observed. The setting deserves something more than those [illegible] outfits parading the grounds.

STURBRIDGE FESTIVAL

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New England weather [illegible] it is, unpredictable and [illegible] right contrary, it [illegible] of a gambling inst[illegible] of an outdoor amph[illegible] 1600 people and [illegible] nights a week for [illegible] far, as in the ca[illegible] shire Festival, th[illegible] off, and the Sturb[illegible] flourishes.

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[265]

Will Play Milhaud Concerto

Standard-Times N. Bedford

GREGOR PIATIGORSKY

Cellist Piatigorsky will be soloist in Darius Milhaud's Concerto for Cello No. 1 at Tanglewood this afternoon. He also will be featured with Joseph de Pasquale, viola, in Richard Strauss' "Don Qiuxote" on the same Berkshire Music Festival program.

Tanglewood Season Ends, Record Set

8/8

Special to The Standard-Times

LENOX, Aug. 8—With an anticipated attendance at its 15 concerts by the Boston Symphony Orchestra of 100,000, an expected 10,000 at Tanglewood on Parade, the annual benefit for the Berkshire Music Center (the Summer school of music maintained by the symphony); and a predictable 40,000 patrons at the 38 concerts and demonstrations of the school's departments, the 16th Berkshire Festival at Tanglewood concludes its 1953 program next weekend.

Charles Munch, music director of the Boston Symphony, conducts the concluding concerts on next Friday night and next Sunday afternoon, and Leonard Bernstein will be on the great Music Shed's podium for the concert next Saturday.

The Friday night program will be given over in its entirety to Brahms' "German Requiem," for chorus and solists. Canadian soprano Lois Marshall and baritone William Warfield will make their Tanglewood debuts as soloists, with the Festival Chorus of Berkshire Music Center students participating.

On the Saturday night program Leonard Bernstein will feature the "Sinfonia India" of Carlos Chavez, which had its premiere by the Boston Symphony Orchestra in 1936, the composer conducting. Seymour Lipkin, pianist, will be soloist in the Ravel "Concerto for the Left Hand," which will have its first Tanglewood performance at the concluding concert. Other Tanglewood premieres of the weekend are Sibelius "Symphony No. 4," Saturday night, and Chabrier's "Bourree Fantasque" Sunday afternoon.

During the final week of the Berkshire Festival two performances will be given, next Monday and Tuesday nights, Auguste Gretry's three-act opera, "Richard Coeur-de-Lion" "(Richard the Lion-Hearted)," of 1784, not presented within living memory, to be performed in English by students of the Berkshire Music Center's opera department headed by Boris Goldovsky.

Final Week of Berkshire Festval

Globe 8/9

'Tanglewood on Parade' Thursday Eve—Berkshire Festival Ends Next Week-End

GREGOR PIATIGORSKY will be soloist in Milhaud's Concerto for Cello, No. 1, at Tanglewood this afternoon. With Joseph De Pasquale, violist, he also will play Strauss' "Don Quixote" under Charles Munch.

Charles Munch will conduct this afternoon's concert of the Berkshire Music Festival at 2:30 in the Music Shed at Tanglewood in Lenox.

Gregor Piatigorsky will be soloist in Milhaud's Cello Concerto No. 1, and will join with violist Joseph DePasquale in Strauss' "Don Quixote." The program will also include Schubert's Fifth Symphony; Samuel Barber's Adagio for Strings; Roussel's Second Suite from "Bacchus and Ariane."

Two performances will be given, on Monday and Tuesday evenings of Andre Gretry's three-act opera, "Richard the Lion-Hearted" by students of the Berkshire Music Center's opera department under Boris Goldovsky. The Gretry opera, in English translation by Mr. Goldovsky and Sarah Caldwell, has been staged by Miss Caldwell. Leads will be sung by John McCollum, Alvin Edmonson, Richard Cassilly, Robert Rue, Theresa Green, Lois McCauley, Christina Cardillo.

"Tanglewood on Parade," the Berkshire Music Festival's annual fiesta for the benefit of the Berkshire Music Center, will be held Thursday rain or shine.

Boris Goldovsky will deliver a welcome at 5:45 p. m. From 6 to 7 the various departments of the Music Center will be shown in operation. The Orchestra will play short symphonic works; opera scenes will be shown in the Theatre-Concert Hall; the chamber music department will offer a program in the Chamber Music Hall.

Visitors are invited to bring picnic suppers for the lawn party at 7 o'clock.

Charles Munch and Leonard Bernstein will conduct a gala concert in the Shed at 8:15. The program will feature Isaac Stern in Beethoven's Violin Concerto; baritone William Warfield and his wife, soprano Leontyne Price, and the Festival Chorus in scenes from Gershwin's "Porgy and Bess."

The concert will be followed by dancing on the lawn for all.

Following are the programs to be presented next week-end, the final concerts of this season's Festival:

Friday at 8:30 (Charles Munch, conducting)—Brahms, German, Requiem. Soloists, Lois Marshall, soprano; William Warfield, baritone, and the Berkshire Festival Chorus.

Saturday at 8:30 (Leonard Bernstein, conducting)—Sibelius, Symphony No. 4, in A minor; Chavez, Sinfonia India; Brahms, Symphony No. 2, in D major.

Sunday at 2:30. (Charles Munch, conducting) —Schubert, Symphony in B minor ("Unfinished"); Chabrier, Bourree Fantasque; Wagner, Prelude and Love-Death, "Tristan und Isolde"; Wagner, A Siegfied Idyll; Wagner, "Die Meistersinger von Nurnberg," Excerpts from Act III; Ravel, Piano Concerto for the left hand (soloist, Seymour Lipkin); Ravel, "La Valse."

Tanglewood Record

This is a remarkable season for attendance at the Berkshire Music Festival in Tanglewood. On July 31, the first concert of the main series attracted the largest opening-night audience in Festival history to the Music Shed: 10,300. The next night the figure was 10,800. Because it rained until 1 p. m. last Sunday, the matinee crowd numbered only 9900, but still the weekend total of 31,000 persons broke all records there.

Tanglewood Rehearsal

Boston Symphony Gives Preview of Concert Today

By Francis O. Perkins

LENOX, Mass., Aug. 8.—The Boston Symphony Orchestra played four hours today in Tanglewood's music she where E. Power Biggs provided a fifth hour of public musical activity with this afternoon's organ recital.

In the morning Charles Munch rehearsed the orchestra in the program which closes the Berkshire Festival's last week end but onetomorrow afternoon. Leonard Bernstein conducted tonight's program, which was dedicated to the memory of Serge Koussevitzky. It included the prelude to Moussorgsky's opera "Khovanstchina," Ravel's "Scheherazade" and Mahler's second symphony in C minor. Jennie Tourel sang the Ravel set of three songs and was the contralto soloist in the Mahler symphony. The other singer in this monumental work were Theresa Green, soprano, and the Berkshire Festival chorus trained by Hugh Ross.

Over half the music shed was filled for this morning's rehearsal, which offered a complete preview of Sunday's concert at a bargain rate of one dollar for the benefit of the orchestra's pension fund. Gregor Piatigorsky was the soloist in Richard Strauss' "Don Quixote" and Darius Milhaud's first cello concerto. The orchestra also played Schubert's fifth symphony, Samuel Barber's adagio for strings and Roussel's second "Bacchus et Ariane Suite."

The chorus and Miss Tourel also sang in last night's complete performance of Hector Berlioz' dramatic symphony "Romeo and Juliet." John McCollum, tenor, and Nicola Moscona, bass, were the other soloists. This ranks as one of Berlioz' major and most memorable works, but owing to its length, more than an hour and a half, and its need of a chorus, it is very seldom performed in full. It is uneven in quality and eloquence; its best sections are on the whole those for orchestra alone and particularly those which are often played separately. But a complete hearing is valuable in giving an idea of the form, purpose and variety of music which reflects much of the drama and emotions of its Shakespearean subject.

Program Interrupted

There is a strong sense of drama and increasing excitement in the orchestra prelude. It was unfortunate that the performance had then to be halted to admit late arrivals, this interrupted the already created expressive tension. The unfamiliar sections which followed the intermission gave a sense of less expressive communication and more of length. Berlioz here is still a master craftsman, but the music has less to say, the final climax which follows Friar Laurence's long lyric speech, presented persuasively by Mr. Moscona, is relatively conventional. During the last half hour the drama is mainly over; the rest is largely epilogue and commentary.

The middle sections, such as that depicting Romeo alone and the garden scene, wrought their customary magic. Here Mr. Munch and the orchestra were memorably eloquent; there was an engrossing expressive atmosphere as well as an ingratiating quality of lingering lyric tone. The Queen Mab schergo was played with subtle, light-footed delicacy. The chorus fared commendably, gaining in expressive color as the performance advanced. Miss Tourel's singing was notable for imaginative understanding and appealing warmth of tone, and Mr. McCollum's tones were clear and well focused. All were warmly applauded by the audience of 7,500.

TIGHT BINDING

THE NEW YORK TIMES, SUNDAY, AUGUST 9, 1953. X 5

TANGLEWOOD OPERA GROUP PERFORMS 18TH CENTURY GRETR

Christina Cardillo and Robert Rue as the young lovers in a rarely heard performance of the composer's "Richard Coeur-de-Lion."

Alvin Edmonson (left) as King Richard in a scene with his faithful follower, Blondel, sung by John McCollum. The opera will be heard in the Theatre-Concert Hall at Lenox Monday and Tuesday ev in an English version by Boris Goldovsky and Sarah Ca

monson with Lois McCauley as Margaret of Flanders. The will be sung by an all-student cast of Berkshire Music Center.

Tel. Chelsea 3-8500

Cir. (D 331,853) (S 567,298)

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

AUG 9 - 1953

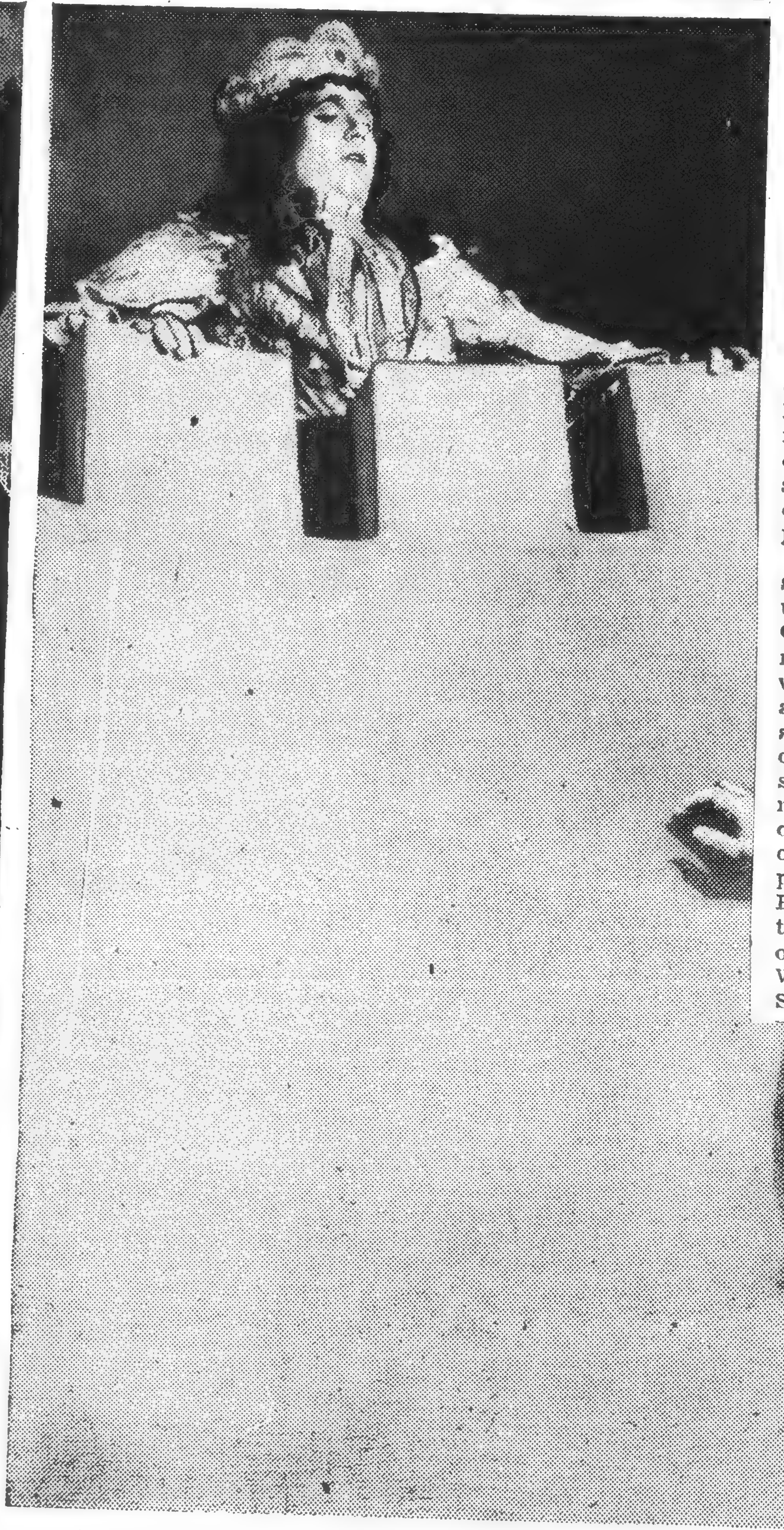
A scene from Gretry's opera "Richard Coeur-De-Lion," to be presented by students of the Berkshire Music Center at Tanglewood tomorrow night and Tuesday. Featured in the cast of the opera, which has not been given in the United States since 1800, are Christina Cardillo as Laurette, John McCollum as Blondel and Lee Cass as Sir William.

TIGHT BINDING

THE NEW YORK TIMES, SUNDAY

TANGLEWOOD OPERA GROUP PERF

Christina Cardillo and Robert Rue as the young lovers in a rarely heard performance of the composer's "Richard Coeur-de-Lion."



Alvin Edmonson (left) as King Richard in a scene with his faithful follower, Blondel, sung by John McCollum. The opera will be heard in the Theatre-Concert Hall at Lenox Monday and Tuesday ev in an English version by Boris Goldovsky and Sarah Ca

Clemens

THE DANCE: FESTIVAL

New Works Predominate In New London Season

By JOHN MARTIN

JOSE LIMON

To appear in Connecticut festival, Aug. 20-23.

THE sixth annual American Dance Festival, which will consist of five performances in the Palmer Auditorium of Connecticut College in New London Aug. 20-23, will concern itself largely with the first presentations of new works. On the schedule are five new ensemble compositions and six smaller pieces.

Doris Humphrey will be represented by a "dance drama," as yet untitled, set to Benjamin Britten's Quartet No. 2 and the first movement of his Quartet No. 1, which will be performed by José Limon and his company. Mr. Limon himself will contribute a "farce-in-dance" called "Don Juan Fantasia" set to Liszt's music of that name. Sophie Maslow is at work on two pieces for her company; one is entitled "Suite" and employs music by Jimmy Yancey, Pinetop Smith and Pete Johnson; the other is "The Wall," based on John Hersey's book about the Warsaw ghetto, with music by Samuel Matlowsky. The fifth pre-

Pillow. Miss Maslow's "Th lage I Knew" (Sam of Ma Gregory Tucker) and M "Moor's Pavane" (P also be repeated.

The schedule of program follows:

THURSDAY, Aug. 2 mon and Company in new phrey-Britten work "Inv (Humphrey-Lloyd), "Night (Humphrey-Ramey); Dance Company in "Ma (Butler-Provenzano); Paul ner in new solo (Copland).

FRIDAY Sophie Maslo

Tel. Chelsea

Cir. (D 331,853) (S 567,298)

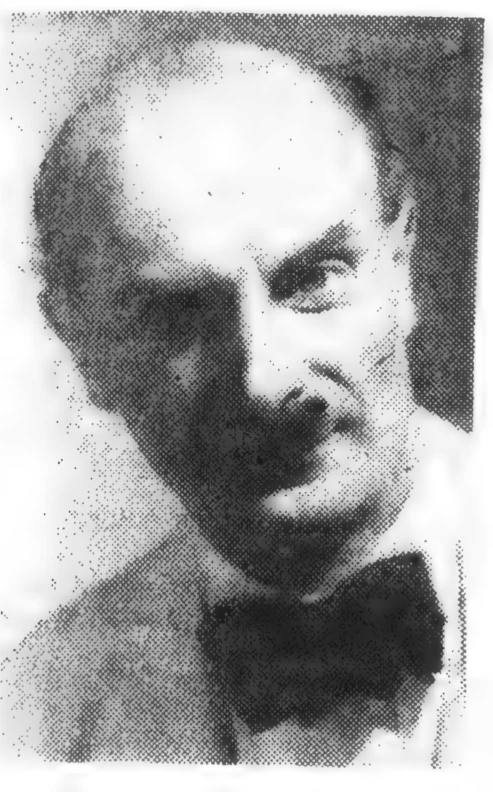
This Clipping From

NEW YORK, N. Y.
HERALD TRIBUNE

AUG 9 - 1953

A scene from Gretry's opera "Richard Coeur-De-Lion," to be presented by students of the Berkshire Music Center at Tanglewood tomorrow night and Tuesday. Featured in the cast of the opera, which has not been given in the United States since 1800, are Christina Cardillo as Laurette, John McCollum as Blondel and Lee Cass as Sir William.

Tanglewood Tutors


HUGH ROSS

BORIS GOLDOVSKY

Hugh Ross and Boris Goldovsky present stellar accomplishments at Tanglewood in Lenox in this concluding week of the Berkshire Festival. Mr. Ross trained the chorus for this week end's Berlioz' dramatic symphony "Romeo and Juliet" and Mahler's "Resurrection" and for next Friday night's Brahms Requiem. Mr. Goldovsky's students are to present Auguste Gretry's opera "Richard Coeur-de-Lion" on Monday and Tuesday night in the Theater-Concert Hall.

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Theresa is the daughter of a minister, one of nine children, and had her first lessons from her mother, church organist and teacher in Baltimore. She has soloed under Reginald Stewart with the Baltimore Symphony, made her New York Town Hall debut in 1950. At Tanglewood this summer she sang the role of Julie in Gluck's comic opera, "The Drunkard Reformed." Next Tuesday night she will have the leading feminine role of Marguerite in Gretry's rarely-heard opera, "Richard the Lion-Hearted." In September she returns to the professional concert stage for her first national tour, more than 60 engagements in the U. S. and Canada, as far afield as Newfoundland.

Distinguished Mexican composer-conductor Carlos Chavez, guest conductor at Tanglewood this summer introduced the violin concerto he wrote in 1952 at a lecture-recital at Tanglewood last Friday afternoon. The work was analyzed by composer Barney Childs, and performed by two guest artists, Miss Viviane Bertolani, violinist, New York City, who played it at its Los Angeles premiere, with Harry Kondaks, Boston, as pianist. At the season's final concert of the student symphony orchestra, Saturday, August 15, at 3 p. m. in the Music Shed, Mr. Chavez will lead the orchestra in his 1932 composition, "H. P." (meaning horse power), "Sinfonia de Baile" (ballet symphony).

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Other Tanglewood guests this week end include Samuel Barber, the young American composer who was a teacher of composition

Symphony Orchestra Sunday, afternoon; and the noted duo-pianists, Pierre Luboshutz and Genia Nemenoff, of New York, who have given Tanglewood recitals. Mr. Luboshutz is an uncle of Boris Goldovsky, head of the summer school's opera department, and they will be his guests at the opening performances Monday night of the Gretry opera, "Richard the Lion-Hearted."

Newest foreign student at Tanglewood is Jaap Drielsma, of the Amsterdam Conservatory, in the Dutch City, a concert pianist who is a Study Group student in Department V.

Samuel Krachmalnick, who followed his brother Jacob, now concertmaster of the Philadelphia Orchestra, as a Tanglewood student, and who has one of Leonard Bernstein's more personable conducting pupils this summer, has left for New York, to conduct the subway circuit tour of the popular musical comedy, "Top Banana. The younger Krachmalnick, 27, of St. Louis, directed an orchestra of Department I students in last week's performance by the opera department of Debussy's L'Enfant Prodigue."

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Leonard Bernstein, left, and Lukas Foss, who will be heard in four-hands at the piano in a real "first" at a benefit performance for the Stockbridge Bowl Association, on the lawn of Serenak, the home of Mrs. Serge Koussevitzky, in Lenox, on Tuesday afternoon at 3.30. This will be the first time that these two noted musicians have appeared as duetists.

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In 1928, Mr. Chavez organized the Symphony Orchestra of Mexico, which he has built into one of the finest ensembles on the continent. In that year he was appointed director of the National Conservatory of Music, in 1933 he was named chief of the Department of Fine Arts of the Secretariat of Public Education, and under President Aleman's regime, in 1946 was named Mexico's director of fine arts.

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Among his other important compositions are "Sinfonia de Antigona" (1937) three great choral works, "Tierra Mojada", "El Sol", "Llamadas": a ballet for Martha Graham, known in this country as "Dark Meadow", commissioned by the Library of Congress; a Concerto for Piano, premiered in 1942; a Concerto for Violin, premiered in 1952.

Several Commissions

His Symphony No. 4, commissioned by the Louisville Philharmonic, was given its first performance, the composer conducting the orchestra, February, 1953. He is in process of composing a symphony, commissioned by Mrs. Clare Boothe Luce, present ambassador to Italy, in memory of her daughter, Ann Clare Brokaw. He has also been commissioned by the Koussevitzky Music Foundation to write an orchestral work on which he will start toward the end of the year; and by New York's Ballet Society, to compose a three-act opera, "The Tuscan Players", to a libretto by Chester Kallmann, co-author of the libretto for Stravinsky's "The Rake's Progress," to be finished August, 1954, and to be offered first to the New York City Opera Company.

In the opinion of Aaron Copland, the American composer who is his confrere at the Berkshire Music Center this summer, Carlos Chavez "Has gradually evolved a style which is racial and still his own. Composing to him is a natural function, like eating or sleeping. His music is not a substitutue for living but a manifestation of life. It exemplifies the complete overthrow of nineteenth-century Germanic ideals which tyrannized over music for more than a hundred years. It pro-

softness. Here is absolute music, if ever there was any."

Performed at Tanglewood

A number of Mr. Chavez' compositions are being performed on concerts by students of the Berkshire Music Center this summer. One was "Arbolucu", a setting for chorus of a Spanish folksong, from the unique collection of more than 1000 Spanish and Portugese native airs made in 1933-4 by Kurt Schindler, founder of the Schola Cantorum, New York. It was composed in 1942 at the request of Hugh Ross, the Berkshire Music School's choral head.

Piano Soloist

SEYMOUR LIPKIN

Seymour Lipkin, pianist, who will be the soloist in Ravel's "Piano Concerto for the Left Hand," which the Boston Symphony Orchestra will perfrom at the concluding concert of the Berkshire Music Festival next Sunday afternoon in the Music Shed at Tanglewood.

Berkshire Footlights

Jacob's Pillow is due to hit a new high on the applause meter this week when Madam La Meri will be the featured dancer. Also included on the week's billing will be such other favorites as Ted Shawn himself, Peter Di Falco and Carola Goya. Elaborate, alternate "all-ethnic" programs will be offered on the schedule of seven performances. Highlighting the programs will be the new productions, "El Amor Brujo," and the premiere of "Drishyakava." Completing the banner offering will be the presentation of the exotic Haitian Troupe.

"Drishyakava" is set to the music of Vivaldi's "The Season," and La Meri has choregraphed the composer's evocation of ever-changing nature in terms of the limitless language of the Hindu dance. It was during her residence in Spain that LaMeri became a close personal friend of Manuel de Falla, and it is on his descriptions of an ideal presentation that she has based the details of her newest version of "El Amor Brujo." LaMeri fans will want to make their reservations early lest they be disappointed, for a SRO sign will be going up early.

Ted Shawn will be seen dancing in his "Cowboy" (Turkey In The Straw) and "The Not-So-Pure Polka." Peter DiFalco's specialities will include two Flamenco numbers, and as an added attraction La Meri will be seen dancing the "Hula" which drew down the house when it was first presented at the Pillow a year ago.

Eleanor Wilson, popular radio and television performer, will be seen in the role of the fascinating Constance Russell in "Affairs of State" which opens at the Berkshire Playhouse in Stockbridge Monday night. Always fond of the Berkshires, Eleanor now makes her home at the historic 140-year old Mill House on Yale Hill not far from the Playhouse. With its huge wooden water-wheel on the side of the structure, her home has long been a must on sight-seeking tours of the area....Kendall Clark, who is to be featured in this week's play, also considers Stockbridge his second home. His feelings were expressed upon his arrival this week when he was heard to comment: "Playhouse audiences have done more for me than I could ever hope to do for them." Nothing pleases him more than to have Director William Miles ask him to join a cast here in the Berkshire Hills.

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As the Boston Symphony Orchestra continues to establish attendance records with each succeeding program at Tanglewood, there is a Northern Berkshire favorite son making a solid contribution to the delightful music of Conductor Charles Munch and the world famous musical unit. He is Pasquale Cardillo of North Adams. The clarinetist is a graduate of Drury High School in

PASQUALE CARDILLO

MARSH EXHIBITS HIS ART AT TANGLEWOOD

To conclude the weekly art exhibitions in the reception room at Tanglewood, Reginald Marsh, distinguished American artist-partic (including works by Stanley Bate, John Carroll, E. Arnold Clark, Honer Gunn, June Kimball, and Harry Lane) and one-man-shows by Harry Lane, Franc Epping (sculpture) and others.

Solo Cellist

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Gregor Piatigorsky, cellist who will be the soloist in Darius Milhaud's "Concerto for Cello, No. 1," and with Joseph de Pasquale, viola, in Richard Strauss' "Don Quixote," at this afternoon's Berkshire Festival concert by the Boston Symphony Orchestra at the Music Shed, Tanglewood.

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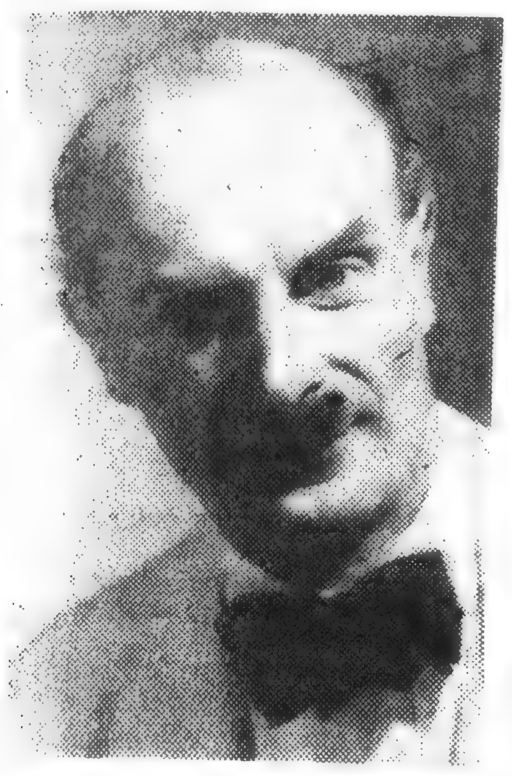

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1947, and whose "Adagio for Strings" will be performed by Charles Munch and the Boston Symphony Orchestra Sunday, afternoon; and the noted duo-pianists, Pierre Luboshutz and Genia Nemenoff, of New York, who have given Tanglewood recitals. Mr. Luboshutz is an uncle of Boris Goldovsky, head of the summer school's opera department, and they will be his guests at the opening performances Monday night of the Gretry opera, "Richard the Lion-Hearted."

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Ted Shawn will be seen dancing

ularly noted for his paintings of New York City and its people, will present a selection of his drawings and paintings to be shown through the conclusion of the Berkshire Festival, Aug. 16. The Tanglewood show will be in addition to Mr. Marsh's one-man-show running until Aug. 31 at the Berkshire Museum in Pittsfield.

Reginald Marsh, born in Paris in 1898 of American parents, spent his youth in New York City and was educated at Lawrenceville School and Yale College. After college, where he was cartoonist for the "Yale Record," he returned to New York for further work under Jacques Maroger and studies at the Art Student's League. In 1922 he joined the New York Daily News as staff cartoonist and caricaturist, leaving it in 1925 to free-lance and to collaborate with Robert Edmond Jones and John Murry Anderson on theater design. Since 1925 his works, mainly cartoons, have appeared in such publications as the New Yorker magazine, Fortune and Harpers'. In addition to cartooning, he has worked in fresco; examples of this media are in the New Post Office at Washington, D. C., and the Custom House of New York.

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North Adams. It was back in 1939 that he joined the BSO after a successful tryout at Tanglewood. Pat also is a member of the Berkshire Woodwind Ensemble. His family still resides in North Adams.

Gregor Piatigorsky who will be soloist on this afternoon's Berkshire Festival program in Darius Milhaud's Concerto for Cello, is a guest member of the faculty of Berkshire Music Center. Before returning to his home in California he plans to record with Ralph Berkowitz, dean of the Center, as his accompanist.

LABORER'S SON

London—Capt. James Cook, who discovered the Hawaiian Islands, was the son of a field laborer, but he rose to the position of captain in the British Navy and became one of the world's foremost explorers.

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To Play in Stockbridge Benefit Performance

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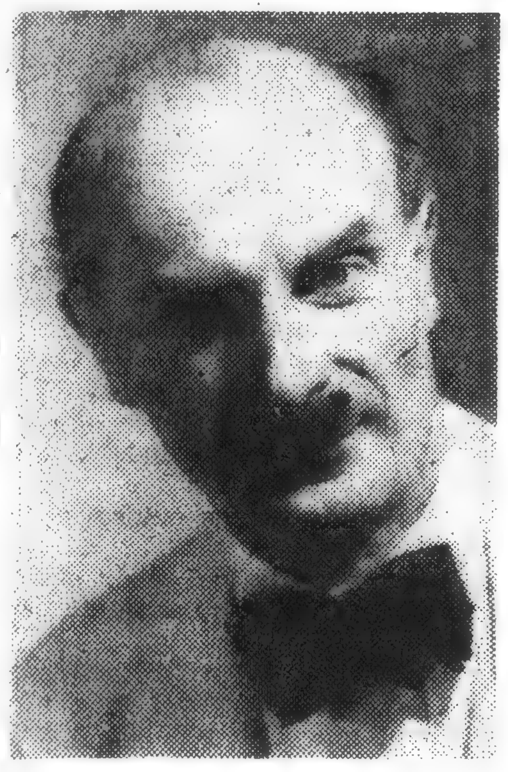

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Among his other important compositions are "Sinfonia de Antigona" (1937) three great choral works, "Tierra Mojada", "El Sol", "Llamadas": a ballet for Martha Graham, known in this country as "Dark Meadow", commissioned by the Library of Congress; a Concerto for Piano, premiered in 1942; a Concerto for Violin, premiered in 1952.

Several Commissions

His Symphony No. 4, commissioned by the Louisville Philharmonic, was given its first performance, the composer conducting the orchestra, February, 1953. He is in process of composing a symphony, commissioned by Mrs. Clare Boothe Luce, present ambassador to Italy, in memory of her daughter, Ann Clare Brokaw. He has also been commissioned by the Koussevitzky Music Foundation to write an orchestral work on which he will start toward the end of the year; and by New York's Ballet Society, to compose a three-act opera, "The Tuscan Players", to a libretto by Chester Kallmann, co-author of the libretto for Stravinsky's "The Rake's Progress," to be finished August, 1954, and to be offered first to the New York City Opera Company.

In the opinion of Aaron Copland, the American composer who is his confrere at the Berkshire Music Center this summer, Carlos Chavez "Has gradually evolved a style which is racial and still his own. Composing to him is a natural function, like eating or sleeping. His music is not a substitutue for living but a manifestation of life. It exemplifies the complete overthrow of nineteenth-century Germanic ideals which tyrannized over music for more than a hundred years. It pro-

softness. Here is absolute music, if ever there was any."

Performed at Tanglewood

A number of Mr. Chavez' compositions are being performed on concerts by students of the Berkshire Music Center this summer. One was "Arbolucu", a setting for chorus of a Spanish folksong, from the unique collection of more than 1000 Spanish and Portugese native airs made in 1933-4 by Kurt Schindler, founder of the Schola Cantorum, New York. It was composed in 1942 at the request of Hugh Ross, the Berkshire Music School's choral head.

Piano Soloist

SEYMOUR LIPKIN

Seymour Lipkin, pianist, who will be the soloist in Ravel's "Piano Concerto for the Left Hand," which the Boston Symphony Orchestra will perfrom at the concluding concert of the Berkshire Music Festival next Sunday afternoon in the Music Shed at Tanglewood.

Berkshire Footlights

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"Drishyakava" is set to the music of Vivaldi's "The Season," and La Meri has choregraphed the composer's evocation of ever-changing nature in terms of the limitless language of the Hindu dance. It was during her residence in Spain that LaMeri became a close personal friend of Manuel de Falla, and it is on his descriptions of an ideal presentation that she has based the details of her newest version of "El Amor Brujo." LaMeri fans will want to make their reservations early lest they be disappointed, for a SRO sign will be going up early.

Ted Shawn will be seen dancing in his "Cowboy" (Turkey In The Straw) and "The Not-So-Pure Polka." Peter DiFalco's specialities will include two Flamenco numbers, and as an added attraction La Meri will be seen dancing the "Hula" which drew down the house when it was first presented at the Pillow a year ago.

Eleanor Wilson, popular radio and television performer, will be seen in the role of the fascinating Constance Russell in "Affairs of State" which opens at the Berkshire Playhouse in Stockbridge Monday night. Always fond of the Berkshires, Eleanor now makes her home at the historic 140-year old Mill House on Yale Hill not far from the Playhouse. With its huge wooden water-wheel on the side of the structure, her home has long been a must on sight-seeking tours of the area....Kendall Clark, who is to be featured in this week's play, also considers Stockbridge his second home. His feelings were expressed upon his arrival this week when he was heard to comment: "Playhouse audiences have done more for me

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Miss Russell's career came about quite by accident. As she puts it, she fell into comedy. The first time she sang Cavalleria Rusticott she sliped and fell head first into a prop church which promptly collapsed, causing the entire cast to run for cover as the scenery came crashing down. The audience roared. Then when she sang "Elijah' in an elaborate production she was joined by a conductor five feet tall and a tenor who was slightly shorter. The sight of Anna striding on stage between these two "midgets" had the audience convulsed with laughter. That was enough. There and then she decided that she knew what people wanted.

As the Boston Symphony Orchestra continues to establish attendance records with each succeeding program at Tanglewood, there is a Northern Berkshire favorite son making a solid contribution to the delightful music of Conductor Charles Munch and the world famous musical unit. He is Pasquale Cardillo of North

PASQUALE CARDILLO

Adams. The clarinetist is a graduate of Drury High School in

MARSH EXHIBITS HIS ART AT TANGLEWOOD

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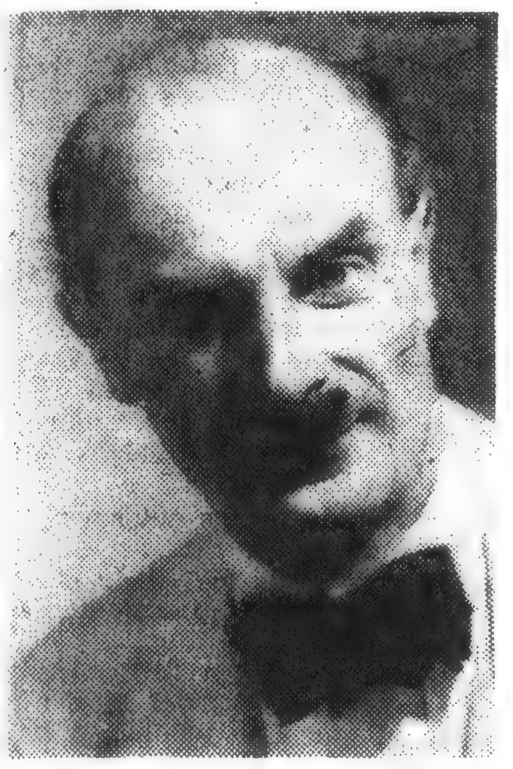
Tanglewood Tutors



HUGH ROSS

BORIS GOLDOVSKY

Hugh Ross and Boris Goldovsky present stellar accomplishments at Tanglewood in Lenox in this concluding week of the Berkshire Festival. Mr. Ross trained the chorus for this week end's Berlioz' dramatic symphony "Romeo and Juliet" and Mahler's "Resurrection" and for next Friday night's Brahms Requiem. Mr. Goldovsky's students are to present Auguste Gretry's opera "Richard Coeur-de-Lion" on Monday and Tuesday night in the Theater-Concert Hall.

Tanglewood Tales

Lenox, Aug. 8—Theresa Green, a scholarship student in the Berkshire Music Center's opera department, was awarded by Leonard Bernstein the coveted soprano role in the Mahler Symphony No. 2 at Tanglewood. The performance took place tonight. Aged 24, a native of Baltimore, in private life she is Mrs. Gilbert Coleman of New York City. She is a Marian Anderson award winner, has been a scholarship pupil at Curtis Institute, Philadelphia, has won a John Hay Whitney Fellowship, and three times has won the Arthur Godfrey "Talent Scout" award on his television program.

Theresa is the daughter of a minister, one of nine children, and had her first lessons from her mother, church organist and teacher in Baltimore. She has soloed under Reginald Stewart with the Baltimore Symphony, made her New York Town Hall debut in 1950. At Tanglewood this summer she sang the role of Julie in Gluck's comic opera, "The Drunkard Reformed." Next Tuesday night she will have the leading feminine role of Marguerite in Gretry's rarely-heard opera, "Richard the Lion-Hearted." In September she returns to the professional concert stage for her first national tour, more than 60

1947, and whose "Adagio for Strings" will be performed by Charles Munch and the Boston Symphony Orchestra Sunday, afternoon; and the noted duo-pianists, Pierre Luboshutz and Genia Nemenoff, of New York, who have given Tanglewood recitals. Mr. Luboshutz is an uncle of Boris Goldovsky, head of the summer school's opera department, and they will be his guests at the opening performances Monday night of the Gretry opera, "Richard the Lion-Hearted."

Newest foreign student at Tanglewood is Jaap Drielsma, of the Amsterdam Conservatory, in the Dutch City, a concert pianist who is a Study Group student in Department V.

Samuel Krachmalnick, who followed his brother Jacob, now concertmaster of the Philadelphia Orchestra, as a Tanglewood student, and who, has one of Leonard Bernstein's more personable conducting pupils this summer, has left for New York, to conduct the subway circuit tour of the popular musical comedy, "Top Banana. The younger Krachmalnick, 27, of St. Louis, directed an orchestra of Department I students in last week's performance by the opera department of Debussy's L'Enfant Prodigue."

"Richard the Lion-Hearted," the 18th century French opera which students of Boris Goldovsky's department of the Berkshire Music Center present at Tanglewood on Monday and Tuesday nights, will have alternates for two of the principal leads. Alvin Edmonson

CARLOS CHAVEZ WILL BE HONORED AT TANGLEWOOD

Mexican Composer's 'Sinfónia India' to Be Given During Last Week End

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Ted Shawn will be seen dancing

ularly noted for his paintings of New York City and its people, will present a selection of his drawings and paintings to be shown through the conclusion of the Berkshire Festival, Aug. 16. The Tanglewood show will be in addition to Mr. Marsh's one-man-show running until Aug. 31 at the Berkshire Museum in Pittsfield.

Reginald Marsh, born in Paris in 1898 of American parents, spent his youth in New York City and was educated at Lawrenceville School and Yale College. After college, where he was cartoonist for the "Yale Record," he returned to New York for further work under Jacques Maroger and studies at the Art Student's League. In 1922 he joined the New York Daily News as staff cartoonist and caricaturist, leaving it in 1925 to free-lance and to collaborate with Robert Edmond Jones and John Murry Anderson on theater design. Since 1925 his works, mainly cartoons, have appeared in such publications as the New Yorker magazine, Fortune and Harpers'. In addition to cartooning, he has worked in fresco; examples of this media are in the New Post Office at Washington, D. C., and the Custom House of New York.

The weekly Tanglewood art exhibitions this season, all arranged through the co-operation of Stuart C. Henry of the Berkshire Museum, have included a group-show (including works by Stanley Bate, John Carroll, E. Arnold Clark, Honer Gunn, June Kimball, and Harry Lane) and one-man-shows by Harry Lane, Franc Epping (sculpture) and others.

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North Adams. It was back in 1939 that he joined the BSO after a successful tryout at Tanglewood. Pat also is a member of the Berkshire Woodwind Ensemble. His family still resides in North Adams.

Gregor Piatigorsky who will be soloist on this afternoon's Berkshire Festival program in Darius Milhaud's Concerto for Cello, is a guest member of the faculty of Berkshire Music Center. Before returning to his home in California he plans to record with Ralph Berkowitz, dean of the Center, as his accompanist.

LABORER'S SON

London—Capt. James Cook, who discovered the Hawaiian Islands, was the son of a field laborer, but he rose to the position of captain in the British Navy and became one of the world's foremost explorers.

Solo Cellist

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To Play in Stockbridge Benefit Performance

Leonard Bernstein, left, and Lukas Foss, who will be heard in four-hands at the piano in a real "first" at a benefit performance for the Stockbridge Bowl Association, on the lawn of Serenak, the home of Mrs. Serge Koussevitzky, in Lenox, on Tuesday afternoon at 3.30. This will be the first time that these two noted musicians have appeared as duetists.

Tanglewood Record Seen In Final Week of Festival

Munch Will Conduct Concerts on Friday Night and Sunday Afternoon, Bernstein to Be on Podium of Music Shed Saturday Night

Lenox, Aug. 8—With an anticipated attendance at its 15 concerts by the Boston Symphony Orchestra of 100,000, an expected 10,000 at "Tanglewood on Parade," the annual benefit for the Berkshire Music Center, the summer school of music maintained by the symphony, and a predictable 40,000 pattrons at the 38 cmoncerts and demonstrations of the school's departments, the 16th Berkshire Festival at Tanglewood will conclude its 1953 program this coming week end. It is expected that about 150,000 persons will have helped shatter all existing records.

Munch, Bernstein to Conduct

Charles Munch, music director of the Boston Symphony Orchestra, conducts the program this afternoon with Gregor Piatiogorsky as soloist in the Milhaud Concerto for Cello, No. 1. Mr. Muhch also will conduct the concluding concerts on Friday night and on next Sunday afternoon (Aug. 16), while Leonard Bernstein will be on the great Music Shed's podium for the concert Saturday night.

The Friday evening program will be given over in its entirety to Brahms' "German Requiem," for chorus and soloists. Canadian soprano Lois Marshall and baritone William Warfield will make their Tanglewood debuts as soloists, with the Festival Chorus of Berkshire Music Center students participating.

On the Saturday night program Leonard Bernstein will feature the "Sinfonia India" of Carlos Chavez, which had its premiere by the Boston Symphony Orchestra in 1936, the composer conducting. The symphony will be in honor of the distinguished Mexican composer-conductor who is guest teacher of composition at the Tanglewood this summer.

Lipkin to Be Soloist

Seymour Lipkin, pianist, will be soloist in the Ravel Concerto for the Left Hand, which will have its first Tanglewood performance at the concluding concert. Other Tangl-ewood premieres of the week end are Sibelius' Symphony No. 4, (Saturday evening), and Chabrier's Bourree Fantasque (Sunday afternoon).

A portion of the Sunday concert, 2.30 to 4 p. m., will be broadcast nationally by CBS Radio, with the network's director of music, James Fassett, as commentator.

The Series C programs are:

Friday

German Requiem ....Brahms
(Soloists: Lois Marshall and William Warfield)

Saturday

Symphony No. 4, in A minor .. Sibelius
Symphony No. 2, in D major ....Brahms

Sunday, Aug. 16

Symphony in B minor ("Unfinished'))
..............................Schubert
Bourree Fantasque ....Chabrier
Prelude and Love-Death, "Tristan und Isolde" ....Wagner
A Siegfied Idyll ....Wagner
"Die Meistersinger von Nurnberg," Excerpts from Act III ....Wagner
Piano Concerto for the Left Hand ..Ravel
(Soloist: Seymour Lipkin)
"La Valse" ....Ravel

Student Performances

During the final week of the Berkshire Festival two performances will be given, tomorrow and Tuesday nights of Auguste Gretry's three-act opera, "Richard Coeur-de-Lion" of 1784, not presented within living memory, to be performed by students of the Berkshire Music Center's opera department headed by Boris Goldovsky. The Gretry opera, in English translation by Mr. Goldovsky and Sarah Caldwell, is staged by Miss Caldwell, with costumes by Leo Van Witsen, scenery by John Blankenchip and choreography by Leon Kharibian. Mr. Goldovsky conducts an orchestra of Department I students. Leads are sung by John McCollum, Alvin Edmonson, Richard Cassilly, Robert Rue, Theresa Green, Lois McCauley, Christina Cardillo.

The annual "Tanglewood on Parade" benefit for the Berkshire Music Center, from 6 to 11 p. m. Thursday, will commence with demonstrations by all departments of the Berkshire Music Center, a feature of which are world premieres of a one-act opera, "Bad Boys in School," by Jan Meyerowits, (Department IV students) and a cantata, "A Little Boy Lost" by Alan Sapp (students of Department V). Charles Munch and Leonard Bernstein will conduct the Boston Symphony Orchestra's gala evening concert, with Isaac Stern soloist in the Beethoven Violin Concerto; and Leontyne Price, soprano, of Broadway's "Porgy and Bess," her husband William Warfield, and the Festival Chorus in Scenes 1 and 2 of Act II of the Gershwin opera. Anna Russell, international concert comedienne, will draw door prizes.

School's Activities

The final week of the Berkshire Music Center will see the school in almost continuous activity: Friends of the school, whose contributions help support it, are invited to the following student concerts: Informal chamber music concert (Department I students), Chamber Music Hall, Monday afternoon; "Richard Coeur-de-Lion" (Department IV students), Theater-Concert Hall, Monday and Tuesday evenings, all seats reserved; opera scenes (Department IV, associate division, students), Theater-Concert Hall, Wednesday afternoon; composers' forum (Department III students), Chamber Music Hall, Wednesday evening orchestra concert (Department I students), Music Shed, Saturday afternoon; chamber music concert (Department I students), Theater-Concert Hall, Sunday morning, Aug. 16.

Festival patrons are also admitted, for the nominal charge of $1, to a public rehearsal of the Boston Symphony Orchestra, Saturday morning, Aug. 15, in the Music Shed, for the benefit of the orchestra's Pension Fund.

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program.

2.30 to 4.00—WHYN—Gregor Piatigorsky, cello soloist, and Joseph de Pasquale, viola soloist will be heard with the Boston Symphony Orchestra, conducted by Charles Munch, in "Don Quixote" by Richard Strauss, which will be broadcast from the Berkshire Festival at Tanglewood on the World Music Festivals program. The Adagio for Strings by Samuel Barber, will follow.

Soloists at Tanglewood

LOIS MARSHALL

WILLIAM WARFIELD

Lois Marshall, left, soprano, and William Warfield, bass-baritone, will make their Tanglewood debuts as soloists in Brahms' "Requiem" which the Boston Symphony Orchestra, Charles Munch conducting, will perform with the Festival Chorus at the Friday evening concert of the Berkshire Festival in the Music Shed at Tanglewood.

MUSIC FOR EVERYBODY

BY SIGMUND SPAETH

During the month of August a great many Americans will be spending their time at the various music festivals of Europe, while a still larger number will attend those available in their own country. It is not difficult to explain the fascination that European summer music has always had for American tourists—a fascination which has grown in proportion as the facilities and conveniences of travel developed.

Added Glamour

Even a well known musical work, perhaps in a fairly routine performance, takes on an added glamour when presented in historic surroundings, with natural beauties and local traditions to enhance the atmosphere. Actually many of the foreign festivals make a point of producing real novelties and maintain high standards even in the conventional repertoire of opera and the concert stage.

There is, moreover, unquestionably an extra thrill in hearing Mozart's "Don Giovanni," "Figaro" or 'The Magic Flute" in Salzburg, the city of his birth, regardless of how familiar these masterpieces may be to most of the listeners. Wagner's music dramas achieve a new importance in the Bayreuth Festival Theater, which the composer himself designed, with perfect acoustics and the artistic asset of a completely invisible orchestra and conductor. The liberties taken by his grandsons in their production are accepted as legitimately controversial, and there is enthusiastic approval of the American singers who have assumed more and more of the leading Wagnerian roles.

Unique Background

The famous lion of Lucerne forms an almost unique background to concerts of all kinds, with a constant awareness of the beautiful lake and mountains in the distance and the handy proximity of a Casino where one can gamble or enjoy the simpler pleasures of Tyrolean folk-music. Edinburgh's historic castle looks down each summer on a series of important concerts and operas, while staging within its own walls the exciting military pageant known as 'Tattoo."

Rome lends a special significance to Italian opera by presenting its masterpieces in the ruins of the Baths of Caracalla, containing perhaps the largest stage in the world. Venice, Stockholm, Prades and other places, large and small, achieve new fame in the summer months by their emphasis on music, usually marked by some elements of individuality.

Tanglewood Atmosphere

As competition to such alluring prospects, supplemented by the basic satisfaction of European travel in general, we can now offer more and more summer music of real significance, often in gorgeous natural settings which may compensate for a necessary lack of historical background. The Berkshire Festival at Tanglewood has acquired an atmosphere of its own, and this is true also in varying degrees of Colorado's Aspen, Red Rocks and Central City, the Hollywood Bowl, the New York Stadium, the Cincinnati Zoo, Chicagoland and other centers of summer music. We may not have a Salzburg or a Bayreuth as yet, but we do have the resources, the equipment and the audiences for an unlimited development of music festivals far beyond the traditional summer months.

* * *

Plan Tanglewood Broadcasts

Charles Munch, right, conductor of the Boston Symphony Orchestra, and James Fassett, producer and commentator for CBS Radio's "World Music Festivals," shown at Lenox as they play broadcasts of the Berkshire Music Festival at Tanglewood for today and next Sunday.

Berkshire Music Center's School Has 400 Students

Only Such Institution in U. S. to Be Maintained by Major Orchestra; Pupils Come From 41 States And 11 Foreign Countries

Lenox, Aug. 8—Students from 41 states and 11 foreign countries are enrolled this summer at the Berkshire Music Center, Tanglewood. This country's only school of music maintained by a major orchestra was established by the Boston Symphony Orchestra in 1940, when Serge Koussevitzky was its music director, and is now in its 11th six-week session, through the end of the Berkshire Festival next Sunday.

True Cross-Section

The enrollment of 400 students represents a true cross-section of advanced music students, teachers and professional musicians, who work in the divisions of orchestra playing and conducting, chamber music, opera under a distinguished faculty of 36 which includes such outstanding musicians as Aaron Copland, Leonard Bernstein, Carlos Chavez, Boris Goldovsky, Hugh Ross, Lukas Foss, Irving Fine, Paul Ulanowsky, Seymour Lipkin Richard Burgin, William Kroll and first chair players of the Boston orchestra.

The symphony's music director, Charles Munch, is director of the school, and Ralph Berkowitz is dean. A special department, the Tanglewood Study Group, set up last year for amateurs of music who wish to spend their vacations in the absorption of music, has been continued this year under the leadership of Ingolf Dahl, with an enrollment of 105, of whom 38 are spending the full six weeks.

New York state leads the registration, with more than 100 students. Massachusetts, Pennsylvania and Ohio are represented by 90 students. Nineteen each come from Connecticut and New Jersey; 18 each from Delaware, Maryland, Virginia and Washington, D. C. As a result of the Boston Symphony Orchestra's first transcontinental tour last spring, when auditions were held for the first time in 10 cities on its route, enrollment from California increased to 10 students; from Salt Lake City and Provo, Utah, have come five pupils. Nine Canadians are studying at Tanglewood this summer, mostly from Toronto and Montreal where the symphony played. The New Orleans orchestral auditions produced seven students now on the Berkshire campus, and five from Florida.

Foreign Students

Nineteen foreign students are enrolled. Besides the Canadians, Mexico, France, Israel, Sweden, Japan, Korea, Holland, Bolivia, Latvia and China have representatives. Serge Blanc of Paris is concertmaster of the student orchestra. From Pusan, South Korea, is John Kim, who is president and conductor of the Republic of Korea Naval Symphony Orchestra and Chorus; A composition pupil with Mexico's composer-conductor Carlos Chavez is Tossi Ichiyanagi, of Tokyo. As the result of seeing in Shanghai in 1950 a U. S. State Department film on Tanglewood, Miss Lily Hsia is now a member of the opera department. On invitation of the federal government through a Smith-Mundt Award to study conducting is Herbert Blomstedt, of Stockholm, Sweden. Fernado Illanes is a chorus student from Bolivia; Johannes Emmen-Riedel is a Study Group student from The Hague. George Mester and Olga Zilboorg, of Mexico City, are studying violin and cello. Pnina God is a trumpet player, Uziahu Wiesel is a student cellist, both from Israel. Endel Kalam, of Latvia, now resident in Indianapolis, is a viola player.

Ranging in age from 17 to 65, the majority of students are from 19 to 24. The 75 per cent in the full course are highly talented, since competition was keen for the tuition scholarships awarded for the second time annually to those who play in the orchestra and chamber music groups or lead in the choral or opera departments. Most of the students live at the Lenox Preparatory School and Wheatleigh, a nearby estate owned by the orchestra.

Ten per cent of the membership of all major U. S. symphony orchestras is composed of former Tanglewood students, and conductors who have graduated from here include Leonard Bernstein, Thor Johnson (Cincinnati), Walter Hendl (Dallas), Eleazar de Carvalho (Rio de Janeiro), Lukas Foss, Robert Zeller, Herman Herz (Duluth), Robert Whitney (Louisville), Richard Bales (National Gallery, Washington), Thomas Schippers, Lorin Maazel, and Alexander Leslie (Springfield, Mass).

Notable Former Students

The roster of former students at the Metropolitan Opera includes Frank Guarerra, Mack Harrell, Mildred Miller, Anne Bollinger, Paul Knowles; Paula Lenchner, and Heidi Kral (Toledo) and Robert McFerrin (St. Louis), winners of the 1953 auditions of the air. New York City Opera Company graduates from Tanglewood include Ellen Faull, David Lloyd, Patricia Neway, Mac Morgan, James Pease, David Poleri, Robert Rounseville, Frances Yeend, Mario Lanza, of Hollywood, was a student in 1940-41; Leontyne Price, the "Bess" of Broadway's "Porgy and Bess," was a singer in the summer of 1951.

Choral conductors who are Tanglewood alumni include James Aliferis (University of Minnesota); Jacob Avshalomoff (Columbia University); Lorna Cooke deVaron (New England Conservatory, Boston).

Tanglewood's opera department has given the American premieres of Benjamin Britten's "Peter

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Isaac Stern, Leontyne Price And William Warfield Will Be Stars of Program

Lenox, Aug. 8—With Isaac Stern, violinist; soprano Leontyne Price, the "Bess" of Broadway's "Porgy and Bess," and her husband, baritone William Warfield as stars, the annual "Tanglewood on Parade" benefit for the Berkshire Music Center will be held at the home of the Boston Symphony Orchestra's Berkshire Festival on Thursday. Festivities include demonstrations by every department of the summer school of music maintained by the orchestra, a lawn supper and a gala evening concert by the orchestra, from 6 p. m. to 11 p. m., followed by the drawing of door prizes and dancing on the lawn.

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George Gershwin's "Porgy and Bess," Act II, Scenes 1 and 2, will occupy the second half of the concert program, directed and conducted by Leonard Bernstein, head of the Berkshire Music Center's conducting classes. This concert performance, and the appearance of Leontyne Price, a Berkshire Music Center student in 1951, is made possible through the courtesy of Blevins Davis and Robert Breen, producers of the successful revival of the opera currently playing at the Ziegfeld Theater, New York City.

To Make Debut

William Warfield will make his Tanglewood debut at the concert, and the following night will be Berkshire Festival soloist with soprano Lois Marshall in Brahms' Requiem. Mr. Warfield and Miss Price were married a year ago just prior to singing the title roles in "Porgy and Bess" in the Davis-Breen production in Vienna, Berlin and London. The baritone left the Gershwin opera prior to its Paris and New York engagement to resume his concert appearances.

Mrs. Serge Koussevitzky is chairman of the ticket and publicity committee of 40 for "Tanglewood on Parade," with Mrs. Bruce Sanborn of Minneapolis, vice-chairman, and Mrs. George Edman, of Pittsfield, as secretary. The honorary committee includes Mrs. Elizabeth Sprague Coolidge and Mayor Robert T. Capeless, Pittsfield. The committee is also arranging for more than 40 door prizes, which will be awarded to lucky ticket-holders following the concert by Anna Russell, international concert comedienne, who is appearing in two afternoon concerts, Thursday and Friday at the neighboring Berkshire Playhouse, Stockbridge.

The Program

The detailed program for "Tanglewood on Parade" follows:—

4 p. m.—Formal gardens, for boxholders and reserved seat patrons.

5.45 p. m.—Fanfare, welcome by Boris Goldovsky.

6 p. m.—Simultaneous sessions of each department, Berkshire Music Center. Music Shed, Short symphonic works, Orchestra of Department I; Theater-Concert Hall, World Premiere of one-act opera and cantata, "Bad Boys in School" by Jan Meyerowitz by students of the Associate Division of Department IV. Cantata, "A Little Boy Lost," by Alan Sapp, from "Songs of Innocence" "Songs of Experience" by William Blake, Chamber Music Hall Chamber Music program, Students of [illegible]

7.15 p. m.—Lawn party, [illegible] supper, concert by chorus, students of Department II.

8.15 p. m.—Music Shed, Gala Concert, Boston Symphony Orchestra, Charles Munch, conductor; Handel's [illegible]; Beethoven's Violin Concerto, soloist, Isaac Stern; Boston Symphony Orchestra, Leonard Bernstein, [illegible]; Gershwin's "Porgy and Bess," Act II, Scenes 1 and 2, with Festival Chorus and soloists. William Warfield, baritone; Leontyne Price, soprano.

11 p. m.—Drawing for door prizes by Anna Russell, international concert comedienne, followed by waltzing on the lawn.

Tanglewood Record Seen In Final Week of Festival

Munch Will Conduct Concerts on Friday Night and Sunday Afternoon, Bernstein to Be on Podium of Music Shed Saturday Night

Lenox, Aug. 8—With an anticipated attendance at its 15 concerts by the Boston Symphony Orchestra of 100,000, an expected 10,000 at "Tanglewood on Parade," the annual benefit for the Berkshire Music Center, the summer school of music maintained by the symphony, and a predictable 40,000 pattrons at the 38 cmoncerts and demonstrations of the school's departments, the 16th Berkshire Festival at Tanglewood will conclude its 1953 program this coming week end. It is expected that about 150,000 persons will have helped shatter all existing records.

Munch, Bernstein to Conduct

Charles Munch, music director of the Boston Symphony Orchestra, conducts the program this afternoon with Gregor Piatiogorsky as soloist in the Milhaud Concerto for Cello, No. 1. Mr. Munch also will conduct the concluding concerts on Friday night and on next Sunday afternoon (Aug. 16), while Leonard Bernstein will be on the great Music Shed's podium for the concert Saturday night.

The Friday evening program will be given over in its entirety to Brahms' "German Requiem," for chorus and soloists. Canadian soprano Lois Marshall and baritone William Warfield will make their Tanglewood debuts as soloists, with the Festival Chorus of Berkshire Music Center students participating.

On the Saturday night program Leonard Bernstein will feature the "Sinfonia India" of Carlos Chavez, which had its premiere by the Boston Symphony Orchestra in 1936, the composer conducting. The symphony will be in honor of the distinguished Mexican composer-conductor who is guest teacher of composition at the Tanglewood this summer.

Lipkin to Be Soloist

Seymour Lipkin, pianist, will be soloist in the Ravel Concerto for the Left Hand, which will have its first Tanglewood performance at the concluding concert. Other Tangl-ewood premieres of the week end are Sibelius' Symphony No. 4, (Saturday evening), and Chabrier's Bourree Fantasque (Sunday afternoon).

A portion of the Sunday concert, 2.30 to 4 p. m., will be broadcast nationally by CBS Radio, with the network's director of music, James Fassett, as commentator.

The Series C programs are:

Friday	
German Requiem (Soloists: Lois Marshall and William Warfield)	Brahms
Saturday	
Symphony No. 4, in A minor	Sibelius
Symphony No. 2, in D major	Brahms
Sunday, Aug. 16	
Symphony in B minor ("Unfinished"))	Schubert
Bourree Fantasque	Chabrier
Prelude and Love-Death, "Tristan und Isolde"	Wagner
A Siegfied Idyll	Wagner
"Die Meistersinger von Nurnberg," Excerpts from Act III	Wagner
Piano Concerto for the Left Hand (Soloist: Seymour Lipkin)	Ravel
"La Valse"	Ravel

Student Performances

During the final week of the Berkshire Festival two performances will be given, tomorrow and Tuesday nights of Auguste Gretry's three-act opera, "Richard Coeur-de-Lion" of 1784, not presented within living memory, to be performed by students of the Berkshire Music Center's opera department headed by Boris Goldovsky. The Gretry opera, in English translation by Mr. Goldovsky and Sarah Caldwell, is staged by Miss Caldwell, with costumes by Leo Van Witsen, scenery by John Blankenchip and choreography by Leon Kharibian. Mr. Goldovsky conducts an orchestra of Department I students. Leads are sung by John McCollum, Alvin Edmonson, Richard Cassilly, Robert Rue, Theresa Green, Lois McCauley, Christina Cardillo.

The annual "Tanglewood on Parade" benefit for the Berkshire Music Center, from 6 to 11 p. m. Thursday, will commence with demonstrations by all departments of the Berkshire Music Center, a feature of which are world premieres of a one-act opera, "Bad Boys in School," by Jan Meyerowits, (Department IV students) and a cantata, "A Little Boy Lost" by Alan Sapp (students of Department V). Charles Munch and Leonard Bernstein will conduct the Boston Symphony Orchestra's gala evening concert, with Isaac Stern soloist in the Beethoven Violin Concerto; and Leontyne Price, soprano, of Broadway's "Porgy and Bess," her husband William Warfield, and the Festival Chorus in Scenes 1 and 2 of Act II of the Gershwin opera. Anna Russell, international concert comedienne, will draw door prizes.

School's Activities

The final week of the Berkshire Music Center will see the school in almost continuous activity: Friends of the school, whose contributions help support it, are invited to the following student concerts: Informal chamber music concert (Department I students), Chamber Music Hall, Monday afternoon; "Richard Coeur-de-Lion" (Department IV students), Theater-Concert Hall, Monday and Tuesday evenings, all seats reserved; opera scenes (Department IV, associate division, students), Theater-Concert Hall, Wednesday afternoon; composers' forum (Department III students), Chamber Music Hall, Wednesday evening orchestra concert (Department I students), Music Shed, Saturday afternoon; chamber music concert (Department I students), Theater-Concert Hall, Sunday morning, Aug. 16.

Festival patrons are also admitted, for the nominal charge of $1, to a public rehearsal of the Boston Symphony Orchestra, Saturday morning, Aug. 15, in the Music Shed, for the benefit of the orchestra's Pension Fund.

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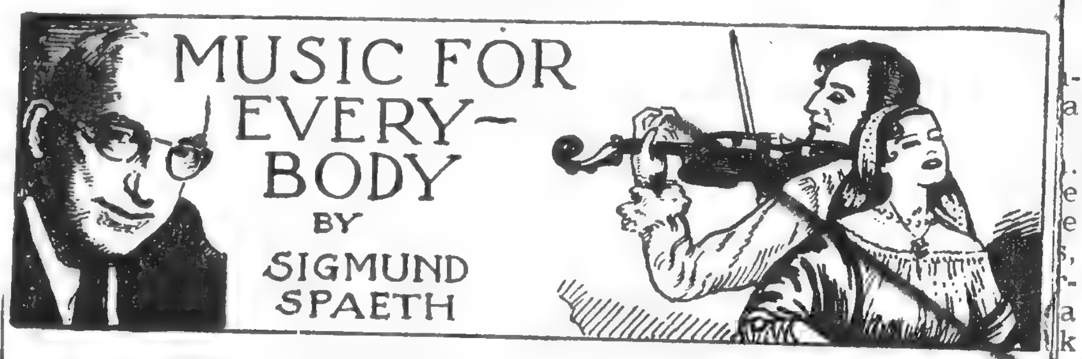
program.

2.30 to 4.00—WHYN—Gregor Piatigorsky, cello soloist, and Joseph de Pasquale, viola soloist will be heard with the Boston Symphony Orchestra, conducted by Charles Munch, in "Don Quixote" by Richard Strauss, which will be broadcast from the Berkshire Festival at Tanglewood on the World Music Festivals program. The Adagio for Strings by Samuel Barber, will follow.

Soloists at Tanglewood

LOIS MARSHALL WILLIAM WARFIELD

Lois Marshall, left, soprano, and William Warfield, bass-baritone, will make their Tanglewood debuts as soloists in Brahms' "Requiem" which the Boston Symphony Orchestra, Charles Munch conducting, will perform with the Festival Chorus at the Friday evening concert of the Berkshire Festival in the Music Shed at Tanglewood.



MUSIC FOR EVERY-BODY

BY SIGMUND SPAETH

During the month of August a great many Americans will be spending their time at the various music festivals of Europe, while a still larger number will attend those available in their own country. It is not difficult to explain the fascination that European summer music has always had for American tourists—a fascination which has grown in proportion as the facilities and conveniences of travel developed.

Added Glamour

Even a well known musical work, perhaps in a fairly routine performance, takes on an added glamour when presented in historic surroundings, with natural beauties and local traditions to enhance the atmosphere. Actually many of the foreign festivals make a point of producing real novelties and maintain high standards even in the conventional repertoire of opera and the concert stage.

There is, moreover, unquestionably an extra thrill in hearing Mozart's "Don Giovanni," "Figaro" or 'The Magic Flute" in Salzburg, the city of his birth, regardless of how familiar these masterpieces may be to most of the listeners. Wagner's music dramas achieve a new importance in the Bayreuth Festival Theater, which the composer himself designed, with perfect acoustics and the artistic asset of a completely invisible orchestra and conductor. The liberties taken by his grandsons in their production are accepted as legitimately controversial, and there is enthusiastic approval of the American singers who have assumed more and more of the leading Wagnerian roles.

Unique Background

The famous lion of Lucerne forms an almost unique background to concerts of all kinds, with a constant awareness of the beautiful lake and mountains in the distance and the handy proximity of a Casino where one can gamble or enjoy the simpler pleasures of Tyrolean folk-music. Edinburgh's historic castle looks down each summer on a series of important concerts and operas, while staging within its own walls the exciting military pageant known as 'Tattoo."

Rome lends a special significance to Italian opera by presenting its masterpieces in the ruins of the Baths of Caracalla, containing perhaps the largest stage in the world. Venice, Stockholm, Prades and other places, large and small, achieve new fame in the summer months by their emphasis on music, usually marked by some elements of individuality.

Tanglewood Atmosphere

As competition to such alluring prospects, supplemented by the basic satisfaction of European travel in general, we can now offer more and more summer music of real significance, often in gorgeous natural settings which may compensate for a necessary lack of historical background. The Berkshire Festival at Tanglewood has acquired an atmosphere of its own, and this is true also in varying degrees of Colorado's Aspen, Red Rocks and Central City, the Hollywood Bowl, the New York Stadium, the Cincinnati Zoo, Chicagoland and other centers of summer music. We may not have a Salzburg or a Bayreuth as yet, but we do have the resources, the equipment and the audiences for an unlimited development of music festivals far beyond the traditional summer months.

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Plan Tanglewood Broadcasts

Charles Munch, right, conductor of the Boston Symphony Orchestra, and James Fassett, producer and commentator for CBS Radio's "World Music Festivals," shown at Lenox as they play broadcasts of the Berkshire Music Festival at Tanglewood for today and next Sunday.

Berkshire Music Center's School Has 400 Students

Only Such Institution in U. S. to Be Maintained by Major Orchestra; Pupils Come From 41 States And 11 Foreign Countries

Lenox, Aug. 8—Students from 41 states and 11 foreign countries are enrolled this summer at the Berkshire Music Center, Tanglewood. This country's only school of music maintained by a major orchestra was established by the Boston Symphony Orchestra in 1940, when Serge Koussevitzky was its music director, and is now in its 11th six-week session, through the end of the Berkshire Festival next Sunday.

True Cross-Section

The enrollment of 400 students represents a true cross-section of advanced music students, teachers and professional musicians, who work in the divisions of orchestra playing and conducting, chamber music, opera under a distinguished faculty of 36 which includes such outstanding musicians as Aaron Copland, Leonard Bernstein, Carlos Chavez, Boris Goldovsky, Hugh Ross, Lukas Foss, Irving Fine, Paul Ulanowsky, Seymour Lipkin Richard Burgin, William Kroll and first chair players of the Boston orchestra.

The symphony's music director, Charles Munch, is director of the school, and Ralph Berkowitz is dean. A special department, the Tanglewood Study Group, set up last year for amateurs of music who wish to spend their vacations in the absorption of music, has been continued this year under the leadership of Ingolf Dahl, with an enrollment of 105, of whom 38 are spending the full six weeks.

New York state leads the registration, with more than 100 students. Massachusetts, Pennsylvania and Ohio are represented by 90 students. Nineteen each come from Connecticut and New Jersey; 18 each from Delaware, Maryland, Virginia and Washington, D. C. As a result of the Boston Symphony Orchestra's first transcontinental tour last spring, when auditions were held for the first time in 10 cities on its route, enrollment from California increased to 10 students; from Salt Lake City and Provo, Utah, have come five pupils. Nine Canadians are studying at Tanglewood this summer, mostly from Toronto and Montreal where the symphony played. The New Orleans orchestral auditions produced seven students now on the Berkshire campus, and five from Florida.

Foreign Students

Nineteen foreign students are enrolled. Besides the Canadians, Mexico, France, Israel, Sweden, Japan, Korea, Holland, Bolivia, Latvia and China have representatives. Serge Blanc of Paris is concertmaster of the student orchestra. From Pusan, South Korea, is John Kim, who is president and conductor of the Republic of Korea Naval Symphony Orchestra and Chorus; A composition pupil with Mexico's composer-conductor Carlos Chavez is Tossi Ichiyanagi, of Tokyo. As the result of seeing in Shanghai in 1950 a U. S. State Department film on Tanglewood, Miss Lily Hsia is now a member of the opera department. On invitation of the federal government through a Smith-Mundt Award to study conducting is Herbert Blomstedt, of Stockholm, Sweden. Fernado Illanes is a chorus student from Bolivia; Johannes Emmen-Riedel is a Study Group student from The Hague. George Mester and Olga Zilboorg, of Mexico City, are studying violin and cello. Pnina God is a trumpet player, Uziahu Wiesel is a student cellist, both from Israel. Endel Kalam, of Latvia, now resident in Indianapolis, is a viola player.

Ranging in age from 17 to 65, the majority of students are from 19 to 24. The 75 per cent in the full course are highly talented, since competition was keen for the tuition scholarships awarded for the second time annually to those who play in the orchestra and chamber music groups or lead in the choral or opera departments. Most of the students live at the Lenox Preparatory School and Wheatleigh, a nearby estate owned by the orchestra.

Ten per cent of the membership of all major U. S. symphony orchestras is composed of former Tanglewood students, and conductors who have graduated from here include Leonard Bernstein, Thor Johnson (Cincinnati), Walter Hendl (Dallas), Eleazar de Carvalho (Rio de Janeiro), Lukas Foss, Robert Zeller, Herman Herz (Duluth), Robert Whitney (Louisville), Richard Bales (National Gallery, Washington), Thomas Schippers, Lorin Maazel, and Alexander Leslie (Springfield, Mass).

Notable Former Students

The roster of former students at the Metropolitan Opera includes Frank Guarerra, Mack Harrell, Mildred Miller, Anne Bollinger, Paul Knowles; Paula Lenchner, and Heidi Kral (Toledo) and Rob-

Grimes" [illegible] Mozart's "Idomeneo" and Jacques Ibert's "Le Roi d'Yvetot," and this year, through a grant of the Koussevitzky Music Foundation, has commissioned young composers Leonard Rosenman, of New York City, and Louis Mennini, of Rochester, N. Y. to write one-act operas here this summer for performance in 1954.

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The detailed program for "Tanglewood on Parade" follows:

4 p. m.—Formal gardens for boxholders and reserved seat patrons.

5.45 p. m.—Fanfare, welcome by Boris Goldovsky.

6 p. m.—Simultaneous sessions of each department, Berkshire Music Center, Music Shed, Short symphonic [illegible] Orchestra of Department I; Theater-Concert Hall, World Premiere of [illegible] and cantata, "Bad Boys in [illegible]" by Jan Meyerowitz by students of Associate Division of Department IV [illegible] cantata, "A Little Boy Lost" by [illegible] Sapp, from "Songs of [illegible]" "Songs of Experience" by William [illegible], Chamber Music Hall [illegible] program, Students of Department [illegible]

7.15 p. m.—Lawn [illegible] supper, concert by chorus, students of Department II.

8.15 p. m.—Music Shed, [illegible] Boston Symphony Orchestra [illegible] Munch, conductor; Handel's [illegible] Beethoven's Violin Concerto [illegible] Isaac Stern; Boston Symphony Orchestra, Leonard Bernstein [illegible] Gershwin's "Porgy and Bess" [illegible] Scenes 1 and 2, with Festival [illegible] soloists, William Warfield, [illegible] Leontyne Price, soprano.

11 p. m.—Drawing for door [illegible] by Anna Russell, international concert comedienne, followed by [illegible] lawn.

Can't You Hear the Berkshires Calling?

(Continued From Page 13)

choice of five dressings, or ask for your own fixin's. Desserts, raspberry pie, peppermint stick glace, lemon meringue pudding and many others, all made right in their own kitchen.

If you are just passing through and stay overnight the Treadway's will fix up a box luncheon for you to enjoy in any one of hundreds of picnic areas along the road. For $2.25 you have your choice of fried chicken, white and dark meat, or hickory-smoked turkey sandwich, a jelly and cream cheese sandwich, deviled egg, potato chips, olives and pickles, cookies and cake, fresh fruit and a choice of tomato juice, milk or chocolate milk. Other box luncheons are $1.75 and $1.25.

PLACE TO RELAX

The Williams' Inn doesn't offer much in recreation outside of tennis, but plenty of relaxation. In the dining room John Treadway has arranged a bird feeding station and birds may actually come into the room yet not disturb the guests. All the grounds surrounding the property are magnificently landscaped and much emphasis placed on care and feeding of wild birds.

Rates at Williams Inn, single $5.50-$7.50, double with double bed $9.50-$12, double with twin beds 10-$14.50 European plan. American plan rates $11 to $14 per day.

Space limitations prevent more than mention of other places to stay in the Berkshire district other than by name. There's Elwal Pine in Williamstown, a Colonial inn with a brand-new motel and private lake. American or European plan. Taconic Park Inn with modern cabins at junction of routes 7 and 2. Fischer's Hopper Lodge and cabins, a mountain retreat. Greystone Lodge on Williams College campus, the Willows Motel, all in Williamstown.

In New Ashford there's the Mill on the Floss, a unique setting beside the river and an excellent place to eat. Lanesboro has Hillcrest Inn. Brett's Motel cabins with as many as three rooms per cabin, and Wick's Mt. Greylock Cabins.

In North Adams, Blue Spruce guest house, Airport tourist home, Spencer's on the Trail, a cabin court, Wigwam Motor Court, Trailside cabins on Mohawk Trail. Whitcomb Summit with accommodations for 50 and in the city proper Hotel Richmond.

Charlemont offers the Plantation House with continental menu, Mohawk Park cabins, Red Rose Cabins and Pioneer Valley and Dude Ranch.

FOR MUSIC FESTIVAL

Pittsfield proper has the vast Hotel Sheraton which is almost completely occupied by tourists during summer months, most of whom come to attend the music festival at Tanglewood.

In fact they have a special Tanglewood tour which includes tickets for two programs of theatre concerts and room accommodations for four days and three nights from $16.95 to $23.50 or for eight days and seven nights from $32 to $46.

Radios and television have been installed in most of the Sheraton's rooms. Dining room is always top quality and special Saturday night buffets where you can eat all you want for $2.25 has had a tremendous appeal. At cocktail hour between 5 and 6 p. m. bonus drinks are served, double drinks for the price of one.

In the Sheraton bar you can get unusual drinks like a screwball cocktail (Vodka and orange juice 65 cents. Scarlet O'Hara, (lime juice, grenadine and Southern comfort) 75 cents. Grasshopper (green creme de menthe, creme de cocoa and heavy cream) 85 cents; or a Bullfrog consisting of a mixture of green creme de menthe and bourbon, 85 cents. All this and the regular run of the mill drinks plus some wonderful organ and piano music by Jimmy Sullivan.

In the Southern Berkshires in Sheffield there's Sheffield Inn. and Blue Belton Inn and Motor Court.

Great Barrington offers the big Berkshire Inn on the main street, with single room from $12 to parlor suite up to $50 per day. The Berkshire Chalet Motel and the newly converted Chalet Inn. Also Barrington Hall, and the semi commercial Hotel Miller in the heart of town.

South Egremont has the famous 200-year-old Egremont Tavern and an annex in a nearby Old Mill now completely remodeled. Mount Everett Inn at junction of routes 23 and 41. In North Egremont try Emily Rose Inn. The Flying Cloud in New Marlboro. The carefully preserved New Boston Inn in New Boston. Hotel Otis in the town of the same name. Marlboro Manor in New Marlboro. and in Lee Chanterwood, The Morgan House, or Victoria Court Motel. In Chester, Jack O'Lantern.

NOTED FOR FOOD

In Stockbridge you'll find the fine old Red Lion Inn, noted for its food, Elm Lodge, Heaton Hall. Oakland Inn, Pilgrim's Inn, Stockbridge Inn and the Town House.

Lenox boasts of the Avaloch, 300 yards from Tanglewood, Blantyre, Cook's Cabins, Shadowood Inn, Tanglewood Motor Court, Music Inn, Lenox Lodge, Seven Hills, Festival House, Garden Gables, Hampton Terrace, Hawthorne Hill, and the 1829 Curtiss Hotel.

The Berkshire Music Festival will end its 1953 season after another week of concerts, closing August 16. Besides the Music Festival you'll want to attend the Stockbridge Playhouse, see the weekly polo matches in Pittsfield, the dance festival at Jacob's pillow under the direction of Ted Shawn and the gigantic Great Barrington Fair, September 13.

There are any number of scenic wonders, picnic, recreation and camping facilities at many of the State parks and forests. See Windsor Jams at Windsor State Forest for example, the crooked forest on Mohawk Trail. Climb up any one of a dozen observation towers and see western Massachusetts, at its best.

As one put it the other day, "I don't care where you go, you won't find anything superior to what western Massachusetts has to offer."

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Western Massachusetts Offers Vacation

Wonderful Scenery, Varied Accommodation

Unique Features—All at Costs to Please

Vacation Face!

This is the 14th of a series of illustrated stories on costs, facilities and attractions at New England's famed summer resort areas. Another will appear next Sunday.

By FRANK G. JASON

WITH the vacation season now at its peak, these are happy, carefree days in the Berkshires. Hotels, inns, cabins, tourist homes and resorts are buzzing with excited tourists who have discovered the mountains of western Massachusetts for the first time, and if you happen to be a late vacationer there's still plenty of time to get in on the fun.

It's always vacation time in the Berkshires, no matter what season of the year you choose for your holiday. Unlike some resort areas that close their gates after Labor Day, the Berkshires keep the welcome mat out at all times.

For some strange reason only a small percentage of New Englanders take advantage of the marvelous vacation lands which lie almost in their own back yards, while more and more people from New York, the Midwest and the South are reporting the Berkshires to be the most wonderful country they have ever visited.

What has the Berkshires got that other resort areas lack?

Here's what they like to boast about and are right proud of every inch of the land which they call the "Vacation Apple" of your eye.

Berkshire county, which includes all the mountains of Massachusetts, extends from the Connecticut line to the Vermont border. New York State is its western boundary and on the east, Pioneer Valley.

Within it there are 16 State forests and reservations with a total of 73,098 acres, 13 major rivers, 112 brooks and streams, 59 lakes, 17 major waterfalls, 23 camping and picnic areas, 14 golf courses, 200 miles of State highways, 1500 miles of country roads, eight mountains ranging in heights from 2239 feet to 3491 feet, dozens of streams in which to fish, and a score or more swimming areas, hundreds of miles of riding and hiking trails.

LOTS OF EVERYTHING

You'll find towns and villages large and small, some with super-dooper markets and shops where fancy clothes are sold or the convenient backwoodsy store where the cracker barrel is still predominant and where you can really get a glimpse of New England as it really is.

Each has one or a dozen points of historical interest, each has its elm shaded streets, each has its own centre of amusements, whether it be the conventional movie house, the village dance hall, a summer theatre, or the symphonic festival of world renown. The towns are neat, clean, picturesque, and it isn't any wonder that thousands have fallen in love with them upon first sight.

A native of Wisconsin came to New England a few years ago and went to work for a Connecticut airplane manufacturer. On week ends he traveled through the Berkshires and soon formed the opinion that their natural beauties were unexcelled. As a result, he decided to open a year 'round vacation resort in the Lee area.

He found what he considered to be an ideal location for such an enterprise in South Lee. It was an old but sturdy group of buildings which once housed an agricultural school.

Today the sports lodge of Frank Prinz, known as Oak 'n' Spruce, is one of four outstanding "package deal" resorts in the Berkshires.

In the event you are unfamiliar with this type of resort we hasten to explain that it is one designed generally for young people. You pay a flat rate and everything is included except horseback riding and the hire of sporting equipment.

There are no cocktail lounges in resorts like this. You bring your own. If you require soda, ginger ale, coke and ice, you help yourself. The bar is operated on the honor system. At the end of your stay you tell the management how many bottles of soft beverages you took, he totals the bill and that's all there is to it. No more questions asked.

Everything is informal about the "package deal" resort. You don't have to wear fancy clothes but you can't wear bathing suits or scanty attire at meals. You dress within reason.

Meals are served family style and generally you have your choice of two or three main dishes. At Mr. Prinz' Oak 'n' Spruce Chef Victor Mendez is in charge of the kitchen and serves the guests such appetizing dishes as vicyssoise or perhaps a cheese soup from an ancient recipe, duck with orange sauce and there's not a trace of grease on it when he gets through with it. His barbecue sauces for roast beef and outdoor cook-outs are memorable eating experiences.

THE RATES VARY

Rates at Oak 'n' Spruce vary depending upon the number of people occupying a room or whether or not it is equipped with bath. Starting at $9 per person and it goes to $12 per day. Weekly rates from $56 to $77.

For entertainment at resorts like this there's dancing every night, hayrides, weiner roasts, movies, television, amateur night, talent shows, swimming day and night, costume parties, bingo, horse racing, gay nineties night, riding, watermelon feasts, treasure hunts, golf, water games, races, square dancing, rodeos, corn roasts, picnics, steak and chicken barbecues, and always romance.

The other three similar resorts are Jug End Barn in South Egremont, the first of its kind in the Berkshires, G-Bar-S Ranch in Great Barrington, and Eastover in Lenox.

Jug End was once a rich man's farm. Prize cattle and all that sort of thing. Cost about a dollar to produce a quart of milk. Money, however, was no object to the gentleman farmer. The farm is situated at the base of the mountain bearing the name of Jug End, named so because that's exactly what it looks like.

Incidentally, on the eastern slope of Jug End, which is a spur of Mt. Everett, the second highest peak in the State, there's a group of limestone caves which includes one of the most beautiful caves in Massachusetts.

If you feel adventurous and don't mind crawling on your tummy into these holes in the mountains you will experience a new kind of thrill. The Berkshires are literally filled with caves, with stalactites and stalagmites and rock formations that are wonderful to behold. Look up one of Clay Perry's books for locations of them and detailed information on how they may be reached. He's the authority on caves in New England. Lives in the territory.

Jug End Barn is an estate of 1400 acres. Has 16 horses available for riding, cost $2.50. Meals are superb. Friday night is talent show night, and also the night when guests participate in turn-about dances. Men dress as girls and girls as boys. It's a howl and all good fun.

Accommodations are plain and rustic but comfortable. Bunk rooms are available in the barn for boys and girls, these are known as cowpen and bullpen. The silo has rooms with private bath. There is also the lodge, cottages, and farmhouses. Rates start at $7.50 a day (bunk room) and rise to

Camp fires stir even city souls; and singing—now when did you last sing?

Tramping out the beat of
de luxe—come

ON POST
AGAZINE
, August 9, 1953

S

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our Budget

$10 in other accommodations. Weekly rates from $49 to $66.50. Week end and holiday rates, add 1 to daily rates. Psst! There's a meal tax averaging about 24 cents per day.

The G-Bar-S over in Great Barrington, operated by the same management as Jug End. This was one of the first dude ranches in New England and still has the reputation of being one of the finest in this part of the country.

Riding—you can get all you want of it here. There are 50 horses, plus. It's strictly western style, with western saddles and veteran cowboys to show you the fine points of horsemanship.

BREAKFAST RIDE

One of the features is a breakfast ride. Starts at 7 a. m. Guests ride out in the cool morning air, reach the rendezvous at 9:30, where a chuck wagon awaits with hot breakfast. After a lazy interlude they ride again until noon when the return for ranch-style luncheon at the ranch house.

As an extra dividend this year G-Bar-S guests pay for two and one-half hours riding and get another two and one-half hours free when horses are available.

You don't have to be a horseman, however, to enjoy a vacation at the ranch. All the facilities of the above mentioned resorts are available here. If you don't want to play you can just relax for the "rest" of your life, or go out and pet "Old Jack" the donkey, who has been the family pet for years. Rodeos are held every Tuesday night. No fancy riding clothes are required here. Dungarees will do.

Daily rates begin at $7.50 and rise to $10, for non-riders; with riding, daily rates are from $10 to $12.50 per day. Weekly, non-riders $49-$66.50, riders, $63-$80.50.

Eastover, in Lenox, is in the class of the "package deal" resorts. This was once the summer mansion of an extremely wealthy New York banker, named Fahnestock, built during the days at the turn of the century when millionaires vied with one another to build the most spectacular estate.

The estate looks across to October Mountain and out to Mt. Greylock. Below it lies the resourceful and beautiful Housatonic valley. It's a place where boy meets girl, at least a lot of them do.

When you enter the gateway of this estate of more than 400 acres you leave behind the noise and bustle of the city and are relaxing in a very different world. A world of luxury but one that can be enjoyed by anyone who doesn't have to go in debt to go on a vacation.

Food here is bountiful, New England menus of clam chowder, steaks, chicken and lobster grilled in the open over charcoal fires. Sunday night buffet dinner is served on the terrace. Eat as much as you want. Delectable.

Swimming pool is located in the spot where the formal garden once stood, just a few steps from the door. If you're in the mood for entertainment, there's something going on every minute of every day and every evening. Week end dances with live band of seven pieces. Other evenings smaller orchestras perform.

Public address system covers the entire estate. You are never out of touch. Living accommodations are located in the mansion proper, the Tally-Ho Barn, Lodge, cottages and ranch house. Depending upon your choice you can live as cheaply as $8 per day in these magnificent surroundings or you can go for $12 per day. Weekly from $53.50 to $81.50.

For a vacation in direct contrast to the aforementioned, in old Colonial setting, modern, yet without sacrificing charm and atmosphere, there's the Williams Inn in Williamstown, way up in the northwest corner of the State. Here there are accommodations for 100 people and every room has private or connecting baths.

This is the original of the Treadway Inns. It caters to discriminating people who wish homelike comfort and good food and we do mean good food. Lick your chops on something like this—Cornish game chicken, roasted in wine and butter, served with wild rice and currant jelly ($4) and worth every penny of it.

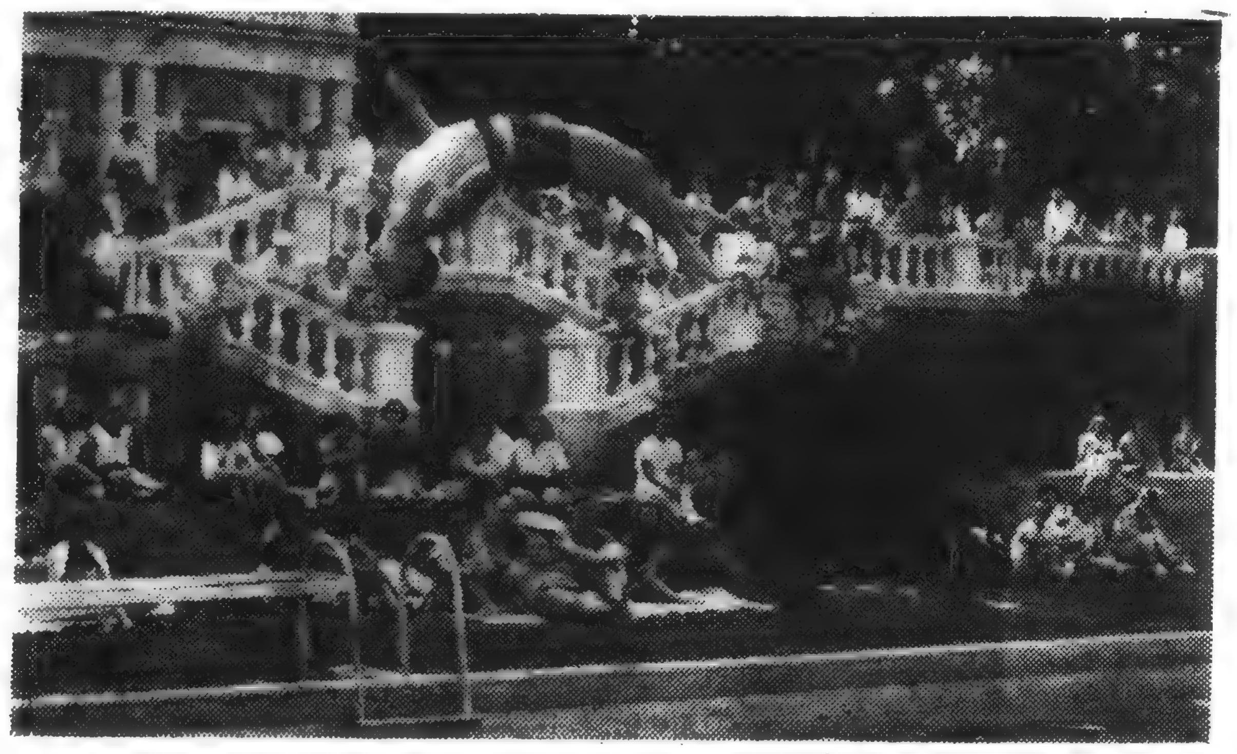
If the Cornish hen doesn't appeal to you they serve a baby white Guinea hen prepared in exactly the same manner and for the same price. Or you can try baked lobster pie, made from a recipe of their own, ($3.65), or broiled prime steer sirloin steak with French fried onion rings at $5 a copy. Of course, all the fixings go with these meals.

Relish trays are extraordinary. Salads—you have the

(Continued on Page 23)

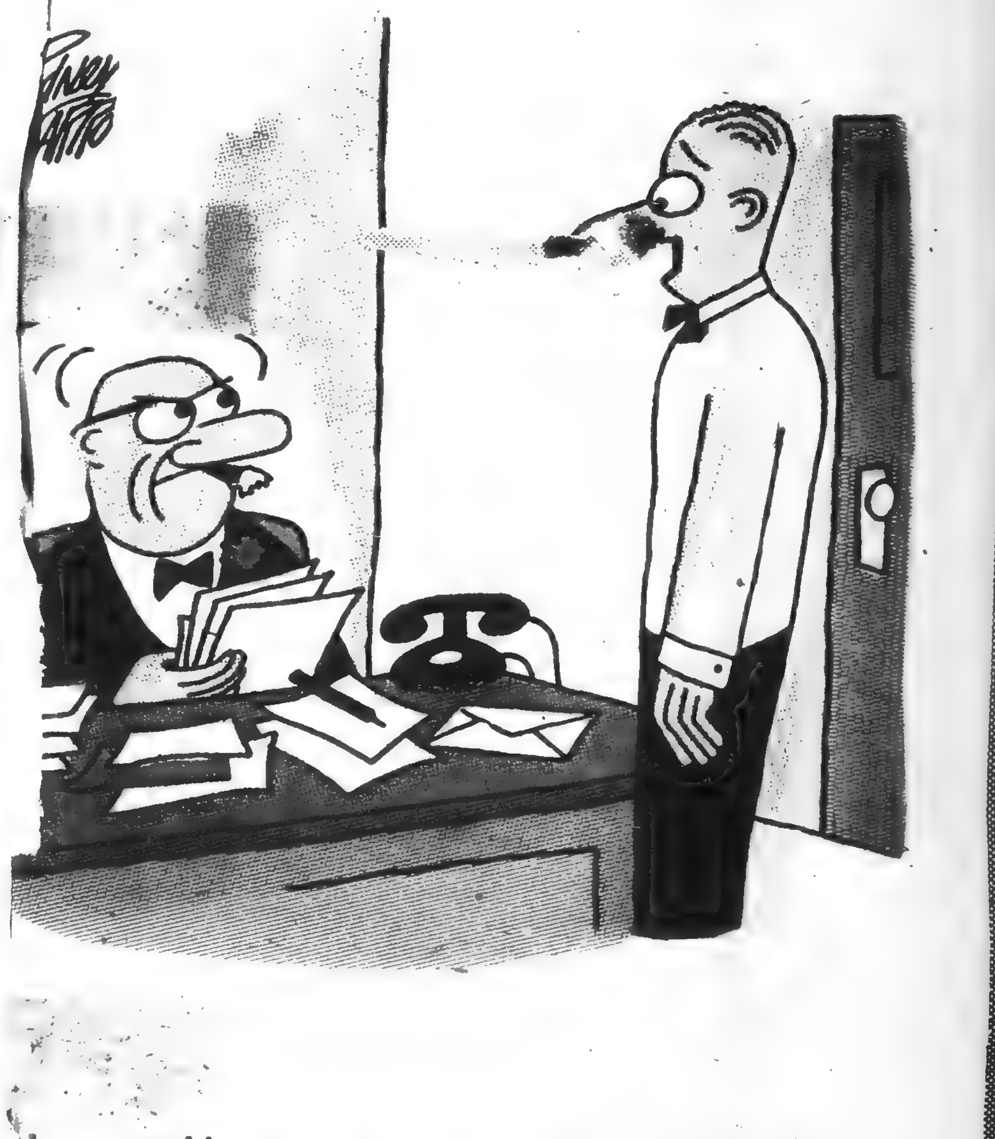
The big splash at the busy Oak 'n' Spruce, in South Lee.

he band is tramping
[illegible]

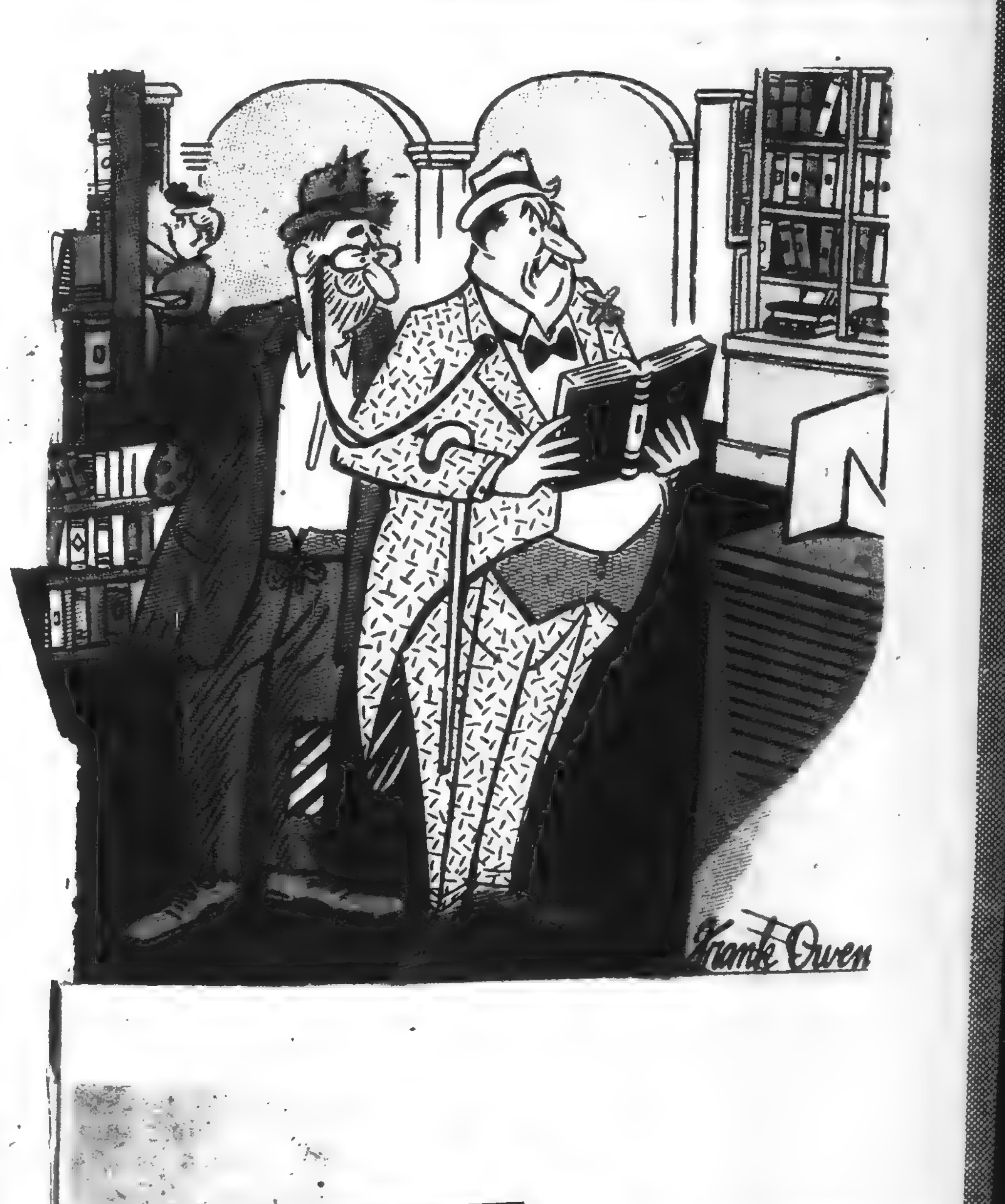


Here's suspense, and "apparently" no diving board, at the well-known Eastover, Lenox. 'No splash—and he's good.

Shh! After all, vacation romance can be beautiful—and lasting!



been working pretty hard lately, Mr. Blank. Why don't you take a vacation?"



8-9

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Before a setting conceived and built by student artists, Simpson and the other students of the supporting cast sang to the accompaniment of music played by a student orchestra under the baton of a student conductor. The only professional touch was an adept one. It was that of Boris Goldovsky, who heads the Tanglewood opera department, and it was enough of a touch to make the presentation appear professional, too.

Attracts Professionals

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Of course, another good reason why the Jerseyans are here is that Tanglewood wanted them. All—with the exception of several who came to participate in the Tanglewood study group program—have been awarded scholarships by the Berkshire Music Center for the session.

And they earn those scholarships, too. In addition to the opera presentations, the orchestral students perform at weekly concerts and numerous chamber music recitals, and the choral students provide the voices for massive choral pieces, such as Beethoven's Ninth Symphony, when they are performed by the Boston Symphony Orchestra during its week-end concerts.

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AUG 9 1953

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Cir. (D 194,114) (S 293,426)

This Clipping From
LOUISVILLE, KY.
COURIER-JOURNAL

AUG 9 1953

MUSIC ON THE AIR THIS WE

By ANGELA PREIS

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St. Augustine's College Choir sings Let Us Break Bread Together, O Morning Star, Adoramus Te, Christe, Bach-Gounod Ave Maria and An Evening's Pastorelle. WKLO 9:30 a.m.

Masterworks From France: Hahn's Concerto for Piano, repeated daily. WFPL 1 p.m.

Robert Whitney presents Ravel's Le Tombeau de Couperin, Concerto in G major for Violin by Mozart and Hindemith's Symphonic Metamorphosis on Themes of Von Weber. WHAS 1:30 p.m.

World Music Festival: Charles Munch conducts the Boston Symphony in Schubert's Fifth Symphony, Adagio for Strings by Barber and Don Quixote by Richard Strauss. WHAS 2:30 p.m.

Masterworks: Preludes by Rachmaninoff, repeated daily. WFPL 3 p.m.

Good Music Hour: Beethoven Violin Concerto, Fantasy on Carmen and Flower Song by Bizet. WKYW

Contemporary Music: Fra
Johnny by Moross, Symphony
Piston and Music for The T
Copland, repeated daily. WF

Serious Music: Concerto in D
Cello by Lalo, Chausson's Sym
B flat, The Sandman by Rous
in E flat by Saint-Saens, Rave
in F, Trois Morceaux en Form
by Satie and Debussy's Prelud
repeatedly nightly. W

MONDAY

Good Music Hour: Gershwin
in F for Piano. WK

Nadine Conner sings Deh
Tardar from Mozart's The M
Figaro. WAVE, WAVE T

Barbara Gibson sings Waltz
od's Romeo and Juliet and
Variations by LaForge WA

Music In The Night: Schub
munde Ballet Suite and Me
A Midsummer Night's Dream
WA

TUESDAY

Good Music Hou : Patrice M
Strauss waltzes. WK

Music In The Night: Sylvi
Delibes. VAV

WEDNES A

Good Music Hour: La Mer
W

Music In The Night: Schum
val Suite and Liszt's Pian
No. 1. W

THURSDA

Good Music Hour: Slaught
Avenue by Rodgers, Berns
Free, Interplay by Gould a
Copland. W

Music In The Night: Les
Liszt and Symphony No. 8
W

FRIDAY

Good Music Hour: Ezio
Coronation and Death of
Boris Godounov and Robert
Sempre Libera from Travia
Song and Duet from Faus
W

Music In The Night:
Oberon by Weber and
Debussy

Patrice Munsel
To sing waltzes Tuesday

[271]

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Few will quarrel with the general proposition that censorship is not good. It isn't. It smells too much of the burning of books in the days of the Nazis. Nevertheless, we have no right in the United States to point to the Nazis. We have done similar things before.

For one example, we recall that during the first world war the study of the German language was lifted from the curricula of our high schools because we were at war with Germany. And in intellectual Boston, Dr. Karl Muck was fired as musical director of the Boston Symphony Orchestra chiefly because he was a German national, even though the immediate excuse was that he refused to close his concerts with "The Star Spangled Banner," which had not at that time been designated the American national anthem.

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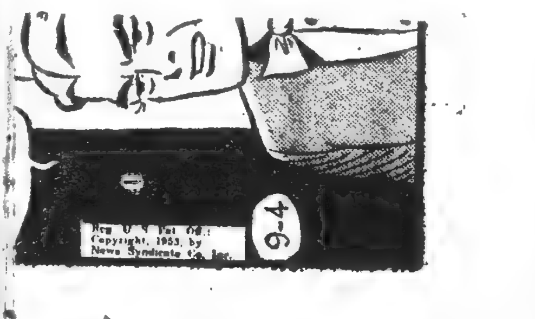

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9-4

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THE AIR THIS WE

ounod Ave Maria and An Evening's astorelle. WKLO 9:30 a.m.

Masterworks From France: Hahn's Concerto for Piano, repeated daily. WFPL 1 p.m.

Robert Whitney presents Ravel's Le Tombeau de Couperin, Concerto in G major for Violin by Mozart and Hindemith's Symphonic Metamorphosis on Themes of Von Weber. WHAS 1:30 p.m.

World Music Festival: Charles Munch conducts the Boston Symphony in Schubert's Fifth Symphony, Adagio for Strings by Barber and Don Quixote by Richard Strauss. WHAS 2:30 p.m.

Masterworks: Preludes by Rachmaninoff, repeated daily. WFPL 3 p.m.

Good Music Hour: Beethoven Violin Concerto, Fantasy on Carmen and Flower

Patrice Munsel
To sing waltzes Tuesday

Song by Bizet WKYW

Contemporary Music: Fran Johnny by Moross, Symphony Piston and Music for The Th Copland, repeated daily. WF

Serious Music: Concerto in D Cello by Lalo, Chausson's Sym B flat, The Sandman by Rouss in E flat by Saint-Saens, Ravel in F, Trois Morceaux en Form by Satie and Debussy's Prelude repeatedly night. WF

MONDAY

Good Music Hour: Gershwin's in F for Piano WK

Nadine Conner sings Deh Tardar from Mozart's The M Figaro. WAVE, WAVE TV

Barbara Gibson sings Waltz od's Romeo and Juliet and Variations by LaForge. WA

Music In The Night: Schub munde Ballet Suite and Me A Midsummer Night's Dream WA

TUESDAY

Good Music Hour: Patrice M Strauss waltzes. WK

Music In The Night: Sylvi Delibes. WAV

WED ESDA

Good Music Hour: Le Mer WI

Music In The Night: Schum val Suite and Liszt's Pian No. 1. W

THURSDAY

Good Music Hour: Slaughte Avenue by Rodgers, Berns Free, Interplay by Gould an Copland. W

Music In The Night: Les Liszt and Symphony No. 8 W

FRIDAY

Good Music Hour: Eric Coronation and Death of Boris Godounov and Rober Sempre Libera from Travia Song and Duet from Faust. W

Music In The Night: Oberon by Weber and Debussy

TANGLEWOOD, Lenox, Mass.

Eagle 8/10

BERKSHIRE FESTIVAL

by the

BOSTON SYMPHONY

Orchestra

CHARLES MUNCH, Music Director

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MASS., MONDAY, AUGUST 10, 1953

THE STANDARD-TIMES, NEW BED

From: Geo. L. Geiger
Managing Editor

Thursday's Program Listed For Berkshire Music Center

Of interest is the announcement that the world premieres of "Bad Boys in School," a one-act opera by Jan Meyerowitz, and of "A Little Boy Lost," a cantata by Allen Sapp, will be featured in Thursday's "Tanglewood on Parade," the gala benefit for the Berkshire Music Center, Boston Symphony Orchestra's Summer school of music, at Tanglewood, Lenox.

The short works will be performed by students of the Berkshire Music Center as a part of a simultaneous demonstration by each of the school's five departments, orchestra, chamber music, opera, chorus, and study group, commencing at 6 p. m.

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MUSIC

globe 8/10

Boston Symphony Pays Koussevitzky Tribute

By CYRUS DURGIN

LENOX, Aug. 9—The second week-end of the Boston Symphony Orchestra's Berkshire Music Festival at Tanglewood was perhaps the biggest of the three series, in the size of certain compositions and splendor of their performance.

Not often can you hear Berlioz' entire "Romeo and Juliet" Symphony, the "Resurrection" Symphony of Mahler, and Strauss' "Don Quixote" in the course of three concerts, not to mention Ravel's "Scheherazade" sung by Jennie Tourel, and the Milhaud first cello concerto along the way.

This afternoon's performance of "Don Quixote" was the first that Charles Munch had conducted since he came to America, and the soloist was that distinguished protagonist of the cello "title role," Gregor Piatigorsky. Truth to tell, conductor, soloist and orchestra finished the piece rather better than they had begun it, for the first few minutes were a trifle edgy and the solo cello was a bit overshadowed. The Munch reading is full-bodied and graphic (the sheep were satisfyingly loud), though more of a symphonic continuity than a series of vividly outlined episodes. I did miss the good, mellow, German sound of brass that Strauss needs. But otherwise the tone was rich and silken.

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This huge and mercilessly demanding score received a performance that I can describe only as magnificent.

Serge Koussevitzky, I think, would have been very happy could he have heard this triumphant feat of his former protege.

The memory of the late conductor of the Boston Symphony was invoked not only by the concert itself, but a rising, silent tribute of audience and musicians, accorded in response to the gesture of Bernstein when first he appeared upon the stage.

The memorial program began with the prelude to Moussorgsky's "Khovantschina" (one of the smaller interpretive jewels of Koussevitzky in the old days), and included Ravel's song cycle "Scheherazade," sung with gorgeous voice and her usual superb musicianship by Miss Tourel.

After the concert, in the green room of the music shed, Bernstein was presented with the Mahler Medal of the Bruckner Society of America, an organization devoted to propagating the music of Anton Bruckner and Gustav Mahler.

Berlioz' "Romeo and Juliet" took the whole of the Friday evening program, Munch conducting. The soloists were Miss Tourel, John McCollum (Romeo) and Nicola Moscona (Friar Laurence), and the chorus was the Berkshire Festival Group, again prepared by Ross.

The total attendance for this week-end was 28,000.

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Union 8/10

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Another Matter

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Berkshire Festival:

N.Y.J.A. aug-10

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Though Munch did justice to the score's romanticism, the work emerged as more old-fashioned than anticipated.

Wins Medal

Temperamentally attuned to the Mahler, Bernstein conducted a fiery, emotionally-charged performance. It aroused the audience to fever pitch. He was handsomely assisted by the chorus, Miss Tourel, and Theresa Green, soprano.

In making the most of the score as conductor's music, however, Bernstein indulged in inartistic exaggerations. He was over-eager in underlining what Mahler had over-provided in the first place. For his efforts, nonetheless, he received the Bruckner Society medal after the concert.

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NYT 8/10

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The viola solos in "Don Quixote" were very capably performed by Joseph de Pasquale.

This afternoon's music began

WORDS and MUSIC

By Harriett Johnson

Bernstein Conducts at Tanglewood

Lenox, Mass., Aug. 10—The concert which Leonard Bernstein conducted Saturday night at Tanglewood was a memorial program to Serge Koussevitzky who for 25 years conducted the Boston Symphony and for 15 years prior to his death in 1951 had guided the destinies of the Berkshire Festival here. Musically, the event, performance and program-wise, resulted in a measure both of effulgence and inspiration.

Bernstein's decision to perform the prelude to "Khovanstchina," plus the Ravel "Sheherazade" before the intermission, and to follow with the Mahler "Resurrection" (Second) Symphony, might have appeared at first glance like too much of a good thing for a single evening. But the leisurely mood of music-making at Tanglewood encourages long programs. Here, intermissions are extended. Here also, many people arrive hours before a concert to enjoy the relaxation and beauty of the Festival's unique situation.

Despite the fact that the Ravel and the Mahler employ voice with orchestra, two more different works in character can hardly be imagined. Yet the voluptuous languor of the impressionistic "Sheherazade" did not seem out of place preceding the almost fierce exaltation of the Mahler, probably because each, in its way, is a work of intensity and inspiration and each retained its own validity neither adding nor subtracting from the other.

Tourel's Superior Artistry

Ravel's fantastic musical setting of the three "Sheherazade" poems by Tristan Klingsor enhances their pagan sensuousness and dreamy fantasy. Scored for solo voice and orchestra, the pieces benefited last night from the superb performance rendered them by mezzo-soprano Jennie Tourel together with the Bostonians. Miss Tourel's superior artistry is not news to the music-minded but her versatility has never been better demonstrated than over this past week-end when she was soloist with stunning results in three such different works as the Berlioz "Romeo and Juliet" plus the Ravel and Mahler compositions.

The Mahler "Second," like many

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TOUREL GREEN

of this controversial composer's works, arouses violent pros and cons regarding its worth. My vote is with those (including conductors Bernstein, Ormandy and Walter) who regard it highly and welcome an opportunity to perform it. Considered Cumulatively, the symphony's five movements which reach a climax in the choral finale, to me constitute a tremendous musical experience. And judging from the ovation at the conclusion of Saturday's performance by the 11,400 attending, many others shared my enthusiasm. The Berkshire Festival Chorus performed magnificently and Theresa Green, a gifted young soprano enrolled in the music school here, sang beautifully as the co-soloist with the more experienced Miss Tourel.

Though Bernstein was inclined toward exaggeration in effects and too slow tempi (it took him ten minutes longer to do the work than it had Ormandy last winter with the Philadelphia Orchestra) his conception was still impressive. He showed throughout an understanding of the work's essential meaning.

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TANGLEWOOD, Lenox, Mass. agle 8/10

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290 WESTMINSTER ST.
6th Floor, Lapham Bldg.

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Hollywood Is My Beat

Week in Review—Brooklynite Spots Boner in TV Show

By Sidney Skolsky

TOWN NOTES OF THE WEEK: Howard Keel has his nose straightened with makeup (putty) in "Kiss Me, Kate" and will be a new romantic sensation, judging from the reaction at the preview . . . Betty Grable should worry about not making pictures. Her horses earned $110,000 already this year. More than Betty . . .

Out at Fred Astaire's Blue Valley Ranch in Northridge, there's a steer named Custer wh

"I've managed not to acquire the mogul attitude. The mogul attitude is made up of two points of view. You have to think, 'Everybody makes mis-kes but me,' and 'Nobody akes more money than I .'"

Martin relates: "The characs in Stevens' current film, ane,' live, work, fight and e against a backdrop of the single evening. But the leisure

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Today's New Film

"THE CRUEL SEA," a J. Arthur Rank presentation released by Universal-International. Directed by Charles duction directed by Charles Frend. Based on the novel by Nicholas Monsarrat. Screen play by Eric Ambler. Jack Hawkins and Donald Sinden star in this realistic film of Britain's Battle of the Atlantic. Also in the cast: Denholm Elliot, Virginia McKenna, John Stratton. At the **FINE ARTS.**

tached to a wire worked by a block and pulley.

The wire, in turn, is fastened to a leather belt buckled around the actor's middle. When the imaginary slug plows into him, the wire jerks him backward, just as he would jerk if real lead hit him."

How does Stevens work with actors? "He cares nothing for personal popularity. He has no

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This afternoon's music began with a deft, light-fingered and altogether charming performance by Mr. Munch and the orchestra of the Schubert Fifth Symphony in B flat.

Samuel Barber's Adagio for String Orchestra received an eloquent performance. Mr. Barber was present to acknowledge the warm applause of the Tanglewood audience. The afternoon's music ended with the Overture to "Tannhaeuser."

One of the outstanding events of the Tanglewood week-end was last night's performance of the Mahler "Resurrection" Symphony No. 2, in C minor, with Leonard Bernstein conducting.

The performance was in the category of special events. It was played in memory of Serge Koussevitzky, and was preceded by a silent tribute to the conductor.

Then there was the fact that Mr. Bernstein himself is one of the "Tanglewood Boys," and that Mr. Koussevitzky labored untiringly to win recognition for his talented protégé.

All these facts gave the performance of the Mahler special poignancy. But when all is said and done, the main thing is that this is music that Mr. Bernstein understands and for which he has a special affinity. He is able to communicate the fire, grandeur and intensity of his conception of the Mahler to the players, who in turn transmit it to the audience.

It was a lengthy program, the hour-and-twenty-minute Mahler symphony being preceded by Ravel's "Scheherazade" and Mussorgsky's Prelude to "Khovantchina." But at its conclusion, Mr. Bernstein received the kind of reception that conductors dream of. The immense Mahler symphony had left its hearers stirred and exalted; there was no doubt of that.

Jennie Tourel sang the vocal parts of the Ravel work with polished artistry, and also sang the cantralto solos in the Mahler symphony. The soprano soloist in the Mahler was Theresa Green.

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soloists were Miss Tourel, John McCollum (Romeo) and Nicola oscona (Friar Laurence), and the horus was the Berkshire Festival Group, again prepared by Ross.

The total attendance for this week-end was 28,000.

TANGLEWOOD, Lenox, Mass. Eagle

BERKSHIRE FESTIVAL

by the

BOSTON SYMPHONY

Orchestra

CHARLES MUNCH, Music Director

8/10

CLOSING CONCERTS

FRI. EVE., Aug. 14—BRAHMS' REQUIEM, Soloists: LOIS MARSHALL, Sorano, WILLIAM WARFIELD, Baritone
SAT. EVE., Aug. 15, LEONARD BERNSTEIN, Conducting
SUN. AFT., Aug. 16, Soloist, SEYMOUR LIPKIN, Piano
Reserved seats from $2.50; General Admission $2.00

Thur, Aug. 13, "TANGLEWOOD ON PARADE"

Many events include Boston Symphony Concert, Conducted by CHARLES MUNCH and LEONARD BERNSTEIN; Soloists—ISAAC STERN, Violin; LEONTYNE PRICE, Soprano, appearing with WILLIAM WARFIELD, Baritone, in "Porgy and Bess," Act 11, Scenes 1 and 2.

Reserved Seats $4 and $3. Unreserved—$2.50

Address Box Office, Tanglewood, Lenox, Mass.

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290 WESTMINSTER ST.
6th Floor, Lapham Bldg.

From: Geo. L. Managin

Allen Sapp, will Thursday's "Tanglewood on Parade," the gala benefit for the Berkshire Music Center, Boston Symphony Orchestra's Summer school of music, at Tanglewood, Lenox.

The short works will be performed by students of the Berkshire Music Center as a part of a simultaneous demonstration by each of the school's five departments, orchestra, chamber music, opera, chorus, and study group, commencing at 6 p. m.

Following their performance will be the gala concert in the Music Shed by the Boston Symphony Orchestra. Charles Munch will conduct Handel and Beethoven, with Isaac Stern as soloist and Leonard Bernstein will have the podium for act II, scenes 1 and 2 of Gershwin's "Porgy and Bess," with Leontyne Price and William Warfield as soloists, and the festival chorus.

TANGLEWOOD, Lenox, Mass.

BERKSHIRE FESTIVAL

by the

BOSTON SYMPHONY

Orchestra

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Address Box Office, Tanglewood, Lenox, Mass.

MUSIC

globe 8/10

Boston Symphony Pays Koussevitzky Tribute

By CYRUS DURGIN

LENOX, Aug. 9—The second week-end of the Boston Symphony Orchestra's Berkshire Music Festival at Tanglewood was perhaps the biggest of the three series, in the size of certain compositions and splendor of their performance.

Not often can you hear Berlioz' entire "Romeo and Juliet" Symphony, the "Resurrection" Symphony of Mahler, and Strauss' "Don Quixote" in the course of three concerts, not to mention Ravel's "Scheherazade" sung by Jennie Tourel, and the Milhaud first cello concerto along the way.

This afternoon's performance of "Don Quixote" was the first that Charles Munch had conducted since he came to America, and the soloist was that distinguished protagonist of the cello "title role," Gregor Piatigorsky. Truth to tell, conductor, soloist and orchestra finished the piece rather better than they had begun it, for the first few minutes were a trifle edgy and the solo cello was a bit overshadowed. The Munch reading is full-bodied and graphic (the sheep were satisfyingly loud), though more of a symphonic continuity than a series of vividly outlined episodes. I did miss the good, mellow, German sound of brass that Strauss needs. But otherwise the tone was rich and silken.

The program began with Schubert's Fifth Symphony, in a brave and tidy reading; included Samuel Barber's Adagio for Strings; which the composer was present to hear and to be roundly applauded therefor; the Milhaud First Cello Concerto and that Munch favorite, the Second Suite from Roussel's "Bacchus et Ariane."

Mahler's "Resurrection" Symphony was the main piece Saturday night, at a concert in memory of Serge Koussevitzky conducted by Leonard Bernstein. The soloists were contralto Jennie Tourel and Theresa Green, soprano, and the chorus that of the Berkshire Music Festival, prepared by Hugh Ross.

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The total attendance for this week-end was 28,000.

Tanglewood Program Of Light Music Pleases

By WILLARD M. CLARK

Union 8/10

Tanglewood, Aug. 9 — After the tense excitement of Mahler's "Resurrection" symphony last night, it was pleasant this afternoon to listen to a program that for the most part was light hearted. It was the sort of music which Charles Munch interprets knowingly.

Schubert Symphony Is Opener

The program opened with Schubert's "Symphony No. 5 in B-Flat Major." Ten came Samuel Barber's "Adagio for Strings" and the first and recorded portion of the program concluded with "Don Quixote" with Gregor Piatigorsky, cellist and Joseph De Pasquale, violist, as soloists. The second portion of the program was given over to Milhaud's "Concerto for Cello and Orchestra, No. 1" with Mr. Piatigorsky as soloist and the "Bacchus Et Ariane" ballet, second suite, as the concluding number.

The Schubert symphony is one of pleasant charm and ingenousness. Schubertian melodies flow gently through each movement, while the menuetto and final allegro are redolent of Mozart, the interpretation gained by its simplicity. It never went beyond its

Continued On Page 8

modest framework and there was the usual meticulous attention to detail and nuance.

• Samuel Barber wrote his "Adagio for Strings" some years ago. Indeed, the present version for strings, was first made known by Arturo Toscanini in 1938, although the movement in the quartet in B minor was first played in 1936, it remains one of Barber's most rewarding works, rich in feeling and elegant in style. In spite of the richness of the orchestra cello section, we felt that the work, as a whole emerged a bit colorless under Mr. Munch's direction. Of intensity there was little. Mr. Barber was present to share in the applause for his adagio.

Another Matter

Strauss's "Don Quixote" was quite another matter. When Mr. Piatigorsky wasn't fighting wind mills, chasing sheep or scaring poor pilgrims to death, he found time to play with that beauty of tone and elegance of phrasing for which he is justly noted. Mr. De Pasquale was a capital Sancho Panza, playing with a complete conception of his role. Mr. Munch missed no opportunity of the score and there are many for sheer virtuoso display. The result was a brilliant performance. Darius Milhaud, who has been a visiting teacher here, has often been represented on the Tanglewood programs. His music has a certain spice and crispness that sets it apart and his concerto for cello is no exception. It is melodically interesting and rhythmically arresting. The first two movements are quiet, with the cello singing softly to the accompaniment, but the finale is a joyous, brilliant bit of writing in which soloist and orchestra collaborate in rhythmic romp. Mr. Piatigorsky was evidently delighted with the work and he played it with marvelous style and irridescent tone.

The final number was the ballet suite "Bacchus Et Ariane" by Albert Roussel. The legend of Ariadne on the Island of Naxos provided Roussel and ideal subject for a ballet. Just as it provided Richard Strauss a subject for an opera. Roussel has written music that is at once descriptive and elegant. It is the sort of music to which Mr. Munch brings his best interpretive effort, so the performance this afternoon was as definitive as one may expect to hear these days.

Now for some figures. With 9100 people at the concert today, the total audience for the three concerts in Series B is 28,000. This is 3000 less than the audience for Series A.

Tomorrow night the opera department will present the Gretry opera "Richard the Lion Hearted" in an English translation.

Berkshire Festival:

N.Y. J.A. aug-10

Munch Offers 'Romeo'

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., Aug. 10.—in a generous outpouring of symphonic music, the second weekend of the Berkshire Festival had several highlights.

Munch's performance of Berlioz's dramatic symphony "Romeo and Juliet" in its entirety, Leonard Bernstein's interpretation of the Mahler Second Symphony, and the playing of Piatigorsky and the B. S. O. in Strauss's "Don Quixote" each dominated its respective concert. A total of 28,000 people attended the three events.

The Berlioz in full dress of solos and chorus attains a completeness not fully appreciated in hearing only the orchestral parts. The Berkshire Festival chorus, Jennie Tourel, contralto, John McCollum, tenor, and Nicola Moscona, bass, functioned admirably.

Though Munch did justice to the score's romanticism, the work emerged as more old-fashioned than anticipated.

Wins Medal

Temperamentally attuned to the Mahler, Bernstein conducted a fiery, emotionally-charged performance. It aroused the audience to fever pitch. He was handsomely assisted by the chorus, Miss Tourel, and Theresa Green, soprano.

In making the most of the score as conductor's music, however, Bernstein indulged in inartistic exaggerations. He was over-eager in underlining what Mahler had over-provided in the first place. For his efforts, nonetheless, he received the Bruckner Society medal after the concert.

Munch's masterly reading of the Strauss score made this account of Don Quixote's tale exciting. Better known than the other works, it lost nothing through familiarity because of a finely integrated performance.

Piatigorsky was in top form for the cello solos, most ably seconded by Joseph De Pasquale playing the viola role of Panza.

Notable Singing

The Mahler was the focal point of the Koussevitzky Memorial Concert, annually entrusted to Bernstein. He opened with Moussorgsky's prelude to "Khovanstchina," a special favorite of Koussevitzky, and followed it with Ravel's "Sheherazade" with Miss Tourel as soloist.

She sang with that artistic perfection expected of her, and the memory of her singing persisted even after the Mahler had been performed.

The Strauss was part of the Sunday afternoon program. Munch led off with the simplicity of Shubert's charming Fifth Symphony. He included Samuel Barber's "Adagio for Strings." A beautiful performance caught the audience's fancy.

Milhaud's piquant melodious, playful cello concerto proved an excellent foil for the Strauss, though its quality was perhaps a bit lost in the vast end. Roussel's second suite from "Bachus et Ariane" gave the concert its brilliant finale. The whole program appeared to bring much satisfaction.

QUIRINO, WELL, SAYS HE WILL STAY IN RACE

BALTIMORE, Aug. 9 (UP)—President Elpidio Quirino of the Philippines declared today that he has recovered from stomach surgery and intended to stay in his country's Presidential race as the candidate of the Liberal party.

"There is no if about my returning to campaign for re-election," he said. Mr. Quirino is in Johns Hopkins Hospital, where he has been under treatment for more

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He added that "Hans Christian Andersen" would have its Danish premiere here on Sept. 5.

Hollywood Is My Beat

Week in Review—Brooklynite Spots Boner in TV Show

By Sidney Skolsky

TOWN NOTES OF THE WEEK: Howard Keel has his nose straightened with makeup (putty) in "Kiss Me, Kate" and will be a new romantic sensation, judging from the reaction at the preview . . . Betty Grable should worry about not making pictures. Her horses earned $110,000 already this year. More than Betty . . . Out at Fred Astaire's Blue Valley Ranch in Northridge, there's a steer named Custer

"I've managed not to acquire the mogul attitude. The mogul attitude is made up of two points of view. You have to think, 'Everybody makes mistakes but me,' and 'Nobody makes more money than I do.'"

Martin relates: "The characters in Stevens' current film, 'Shane,' live, work, fight and against a backdrop of the single evening. But the

tached to a wire worked by a block and pulley.

The wire, in turn, is fastened to a leather belt buckled around the actor's middle. When the imaginary slug plows into him, the wire jerks him backward, just as he would jerk if real lead hit him."

How does Stevens work with actors? "He cares nothing for personal popularity. He has no

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Today's New Film

"THE CRUEL SEA," a J. Arthur Rank presentation released by Universal-International duction. Directed by Charles duction directed by Charles Frend. Based on the novel by Nicholas Monsarrat. Screen play by Eric Ambler. Jack Hawkins and Donald Sinden star in this realistic film of Britain's Battle of the Atlantic. Also in the cast: Denholm Elliot, Virginia McKenna, John Stratton. At the FINE ARTS.

Mr. Bernstein himself is one of the "Tanglewood Boys," and that Mr. Koussevitzky labored untiringly to win recognition for his talented protégé.

All these facts gave the performance of the Mahler special poignancy. But when all is said and done, the main thing is that this is music that Mr. Bernstein

[273]

Stock Averages
Dow-Jones—Goodbody & Co. (1 PM)
30 Industrials .... 275.79 + .25
20 Railroads .... 106.36 — .27
15 Utilities .... 50.41 + .32
Sales 580,000

The Berkshire Evening Eagle

Second Section

Pittsfield, Massachusetts, Monday, August 10, 1953.

Music

Week-end Concerts in Shed 'Tense, Exciting, Exulting'

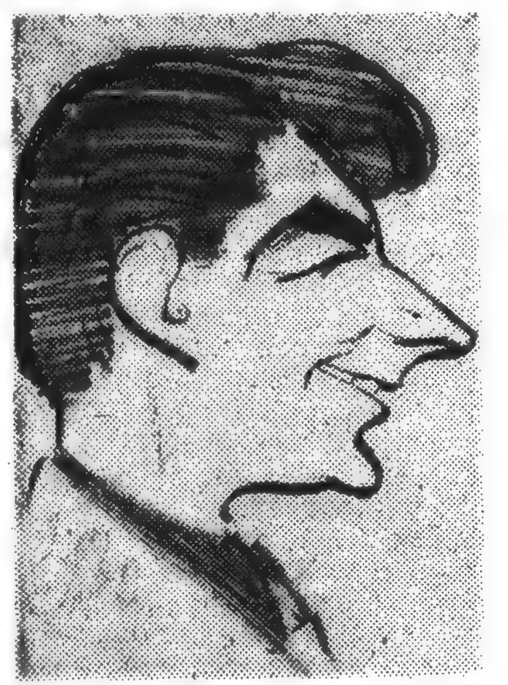
By JAY C. ROSENFELD

THE AUDIENCES at the last two concerts of the middle week-end series in the big shed Saturday night and yesterday afternoon will probably have more and exciting memories to treasure and relate to their grandchildren in years to come than any comparable groups in Tanglewood history. One almost felt indelible musical impressions being made, so tense and exciting and exulting were the two programs.

Saturday Leonard Bernstein made his first appearance of the year. (He also is to conduct this coming Saturday evening). His program started with two exquisite shorter choices: The prelude to Act I of Moussorgsky's "Khovanstchina" and three poems for voice and orchestra by Ravel on Tristan Klingsor's verses from "Sheherazade." After intermission he did the stupendous second symphony of Gustav Mahler.

This concert was dedicated to the memory of Serge Koussevitzky, to whom Tanglewood owes so much guidance and encouragement. Bernstein motioned the orchestra and audience to rise at the outset of the evening and remain standing for a short minute in silent homage to the departed great artist.

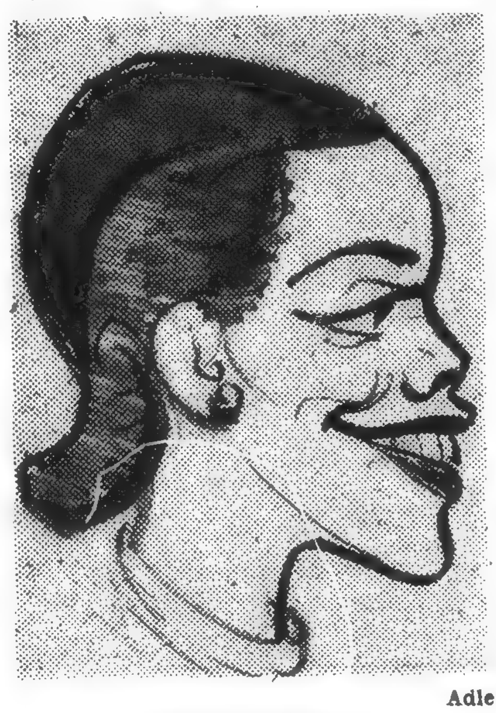
Jennie Tourel in the Ravel poems was above praise. We cannot remember a musical occasion in which an artist so identified himself with the material and expressed it so fittingly and beautifully. The sounds she produced were enchanting, possibly a little on the intimate side for so large a theatre, but she remained true to the spirit of the music. Bernstein gave her remarkably sympathetic assistance, continuing a diaphanous tonal texture which had been so effective in the tender and touching Moussorgsky overture. It was good, too, to see the young conductor whose career we at Tanglewood have had opportunity to observe and follow so proudly prove that he can keep music in its proper character without spasmodic volcanic eruptions.


Adler
Leonard Bernstein

* * *

THE MAHLER symphony was tremendous. Bernstein achieved an orchestral eloquence by his own mastery of the score and command of the orchestra. Their response was equally commendable. We would disagree with the necessity for the frenzy in bringing in the celli in the second bar, or, in the last movement, in building the percussion crescendo, but the effect is the thing and that cannot be denied the conductor. The second movement had an especial distinction. Bernstein gave it a chamber music articulation and grace and composure, and the mood of the third movement was also most telling.

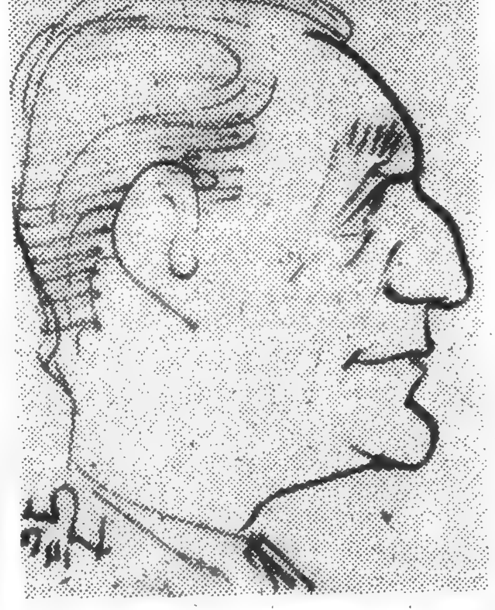
In the finale, however, he stunned and overwhelmed us. Here the Berkshire Festival chorus, trained by Hugh Ross, was employed and the soloists were Miss Tourel again and Theresa Green, soprano. Miss Tourel reconfirmed the impression of her supramacy as an interpreter as well as a vocalist; Miss Green immediately proved her artistic stature by a majestic enunciation of her too short assignment.


Adler
Theresa Green

Mahler, very much like Berlioz, whose music was played Friday evening, found the world difficult and life bitter. There was a bit of Don Quixote in both of them, continually struggling against non-existent obstacles and intangible forces. But this was the ferment in Mahler's case which raised his music to its grandiloquence and contrast.

* * *

YESTERDAY afternoon Mr. Munch played Richard Strauss's "Don Quixote" with Richard Burgin, concertmaster of the orchestra, as violin soloist, Joseph de Pasquale, viola, and Gregor Piatigorsky, cello. It was a dramatic performance. Burgin made his solos stand with exceptional clarity; de Pasquale,s solos lie in the most grateful registers of the viola and he made them glow warmly; Piatigorsky did the last page with a superbly poised and mature conception and gave it the genuine tragic air both Strauss and Cervantes require. In spit of his consistent scoopings to reach high notes, it was a magnificently broad and spacious performance. It was a shockingly inconsiderate and unchivalrous breach of concert etiquette, however, to deprive the enthralled audience of an opportunity to show their appreciation to the outstanding violin and viola soloists as well as to the cellist and conductor.


Adler
Gregor Piatigorsky

The concert started with the charming Schubert fifth symphony and proceeded to Samuel Barber's adagio for strings. Mr. Barber was called from the audience to accept the plaudits his short piece merited. The string sections of the orchestra displayed a wonderfully symmetrical resonance and built it up for Mr. Munch with cumulative transparency. Barber's overture "The School for Scandal" was one of the American exports the Boston orchestra used with the greatest success in its European tour last year.

After intermission came the inconsequential Milhaud violoncello concerto and the Roussel "Bacchus et Ariane" ballet music. Roussel was bitten by the jazz bug when he was writing in the decades after the first world war as were all the French composers of that epoch. Roussel, however, had a native refinement and an aversion to vulgarity. No matter how boisterous his music got, it was still the music of a master of orchestration color. Munch flung caution to the winds and ended the afternoon and this series, the last but one, in a riot of orchestral abandon.

Eagle - Aug. 10. 53

Plouffe

BOSTON VISITORS: Edward A. Thaw, Boston Symphony Orchestra trustee, discusses the week-end concert program with Mrs. Alvin T. Fuller, center, wife of the former governor of Massachusetts. At left is Mrs. Franklin W. Hobbs and at right, Mrs. Albert C. Titcomb, both of Boston.

Plo

BERNSTEIN HONORED: Immediately after Saturday night's program at Tanglewood, Leonard Bernstein, second from left, who appeared as guest conductor with the BSO, was presented the Bruckner Society medal for his outstanding performance of German music. Tucker Keiser, acting music critic of the Boston Post, right, made the presentation as Mrs. Bernstein, left, and Miss Jennie Tourel, soloist at Saturday's concert, look on.

Tanglewood

Schedule for Final Week

Eagle 11/10

Tonight

**8.30—Grétry's opera, "Richard Coeur re Lion" by Berkshire Music Center students. Theatre.

Tomorrow

**8.30 PM—Grétry's opera, "Richard Coeur de Lion. Theatre.

Wednesday

*8.30 PM — Composers Forum, Aaron Copland, moderator. Chamber Music Hall.

Thursday

5.45 PM—Tanglewood on Parade, annual benefit for Berkshire Music Center.

Friday

8.30 PM—Berkshire Festival Concert by Boston Symphony Orchestra, Charles Munch conducting with soloists: Lois Marshall, soprano, and William Warfield, baritone. Music Shed.

Saturday

*3.00 PM—Symphony concert by student orchestra. Music Shed.

8.30 PM—Berkshire Festival concert by Boston Symphony Orchestra, Leonard Bernstein conducting. Music Shed.

Sunday

10 AM—Chamber music by Berkshire Music Center students. Chamber Music Hall.

2.30 PM—Final concert of 1953 Berkshire Festival, by Boston Symphony Orchestra, Charles Munch conducting, with Seymour Lipkin, pianist.

*Open to Friends of the Berkshire Music Center whose voluntary contributions help to support the school.

**Open to members of the Friends Society with advance reservations.

At the week-end concerts was Betty Comden (Mrs. Steve Kiley) of New York, who, with her partner, Adolph Green, has written the libretta for the Broadway shows, "Wonderful Town" and "On the Town," both with scores by Leonard Bernstein.

Alexander Tcherepnin, composer-son of the late Nickolas Tcherepnin, one time conductor at the Opera-Comique in Paris, attended the week-end concerts.

Guests of Stefan Lorant of Lenox at yesterday afternoon's concert were Sir Cedric Hardwicke and Lady Hardwicke, who are on a tour of summer theatres in a play, "Island Visit," which opens next week in Newport, R.I.

Roberta Peters, soprano star of the Metropolitan Opera Company took in the week-end concerts.

Foreign Editors Leaving for Capital

The 14 editors of European newspapers who spent the week end in the Berkshires and attended two of the concerts by the Boston Symphony Orchestra, will leave Pittsfield Airport tonight for Washington, D.C. Escorted by two representatives of the State Department and one of the Defense Department, they were guests in Pittsfield homes during their stay here.

The group arrived Saturday afternoon by plane from Louisville, Ky., and were entertained at supper at the Richmond home of Donald B. Miller, publisher of The Eagle, Saturday evening before going to Tanglewood for the concert. Yesterday they were guests of the Philco Corporation at a cocktail party in the music room of the Curtis Hotel where Philco's new Phonorama is having its world premiere, and then the group went to the Tanglewood grounds for a picnic before the afternoon concert. Last evening they were dinner guests in private homes.

Before leaving today the editors attended dance rehearsals at Jacob's Pillow where they were guests at lunch and then they started a tour of the county arranged by the Berkshire Hills Conference. They will dine at Crane Inn, Dalton, before leaving for Washington tonight.

Plouffe

EDITORS FROM ABROAD: Guests of the Boston Symphony Orchestra at the week-end concerts were these editors of prominent newspapers in European countries belonging to the North Atlantic Treaty Organization. Front row, left to right, Camille Flunkert of Metz, France, Jacques J. Fauvet, Paris, John F. Goulden, Manchester, England; rear, Henri Maire, Metz, Jose Desearba, State Department escort, Giovanni Spetia, Genoa, H. N. Appel, Groningen, Holland, Albert Michiels, Liege, Belgium, and Guido Zangrando, Verona, Italy.

Berkshire Festival NY H.T. 8/10

11,400 at Bernstein Concert In Memory of Koussevitsky

By Francis D. Perkins

LENOX, Mass., Aug. 9.—Over 20,000 persons, not counting today's radio audience, heard the Boston Symphony Orchestra in last night's and this afternoon's Berkshire Festival concerts in the Tanglewood Music Shed.

With ideal weather, yesterday's program given in memory of Serge Koussevitsky and conducted by Leonard Bernstein drew the summer's largest crowd thus far, 11,400. Ominous afternoon clouds today held down the attendance to 9,100.

Gregor Piatigorsky, cellist, was today's soloist, with the musicians under Charles Munch's direction, in Richard Strauss' "Don Quixote" and Darius Milhaud's First Cello Concerto. Joseph De Pasquale, head of his section in the orchestra, played the solo viola which represents Sancho Panza in the Strauss tone poem. The program opened with Schuberts's Fifth Symphony and Samuel Barber's Adagio for Strings, which brought an ovation for its composer, and closed with Albert Roussel's Second Suite from "Bacchus et Ariane."

Mahler's Second Played

Gustav Mahler's monumental Second Symphony was the principal work in Saturday's program which represented the annual memorial tribute to the great conductor who founded the Berkshire Music Center and played such a paramount part in the musical development of the Berkshire Festival.

Jennie Tourel, contralto, who had also sung in Friday's performance of the Berlioz Romeo and Juliet Symphony; Theresa Green, soprano, and the Festival Chorus, trained by Hugh Ross, sang in the finale. Miss Tourel also sang with the orchestra in Ravel's set of three songs. Scheherazade, which followed the well played prelude to Moussorgsky's "Khovantschina."

Miss Tourel's singing in "Scheherazade" evoked the intimate and exotic mood, both of Ravel's music and Tristan Leclere's text, with warmth and range of color and dynamic subtlety. The orchestra, which here is a co-ordinate partner of the singer rather than an accompanist, gave an expressively sympathetic performance. At one or two points it seemed slightly overbearing but elsewhere its playing was well proportioned and had the lucidity which was necessary for this work.

Miss Green Pleasing

Miss Tourel was also vocally and expressively appealing in the Mahler work, especially in the sustained simplicity of the fourth movement. Miss Green's singing was also pleasing while slightly tentative at first; the chorus deserved praise for its tone quality and dynamic range and control.

The performance of the Mahler symphony revealed the composer's expressive aims, impressive while sometimes unattainable; his copious, if not unlimited, melodic inventiveness, his consummate orchestral craftsmanship. It also revealed the familiar drawback of length in the extensive first movement and still more extensive finale. In the latter pages of the first movement there are times when Mahler seems to have said his say; one of these deceived the audience into premature applause.

Long, But Worth It

But Mahler's largeness is so essential a characteristic of his music that its length must be taken in stride; the enthusiastic audience seems to realize this. Mr. Bernstein's interpretation with an expert and responsive orchestra generally implied imaginative understanding of the music and of its structure; there were a few excessive changes of pace, but as a rule it had the necessary continuity. After the concert Mr. Bernstein received the Bruckner Society's medal from Tucker Keiser, acting music critic of "The Boston Post."

In today's concert Mr. Piatigorsky's cello completely revealed Strauss' memorable musical characterization of Don Quixote, with its pervasive sympathy, its combination of humor and affection. His tone, particularly notable for the clarity and timbre of its higher register, had a remarkable and subtly varied gamut of color. It was also happy in the Milhaud concerto, which has no ultra-musical intention, but is expertly wrought music with contrast of moods, emphasizing the cello in its lyric and most grateful aspect.

Mr. Barber's elegaic Adagio has not lost its poetic appeal with repeated hearings, and the program as a whole found Mr. Munch and the orchestra in their best form.

Bos Post 8/10

Music in Review

By TUCKER KEISER

Lenox Festival

LENOX, Aug. 9—After an emotionally powerful Koussevitzky memorial concert Saturday night under the direction of Leonard Bernstein, any program which followed it Sunday afternoon must be something of an anti-climax. Mr. Munch wisely chose a quiet program for today's concert with the exception of one piece, "Don Quixote" by Richard Strauss. In this work we heard Gregor Piatigorsky as the cello soloist.

The concert began with Schubert's Symphony No. 5 in B-major. Not as well known as the "Unfinished" or the "Great" in C major, the symphony is a joyous piece constructed along the classical lines of Haydn and Mozart and uses the same instrumentation with the exception of trumpets and drums. There is not much development in the German symphonic tradition, but in its place we have typically Schubertian continuous song. Mr. Munch led the orchestra though a somewhat mannered but agreebly pleasant paced performance.

Although Samuel Barber is a prolific composer, the adagio for strings turns up time and time again on our symphony programs. Originally a slow movement in his Quartet in B Minor, the adagio has a decided romantic flavor. However, its clarity of detail, its economy of means sets it apart from the flambouyant compositions which bear the romantic label.

In Mr. Barber's work, the conductor allowed his marvelous string section one of its rare opportunities to sing with a richness in sound associated with the Boston Symphony in the past. And what is more the conductor held himself in hand through the soul wrenching measures and did not let the music overthrow his emotional equilibrium.

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Eagle 8/10

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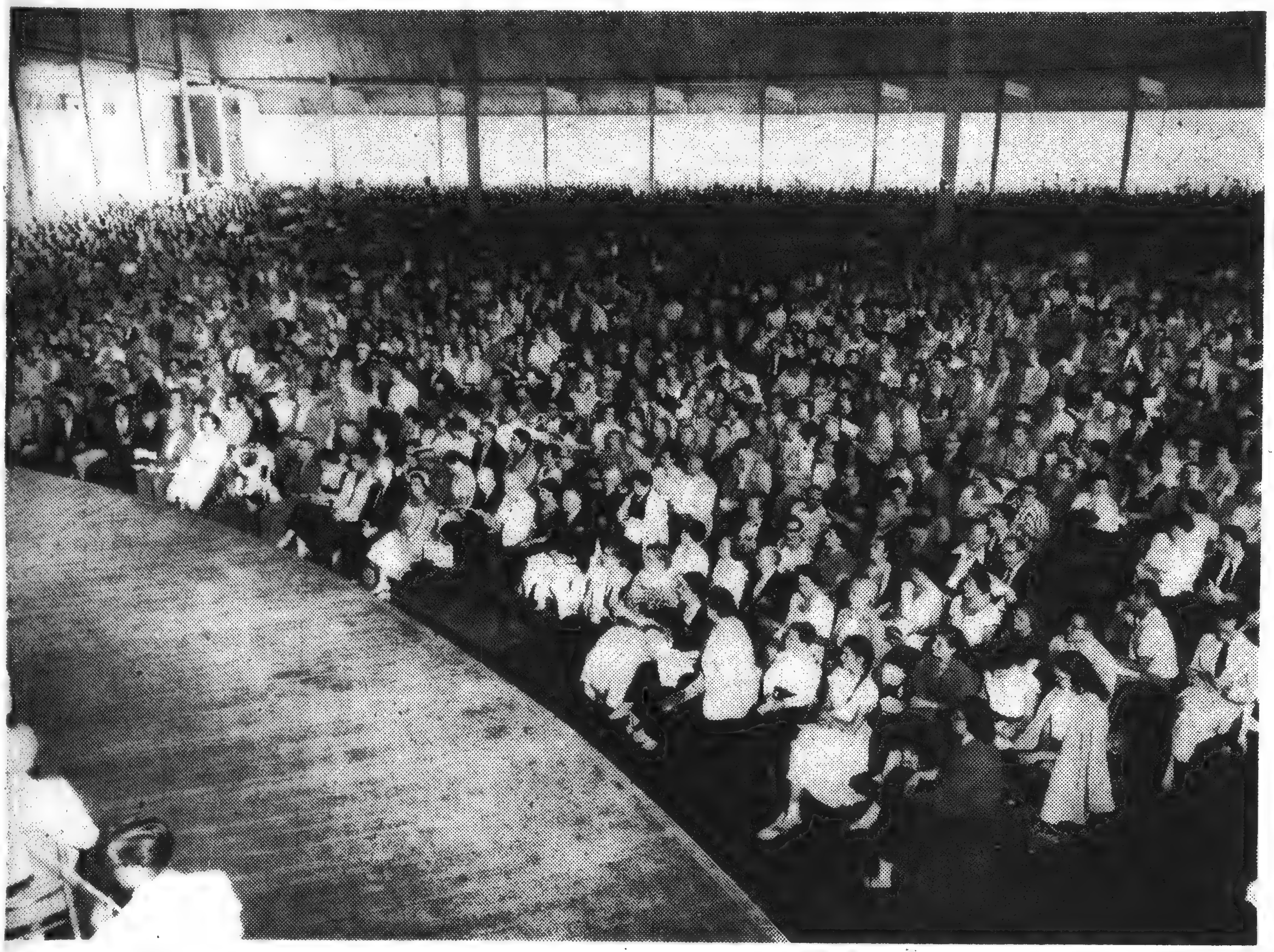
[274]

TIGHT BINDING

LEADERSHIP
Martin Best Fitted To Lead Republicans in Congress
(Michelson)--Page 15

The Berkshire Evening Ea

Volume 62—No. 75 Pittsfield, Massachusetts, Monday, August 10, 1953.



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Cir. (D 26,526)
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BERKSHIRE EAGLE
AUG 10 1953

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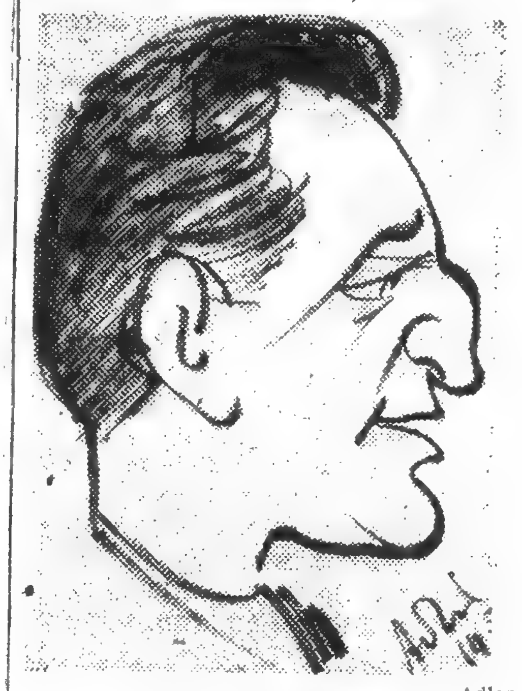

Adler

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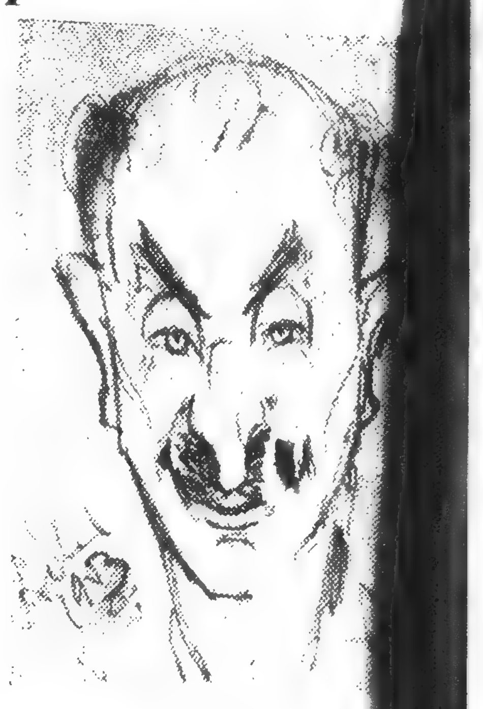

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* * *

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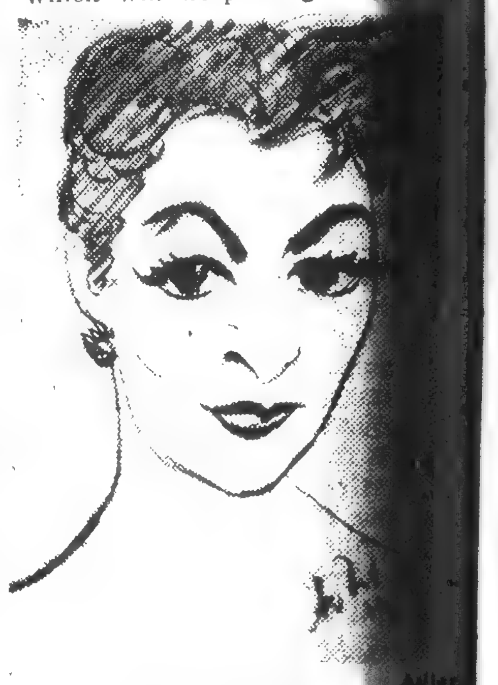
Mr. Munch gave this symphony in Boston durin past season. Its repetition last night not only was a come and rewarding even is an achievement of the which will keep Tanglewo in



Adler

Jennie Tourel

the ascendancy in the musical world and continue to make it the mecca of the music lovers the world over. We love and enjoy Tchaikowsky, et ais, nd not only grant their programi ng but demand it, but such list ngs come a dime a dozen, not with the distinctive playing of the Boston Symphony, to be sure, but such Berlioz, and tonight's Mahler and other ventures and explorations of that type are to be commended and encouraged in the fullest.

Tanglewood

Schedule for Final Week

Eagle 11/10

Tonight

8:30—Grétry's opera, "Richard Coeur re Lion" by Berkshire Music Center students. Theatre.

Tomorrow

M—Grétry's opera, "Richard Coeur de Lion. Theatre.

Wednesday

M — Composers Forum, Aaron Copland, moderator. Chamber Music Hall.

Thursday

5:45 PM—Tanglewood on Parade, annual benefit for Berkshire Music Center.

Friday

PM—Berkshire Festival Concert by Boston Symphony Orchestra, Charles Munch conducting with soloists: Lois Marshall, soprano, and William Warfield, baritone. Music Shed.

Saturday

*3.00 PM—Symphony concert by student orchestra. Music Shed.

8.30 PM—Berkshire Festival concert by Boston Symphony Orchestra, Leonard Bernstein conducting. Music Shed.

Sunday

10 AM—Chamber music by Berkshire Music Center students. Chamber Music Hall.

2.30 PM—Final concert of 1953 Berkshire Festival, by Boston Symphony Orchestra, Charles Munch conducting, with Seymour Lipkin, pianist.

*Open to Friends of the Berkshire Music Center whose voluntary contributions help to support the school.

**Open to members of the Friends Society with advance reservations.

At the week-end concerts was Betty Comden (Mrs. Steve Kiley) of New York, who, with her partner, Adolph Green, has written the libretta for the Broadway shows, "Wonderful Town" and "On the Town," both with scores by Leonard Bernstein.

Alexander Tcherepnin, composerson of the late Nickolas Tcherepnin, one time conductor at the Opera-Comique in Paris, attended the week-end concerts.

Guests of Stefan Lorant of Lenox at yesterday afternoon's concert were Sir Cedric Hardwicke and Lady Hardwicke, who are on a tour of summer theatres in a play, "Island Visit," which opens next week in Newport, R.I.

Roberta Peters, soprano star of the Metropolitan Opera Company took in the week-end concerts.

Foreign Editors Leaving for Capital

The 14 editors of European newspapers who spent the week end in the Berkshires and attended two of the concerts by the Boston Symphony Orchestra, will leave Pittsfield Airport tonight for Washington, D.C. Escorted by two representatives of the State Department and one of the Defense Department, they were guests in Pittsfield homes during their stay here.

The group arrived Saturday afternoon by plane from Louisville, Ky., and were entertained at supper at the Richmond home of Donald B. Miller, publisher of The Eagle, Saturday evening before going to Tanglewood for the concert. Yesterday they were guests of the Philco Corporation at a cocktail party in the music room of the Curtis Hotel where Philco's new Phonorama is having its world premiere, and then the group went to the Tanglewood grounds for a picnic before the afternoon concert. Last evening they were dinner guests in private homes.

Before leaving today the editors attended dance rehearsals at Jacob's Pillow where they were guests at lunch and then they started a tour of the county arranged by the Berkshire Hills Conference. They will dine at Crane Inn, Dalton, before leaving for Washington tonight.

Plouffe

EDITORS FROM ABROAD: Guests of the Boston Symphony Orchestra at the week-end concerts were these editors of prominent newspapers in European countries belonging to the North Atlantic Treaty Organization. Front row, left to right, Camille Flunkert of Metz, France, Jacques J. Fauvet, Paris, John F. Goulden, Manchester, England; rear, Henri Maire, Metz, Jose Desearba, State Department escort, Giovanni Spetia, Genoa, H. N. Appel, Groningen, Holland, Albert Michiels, Liege, Belgium, and Guido Zangrando, Verona, Italy.

Berkshire Festival NY H.T. 8/10

11,400 at Bernstein Concert In Memory of Koussevitsky

By Francis D. Perkins

LENOX, Mass., Aug. 9.—Over 20,000 persons, not counting today's radio audience, heard the Boston Symphony Orchestra in last night's and this afternoon's Berkshire Festival concerts in the Tanglewood Music Shed.

With ideal weather, yesterday's program given in memory of Serge Koussevitsky and conducted by Leonard Bernstein drew the summer's largest crowd thus far, 11,400. Ominous afternoon clouds today held down the attendance to 9,100.

Gregor Piatigorsky, cellist, was today's soloist, with the musicians under Charles Munch's direction, in Richard Strauss' "Don Quixote" and Darius Milhaud's First Cello Concerto. Joseph De Pasquale, head of his section in the orchestra, played the solo viola which represents Sancho Panza in the Strauss tone poem. The program opened with Schuberts's Fifth Symphony and Samuel Barber's Adagio for Strings, which brought an ovation for its composer, and closed with Albert Roussel's Second Suite from "Bacchus et Ariane."

Mahler's Second Played

Gustav Mahler's monumental Second Symphony was the principal work in Saturday's program which represented the annual memorial tribute to the great conductor who founded the Berkshire Music Center and played such a paramount part in the musical development of the Berkshire Festival.

Jennie Tourel, contralto, who had also sung in Friday's performance of the Berlioz Romeo and Juliet Symphony; Theresa Green, soprano, and the Festival Chorus, trained by Hugh Ross, sang in the finale. Miss Tourel also sang with the orchestra in Ravel's set of three songs. Scheherazade, which followed the well played prelude to Moussorgsky's "Khovantschina."

Miss Tourel's singing in "Scheherazade" evoked the intimate and exotic mood, both of Ravel's music and Tristan Leclere's text, with warmth and range of color and dynamic subtlety. The orchestra, which here is a co-ordinate partner of the singer rather than an accompanist, gave an expressively sympathetic performance. At one or two points it seemed slightly overbearing but elsewhere its playing was well proportioned and had the lucidity which was necessary for this work.

Miss Green Pleasing

Miss Tourel was also vocally and expressively appealing in the Mahler work, especially in the sustained simplicity of the fourth movement. Miss Green's singing was also pleasing while slightly tentative at first; the chorus deserved praise for its tone quality and dynamic range and control.

The performance of the Mahler symphony revealed the composer's expressive aims, impressive while sometimes unattainable; his copious, if not unlimited, melodic inventiveness, his consummate orchestral craftsmanship. It also revealed the familiar drawback of length in the extensive first movement and still more extensive finale. In the latter pages of the first movement there are times when Mahler seems to have said his say; one of these deceived the audience into premature applause.

Long, But Worth It

But Mahler's largeness is so essential a characteristic of his music that its length must be taken in stride; the enthusiastic audience seems to realize this. Mr. Bernstein's interpretation with an expert and responsive orchestra generally implied imaginative understanding of the music and of its structure; there were a few excessive changes of pace, but as a rule it had the necessary continuity. After the concert Mr. Bernstein received the Bruckner Society's medal from Tucker Keiser, acting music critic of "The Boston Post."

In today's concert Mr. Piatigorsky's cello completely revealed Strauss' memorable musical characterization of Don Quixote, with its pervasive sympathy, its combination of humor and affection. His tone, particularly notable for the clarity and timbre of its higher register, had a remarkable and subtly varied gamut of color. It was also happy in the Milhaud concerto, which has no ultra-musical intention, but is expertly wrought music with contrast of moods, emphasizing the cello in its lyric and most grateful aspect.

Mr. Barber's elegaic Adagio has not lost its poetic appeal with repeated hearings, and the program as a whole found Mr. Munch and the orchestra in their best form.

Bsn Post 8/10

Music in Review

By TUCKER KEISER

Lenox Festival

LENOX, Aug. 9—After an emotionally powerful Koussevitzky memorial concert Saturday night under the direction of Leonard Bernstein, any program which followed it Sunday afternoon must be something of an anti-climax. Mr. Munch wisely chose a quiet program for today's concert with the exception of one piece, "Don Quixote" by Richard Strauss. In this work we heard Gregor Piatigorsky as the cello soloist.

The concert began with Schubert's Symphony No. 5 in B-major. Not as well known as the "Unfinished" or the "Great" in C major, the symphony is a joyous piece constructed along the classical lines of Haydn and Mozart and uses the same instrumentation with the exception of trumpets and drums. There is not much development in the German symphonic tradition, but in its place we have typically Schubertian continuous song. Mr. Munch led the orchestra though a somewhat mannered but agreebly pleasant paced performance.

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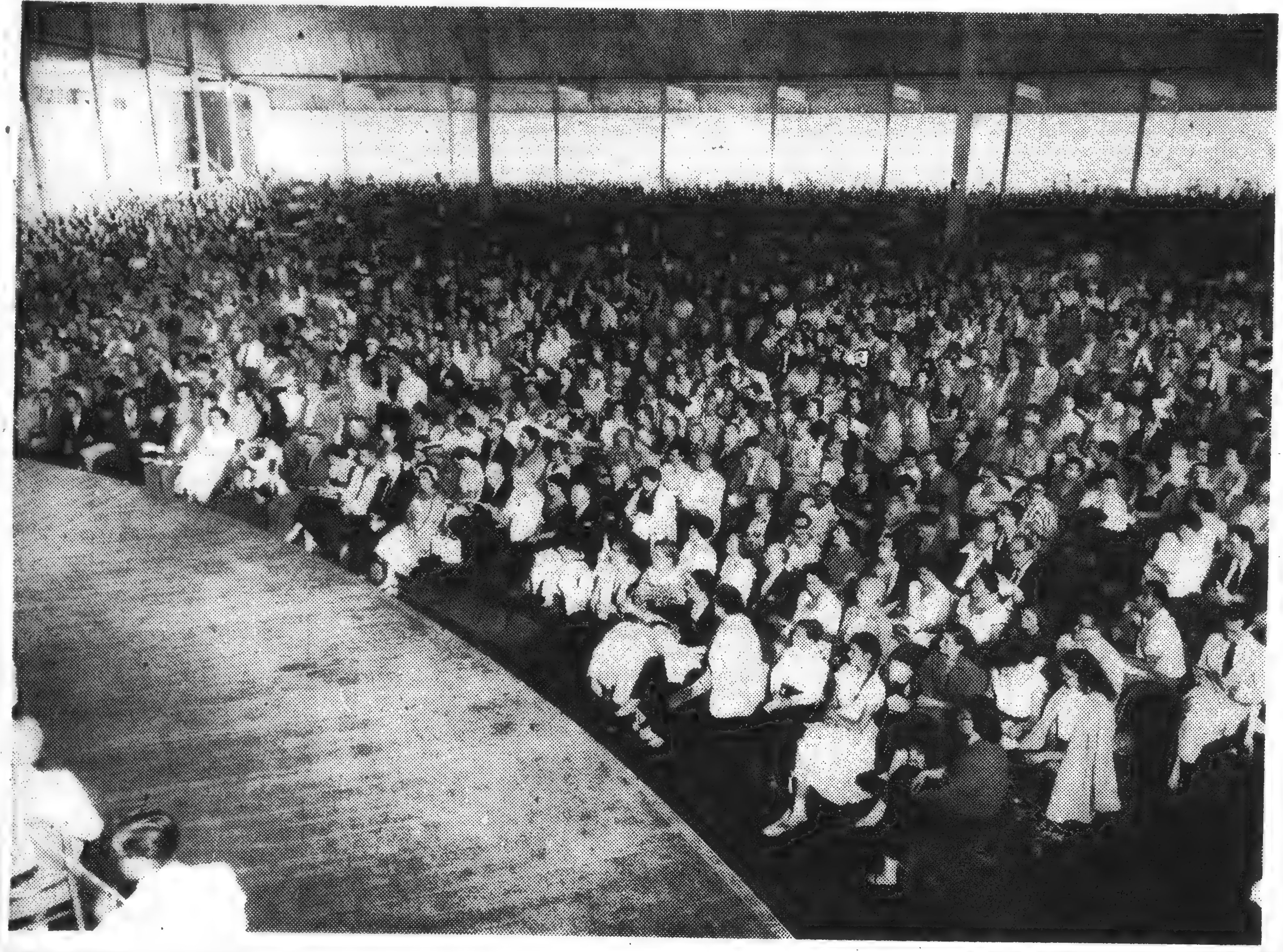

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This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 11 1953

Music Inn Sets Folk, Jazz Festival

Two-Week Session Starts on Aug. 18 At Lenox Resort

While the Boston Symphony musicians are packing their instruments on Aug. 16, after the last Tanglewood concert at Lenox, folk and jazz musicians and dancers will be arriving for a two-week session at near-by Music Inn.

This year's round table starts Tuesday, Aug. 18, with Alan Miles of Montreal, singer of French-American folk songs, and Andrew Rowan Summers, with British folk songs. Thursday's program is early Negro folk songs, with Brownie McGhee and non-professional old-time folk singers, and Willis James of Atlanta, Ga. Harold Courlander, authority on ethnic music, has selected an authentic group of Haitian singers and dancers, among whom will be Narcisse, for the Saturday night program. Sunday afternoon is the transition between folk music and jazz, illustrated by representative artists from the first and second weeks, and by Pete Seeger and Al Mins, dancer.

Jazz Week

The jazz week leads off Monday with Conrad Janis and his band covering the range of New Orleans jazz, followed by Eubie Blake on Tuesday evening presenting ragtime. On Thursday Jimmy Rushing of Kansas City and Cliff Jackson will interpret the jazz blues and boogie woogie. The final Saturday night will highlight Afro-Cuban music today, with Candido at the drums, and the progressive jazz combination of Randy Weston.

This is the more formal part of the program. In between, battles in music and words between the different musical points of view are certain to develop, judging by past round tables.

For the amateur musicians attending—there will be opportunities to sit in at jam sessions, to trade and try out folk songs, and opportunity to learn and to practice folk guitar under the guidance of Willis James, director of the Ford Valley Folk Festival, and jazz dancing under the tutelage of Al Mins, champion Harvest Moon and Savoy dancer.

Plenty of Talk

Meanwhile folk and jazz authorities, musicologists, and professors will draw what learned conclusions they can from this source material, tracing the impact of European and African music on our folk and jazz. Among the experts attending will be Professor Tremaine McDowell, chairman of the American studies department at the University of Minnesota, Harold Courlander, editor of the Ethnic Folkways Library, Professor Willis James of Spelman College, Charles Seeger, former chief of the division of music of the Pan-American Union, Professor George Herzog, musicologist and anthropologist of the University of Indiana, jazz historian Rudi Blesh, and Professor Marshall W. Stearns, executive director of the Institute of Jazz Studies, who is directing the two-week session.

This will be the fifth round table at Music Inn, and the first time that the folk and jazz round tables

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Big Man in Music From St. Louis

Sam Krachmalnick Winning Praise as Student Conductor at Tanglewood

By Charles Menees
A Staff Correspondent of the Post-Dispatch.

SAMUEL KRACHMALNICK, WHO USED TO PLAY THE GLOCKENSPIEL IN THE SOLDAN HIGH SCHOOL BAND, CONDUCTS THE STUDENT ORCHESTRA AT TANGLEWOOD, FAMOUS MUSIC CENTER IN MASSACHUSETTS.

LENOX, Mass., Aug. 10.
IT was exactly 10 years ago that Samuel Krachmalnick set out from St. Louis, a teenager with music already decided as his profession. Since then he has come a long way from playing glockenspiel in the Soldan High School band. He now ranks among the nation's most promising young conductors.

Big things are being predicted by experts for the 27-year-old Krachmalnick this summer at Tanglewood, famous music center two miles from here. Sam (only the printed program calls him Samuel) is here for the first time, with a scholarship and getting one of the most sought-after opportunities offered by Tanglewood—the chance to study conducting under a 34-year-old genius of the art, Leonard Bernstein.

Bernstein, who was a conducting protege of the late Dr. Serge Koussevitzky at this very same 210-acre garden of music not too many years ago, and others are generous in their praises of the big man from St. Louis. Says Bernstein: "He's all music, all 300 pounds of him. He's going far—real far. Watch him."

Bernstein's statement contains one glaring inaccuracy: Sam weighs only 220 pounds, a figure that has him slightly worried. "How did I look from the audience?" Sam asked of a colleague as he rested the other night after conducting the 100-piece student orchestra.

"Pretty trim, Sam," came the reply.

"Pretty trim! Pretty trim!" bellowed Sam as he half arose from the cot. "It's got to be better than that. Man, I've got to shear off some blubber."

Sam doesn't depend on his bear-like physique to put across the message to those following his baton. He knows his score thoroughly, has an excellent sense of rhythm and an ultra-sensitive ear. He has a decided advantage over some young conductors in that he is a skilled instrumentalist. His podium mannerisms range from the bombastic to the delicately refined, but all are full of meaning and a part of the high degree of control he has over players and singers. Most of the time he is sympathetic with those he is directing ("I've worked under some nasty, uncompromising conductors and I don't want to be like them"), but he can be firm.

During a rehearsal the other day he stopped the orchestra with a roaring "No!" and glared at the violas. "Play it this way," he said, and then sang the melody with ta-de-das.

"Do you understand?" he questioned. No answer.

"Well say 'yes' or 'no' violas, so I'll at least know you're there," double-roared Krachmalnick.

Sam is the youngest son of Mr. and Mrs. Abe Krachmal[illegible] His par[illegible] two sons are making the name Krachmalnick (crock-moll-nick) stick in the music business. Sam's brother, Jacob, who is 31 years old, is concertmaster of the Philadelphia Orchestra. Their cousin, Morris Krachmalnick, also from St. Louis, is first violist of the Pittsburgh Symphony, plays professionally as Kras Malno.

★ ★ ★

THE music in Sam began to come to the surface when he was about six years old. Somewhere along the line it was discovered that he had perfect pitch. He studied piano with Morris Kessler and then Leo Miller, in 1943 gave a Young Artist recital at the Wednesday Club. As a boy he also took easily to the French horn and played it in the Scholarship Symphony conducted by Edward Murphy. It was while at Soldan that Sam volunteered to play the glockenspiel, an instrument with a name that goes well with Krachmalnick.

Tossing his Soldan diploma in a drawer in 1943, Sam hurried off with a scholarship to the Eastman School of Music. Graduating there in 1946 with many accomplishments to his credit, he joined the National Symphony in Washington, D.C., as first desk French horn, playing under Hans Kindler. In 1949, Sam moved to New York to study conducting under Jean Morel at Juilliard School of Music, and for the last two years has been Morel's assistant under a fellowship grant. He also finds time to serve as artists and repertoire man of Remington Records.

Sam's biggest conducting opportunity to date came last spring when Arthur Fiedler invited him to come along as his assistant when the Boston "Pops" Orchestra toured for 10 weeks to as far west as Texas. When the orchestra performed in Des Moines, Sam's parents were in the audience, watching their favorite conductor front a major orchestra for the first time. He also recently made a guest appearance on the National Symphony podium and his former associates stood up and cheered when he first walked on stage.

Here at Tanglewood, everyone knows how to pronounce Krachmalnick properly. Sam is ubiquitous on this beautiful "campus" nestled in the Berkshires. He stops only to eat lunch, and even then is apt to be spearheading a debate on such subjects as the future of the 12-tone scale. In Bernstein's conducting classes, held in a replica of the little red cottage where Nathaniel Hawthorne conceived his "Tanglewood Tales" a hundred years ago, Sam is an outspoken participant in discussions. Or he may be found further down the road at the red barn (the original, with a shed added and accoustically improved for recording purposes) helping the percussion section of the student orchestra iron out problems.

Next hour he can probably be found at the theater, running over an opera score under the watchful eye of Boris Goldovsky, who heads the opera department. From there he may huddle with Composer Aaron Copland, top man in the composition department, about the modern music forums which Sam assembles for Copland. This involves listening to works by budding young composers studying here, scheduling some of them for performance and deciding on which student singers and instrumentalists will do them.

And over in the Shed, where 6000 persons spend weekends under the roof and thousands of others stretch out on the lawn outside to listen to concerts by the Boston Symphony Orchestra, Sam conducts the student orchestra in dress rehearsals and concerts. The other night he led a concert performance of Debussy's one-act opera, "L'Enfant Prodigue." On a previous program he conducted the orchestra in three excerpts from Berlioz's "The Damnation of Faust." Several nights after directing the Debussy work, he conducted the student performance of the opera itself at the theater. Big Sam is a big favorite with student musicians. They play and sing their hearts out for him.

★ ★ ★

SAM and three other St. Louisans are among 400 students from around the world attending Tanglewood this summer. Harold Blumenfeld, assistant professor of music at Washington University and head of the opera department of the university and the St. Louis Grand Opera Guild, is here for his fifth summer. He, too, is studying conducting under Bernsctein who has praised his progress. Blumenfeld has driected the student orchestra in Hindemith's "Konzertmusik for Strings and Brass" and a Mozart violin concerto. In previous summers here Blumenfeld has been an assistant to Goldovsky in the opera department.

In the student orchestra when Krachmalnick and Blumenfeld conduct are Mary Dodge, 703 Harvard avenue, who plays viola, and Rachall Don, violinist, who lives at 7145 Stanford avenue. Both of these University City girls are members of the St. Louis Philharmonic. In St. Louis, Mary studies viola with Herbert van Den Burg, Rachel the violin with Isadore Grossman.

Cir. (D 98,282)

This Clipping From
WORCESTER, MASS.
GAZETTE
AUG 11 1953

LEONARD BERNSTEIN AT TANGLEWOOD

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The short works will be performed by students of the Berkshire Music Center as part of a simultaneous demonstration by each of the school's five departments — orchestra, chamber music, opera, chorus, and study group—commencing at 6 p. m. Following their performance will be the gala concert in the Music Shed by the Boston Symphony Orchestra. Charles Munch will conduct Handel and Beethoven, with Isaac Stern as soloist; and Leonard Bernstein will have the podium for Act II, scenes 1 and 2 of Gershwin's "Porgy and Bess," with Leontyne Price and William Warfield as soloists, and the Festival Chorus.

Cir. (D 26,526)

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 11 1953

Phonorama and Hi-Fi Console Top Tanglewood Parade Prizes

Forty-two door prizes, topped by two new deluxe record players, will be awarded at Tanglewood on Parade, the annual benefit which makes possible scholarships for the study of music at the Berkshire Music Center. The event, which will include an evening concert by the Boston Symphony Orchestra, conducted by Charles Munch and Leonard Bernstein and demonstrations by students of the school, will be held from 5.45 Thursday. A special performance of opera scenes will be given at 4 in the formal gardens for holders of reserved seat and box tickets.

A Hi-Fi console is donated by RCA-Victor Company and a Phonorama by the Philco Corporation. Other prizes, which will be drawn by Miss Anna Russell, assisted by Boris Goldovsky, opera department head, and Thomas D. Perry Jr., executive secretary of the school, will include a GE radio alarm clock, an RCA Victor 45-J2 record player, a Ture Bengtz etching, recordings by the Boston Symphony Orchestra, an 18-pound ham, pairs of tickets for the Berkshire Festival, Jacob's Pillow and 10 leading Berkshire inns, a Dutch pewter pitcher, a Laura Lee Linder leather waste basket and a tribal print ensemble by Calypso of Bermuda. Mrs. Frederic Schenck of Lenox is in charge of prizes.

The opera in the garden will include scenes from Pagliacci, Mozart's "Cosi Fan Tutte" and Menotti's "The Telephone."

Cir. (D 19,921)

This Clipping From
NORWICH, CONN.
BULLETIN
AUG 11 1953

YANTIC

Miss Mary Tracy, TUrner 7-0490

YANTIC WOMAN VISITED TANGLEWOOD FESTIVAL

On Sunday Miss Elinor Freeman of Yantic was at Tanglewood in Lenox, Mass., where she attended the Berkshire festival concert given by the Boston Symphony orchestra under the direction of Charles Muench.

INFORMATION OBSCURED

Cir. (D 26,526)

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 11 1953

Music Inn Sets Folk, Jazz Festival

Two-Week Session Starts on Aug. 18 At Lenox Resort

While the Boston Symphony musicians are packing their instruments on Aug. 16, after the last Tanglewood concert at Lenox, folk and jazz musicians and dancers will be arriving for a two-week session at near-by Music Inn.

This year's round table starts Tuesday, Aug. 18, with Alan Miles of Montreal, singer of French-American folk songs, and Andrew Rowan Summers, with British folk songs. Thursday's program is early Negro folk songs, with Brownie McGhee and non-professional old-time folk singers, and Willis James of Atlanta, Ga. Harold Courlander, authority on ethnic music, has selected an authentic group of Haitian singers and dancers, among whom will be Narcisse, for the Saturday night program. Sunday afternoon is the transition between folk music and jazz, illustrated by representative artists from the first and second weeks, and by Pete Seeger and Al Mins, dancer.

Jazz Week

The jazz week leads off Monday with Conrad Janis and his band covering the range of New Orleans jazz, followed by Eubie Blake on Tuesday evening presenting ragtime. On Thursday Jimmy Rushing of Kansas City and Cliff Jackson will interpret the jazz blues and boogie woogie. The final Saturday night will highlight Afro-Cuban music today, with Candido at the drums, and the progressive jazz combination of Randy Weston.

This is the more formal part of the program. In between, battles in music and words between the different musical points of view are certain to develop, judging by past round tables.

For the amateur musicians attending—there will be opportunities to sit in at jam sessions, to trade and try out folk songs, and opportunity to learn and to practice folk guitar under the guidance of Willis James, director of the Ford Valley Folk Festival, and jazz dancing under the tutelage of Al Mins, champion Harvest Moon and Savoy dancer.

Plenty of Talk

Meanwhile folk and jazz authorities, musicologists, and professors will draw what learned conclusions they can from this source material, tracing the impact of European and African music on our folk and jazz. Among the experts attending will be Professor Tremaine McDowell, chairman of the American studies department at the University of Minnesota, Harold Courlander, editor of the Ethnic Folkways Library, Professor Willis James of Spelman College, Charles Seeger, former chief of the division of music of the Pan-American Union, Professor George Herzog, musicologist and anthropologist of the University of Indiana, jazz historian Rudi Blesh, and Professor Marshall W. Stearns, executive director of the Institute of Jazz Studies, who is directing the two-week session.

This will be the fifth round table at Music Inn, and the first time that the folk and jazz round tables have joined together.

ST. LOUIS POST-DISPATCH MONDAY, AUGUST 10, 1953 THE EVE

Big Man in Music From St. Louis

Sam Krachmalnick Winning Praise as Student Conductor at Tanglewood

By Charles Menees
A Staff Correspondent of the Post-Dispatch.

SAMUEL KRACHMALNICK, WHO USED TO PLAY THE GLOCKENSPIEL IN THE SOLDAN HIGH SCHOOL BAND, CONDUCTS THE STUDENT ORCHESTRA AT TANGLEWOOD, FAMOUS MUSIC CENTER IN MASSACHUSETTS.

LENOX, Mass., Aug. 10.

IT was exactly 10 years ago that Samuel Krachmalnick set out from St. Louis, a teenager with music already decided as his profession. Since then he has come a long way from playing glockenspiel in the Soldan High School band. He now ranks among the nation's most promising young conductors.

Big things are being predicted by experts for the 27-year-old Krachmalnick this summer at Tanglewood, famous music center two miles from here. Sam (only the printed program calls him Samuel) is here for the first time, with a scholarship and getting one of the most sought-after opportunities offered by Tanglewood—the chance to study conducting under a 34-year-old genius of the art, Leonard Bernstein.

Bernstein, who was a conducting protege of the late Dr. Serge Koussevitzky at this very same 210-acre garden of music not too many years ago, and others are generous in their praises of the big man from St. Louis. Says Bernstein: "He's all music, all 300 pounds of him. He's going far—real far. Watch him."

Bernstein's statement contains one glaring inaccuracy: Sam weighs only 220 pounds, a figure that has him slightly worried. "How did I look from the audience?" Sam asked of a colleague as he rested the other night after conducting the 100-piece student orchestra.

"Pretty trim, Sam," came the reply.

"Pretty trim! Pretty trim!" bellowed Sam as he half arose from the cot. "It's got to be better than that. Man, I've got to shear off some blubber."

Sam doesn't depend on his bear-like physique to put across the message to those following his baton. He knows his score thoroughly, has an excellent sense of rhythm and an ultra-sensitive ear. He has a decided advantage over some young conductors in that he is a skilled instrumentalist. His podium mannerisms range from the bombastic to the delicately refined, but all are full of meaning and a part of the high degree of control he has over players and singers. Most of the time he is sympathetic with those he is directing ("I've worked under some nasty, uncompromising conductors and I don't want to be like them"), but he can be firm.

During a rehearsal the other day he stopped the orchestra with a roaring "No!" and glared at the violas. "Play it this way," he said, and then sang the melody with ta-de-das.

"Do you understand?" he questioned. No answer.

"Well say 'yes' or 'no' violas, so I'll at least know you're there," double-roared Krachmalnick.

Sam is the youngest son of Mr. and Mrs. Abe Krachmalnick, 5753 McPherson. His parent[illegible] are not [illegible] but their two sons are making the name Krachmalnick (crock-moll-nick) stick in the music business. Sam's brother, Jacob, who is 31 years old, is concertmaster of the Philadelphia Orchestra. Their cousin, Morris Krachmalnick, also from St. Louis, is first violist of the Pittsburgh Symphony, plays professionally as Kras Malno.

★ ★ ★

THE music in Sam began to come to the surface when he was about six years old. Somewhere along the line it was discovered that he had perfect pitch. He studied piano with Morris Kessler and then Leo Miller, in 1943 gave a Young Artist recital at the Wednesday Club. As a boy he also took easily to the French horn and played it in the Scholarship Symphony conducted by Edward Murphy. It was while at Soldan that Sam volunteered to play the glockenspiel, an instrument with a name that goes well with Krachmalnick.

Tossing his Soldan diploma in a drawer in 1943, Sam hurried off with a scholarship to the Eastman School of Music. Graduating there in 1946 with many accomplishments to his credit, he joined the National Symphony in Washington, D.C., as first desk French horn, playing under Hans Kindler. In 1949, Sam moved to New York to study conducting under Jean Morel at Juilliard School of Music, and for the last two years has been Morel's assistant under a fellowship grant. He also finds time to serve as artists and repertoire man of Remington Records.

Sam's biggest conducting opportunity to date came last spring when Arthur Fiedler invited him to come along as his assistant when the Boston "Pops" Orchestra toured for 10 weeks to as far west as Texas. When the orchestra performed in Des Moines, Sam's parents were in the audience, watching their favorite conductor front a major orchestra for the first time. He also recently made a guest appearance on the National Symphony podium and his former associates stood up and cheered when he first walked on stage.

Here at Tanglewood, everyone knows how to pronounce Krachmalnick properly. Sam is ubiquitous on this beautiful "campus" nestled in the Berkshires. He stops only to eat lunch, and even then is apt to be spearheading a debate on such subjects as the future of the 12-tone scale. In Bernstein's conducting classes, held in a replica of the little red cottage where Nathaniel Hawthorne conceived his "Tanglewood Tales" a hundred years ago, Sam is an outspoken participant in discussions. Or he may be found further down the road at the red barn (the original, with a shed added and accoustically improved for recording purposes) helping the percussion section of the student orchestra iron out problems.

Next hour he can probably be found at the theater, running over an opera score under the watchful eye of Boris Goldovsky, who heads the opera department. From there he may huddle with Composer Aaron Copland, top man in the composition department, about the modern music forums which Sam assembles for Copland. This involves listening to works by budding young composers studying here, scheduling some of them for performance and deciding on which student singers and instrumentalists will do them.

And over in the Shed, where 6000 persons spend weekends under the roof and thousands of others stretch out on the lawn outside to listen to concerts by the Boston Symphony Orchestra, Sam conducts the student orchestra in dress rehearsals and concerts. The other night he led a concert performance of Debussy's one-act opera, "L'Enfant Prodigue." On a previous program he conducted the orchestra in three excerpts from Berlioz's "The Damnation of Faust." Several nights after directing the Debussy work, he conducted the student performance of the opera itself at the theater. Big Sam is a big favorite with student musicians. They play and sing their hearts out for him.

★ ★ ★

SAM and three other St. Louisans are among 400 students from around the world attending Tanglewood this summer. Harold Blumenfeld, assistant professor of music at Washington University and head of the opera department of the university and the St. Louis Grand Opera Guild, is here for his fifth summer. He, too, is studying conducting under Bernsctein who has praised his progress. Blumenfeld has driected the student orchestra in Hindemith's "Konzertmusik for Strings and Brass" and a Mozart violin concerto. In previous summers here Blumenfeld has been an assistant to Goldovsky in the opera department.

In the student orchestra when Krachmalnick and Blumenfeld conduct are Mary Dodge, 703 Harvard avenue, who plays viola, and Rachael Don, violinist, who lives at 7145 Stanford avenue. Both of these University City girls are members of the St. Louis Philharmonic. In St. Louis, Mary studies viola with Herbert van Den Burg, Rachel the violin with Isadore Grossman.

From
STER, MASS.
GAZETTE
AUG 11 1953

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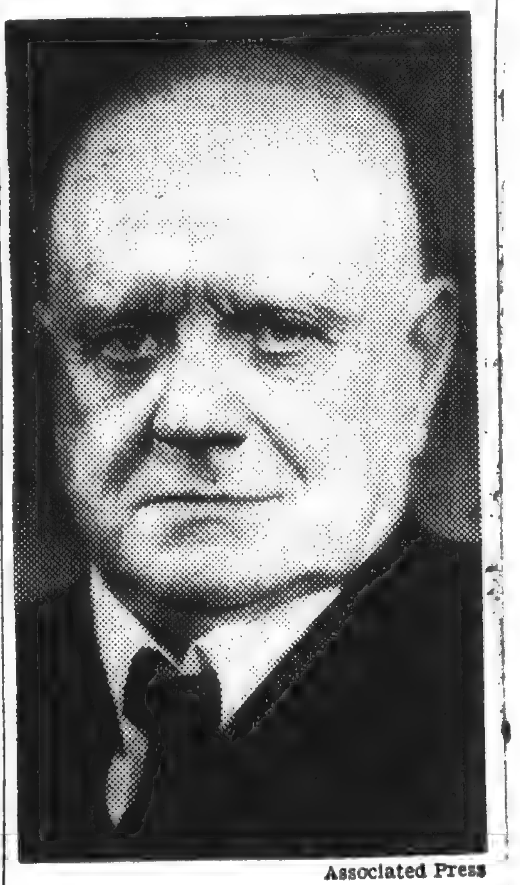
PIATIGORSKY PLAYS MILHAUD CONCERTO

'Cellist Is Heard With Boston Symphony at Tanglewood—Also Offers 'Don Quixote'

By JOHN BRIGGS
Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 9—Charles Munch and the Boston Symphony Orchestra concluded this afternoon a week-end of music-making at Tanglewood with a concert featuring Gregor Piatigorsky, 'cellist, as soloist.



Associated Press

WINS AWARD: Jan Sibelius, noted composer, who was named as winner of the first international Wihuri Foundation music prize, amounting to $21,250, yesterday.

Mr. Piatigorsky was heard in the Milhaud 'Cello Concerto No. 1, and in Strauss' "Don Quixote." The renowned 'cellist was in good form this afternoon, his playing was fluent and expressive. His warm, sensitive, singing tone made a telling effect in the Strauss and Milhaud works. It was a distinguished performance by Mr. Piatigorsky.

The viola solos in "Don Quixote" were very capably performed by Joseph de Pasquale.

This afternoon's music began with a deft, light-fingered and altogether charming performance by Mr. Munch and the orchestra of the Schubert Fifth Symphony in B flat.

Samuel Barber's Adagio for String Orchestra received an eloquent performance. Mr. Barber was present to acknowledge the warm applause of the Tanglewood audience. The afternoon's music ended with "Bacchus et Ariane," Suite No. 2, by Roussel.

One of the outstanding events of the Tanglewood week-end was last night's performance of the Mahler "Resurrection" Symphony No. 2, in C minor, with Leonard Bernstein conducting.

The performance was in the category of special events. It was played in memory of Serge Koussevitzky, and was preceded by a silent tribute to the conductor.

Then there was the fact that Mr. Bernstein himself is one of the "Tanglewood Boys," and that Mr. Koussevitzky labored untiringly to win recognition for his talented protégé.

All these facts gave the performance of the Mahler special poignancy. But when all is said and done, the main thing is that this is music that Mr. Bernstein understands and for which he has a special affinity. He is able to communicate the fire, grandeur and intensity of his conception of the Mahler to the players, who in turn transmit it to the audience.

It was a lengthy program, the hour-and-twenty-minute Mahler symphony being preceded by Ravel's "Scheherazade" and Mussorgsky's Prelude to "Khovantchina." But at its conclusion, Mr. Bernstein received the kind of reception that conductors dream of. The immense Mahler symphony had left its hearers stirred and exalted; there was no doubt of that.

Jennie Tourel sang the vocal parts of the Ravel work with polished artistry, and also sang the contralto solos in the Mahler symphony. The soprano soloist in the Mahler was Theresa Green.

Music Events Here Tonight

A Guggenheim Memorial Concert, Edwin Franko Goldman, conductor, will be given on the Ma in Central Park at 8:30 o'cloc and "Il Trovatore," in conc form, will be offered by the C munity Service Opera at the cational Alliance at 8:15.

Tanglewood, Lenox—Thurs. Aug. 13
Events from 6 to 11 P.M.
Eagle (Rain or Shine) 8/11

Tanglewood on Parade

THE BOSTON SYMPHONY ORCHESTRA
will give a concert in the Shed, to be conducted by
CHARLES MUNCH and LEONARD BERNSTEIN

Soloists will include
ISAAC STERN
in Beethoven's Violin Concerto

LEONTYNE PRICE	WILLIAM WARFIELD
Soprano, now starring as "Bess" on Broadway	*Baritone, popular star of "Show Boat" and "Porgy and Bess"*

with chorus and orchestra in Act II, Scenes 1 and 2, from Gershwin's "PORGY AND BESS"

LAWN PARTY . . . PICNIC SUPPER . . .
WALTZING ON THE LAWN

40 DOOR PRIZES

TICKETS . . . Box Seats—$5 . . . Front Sections (All seats reserved)—$4 and $3 . . . Unreserved Section—$2.50
All who purchase tickets will be invited to attend the activities of the school at 6 o'clock

SYMPHONY ORCHESTRA ● OPERA SCENES
● THE CHORUS ● CHAMBER MUSIC

CLOSING FESTIVAL CONCERTS

NEXT FRI. EVE. (Aug. 14), at 8:30—BRAHMS' REQUIEM
SAT. EVE. (Aug. 15), at 8:30—LEONARD BERNSTEIN Conducting
SUN. AFT. (Aug. 16), at 2:30—Soloist—SEYMOUR LIPKIN, piano
Seats from $2.50—General Admission, $2

Eagle 8/12

The list of door prizes for Tanglewood on Parade tomorrow night ought to boost the attendance . . .

Parade Thurs

Eagle 8/11

Former Tanglewood School Opera Student Returning as Musical Star for Benefit

TANGLEWOOD — Leontyne Price, Negro soprano, currently playing Bess in the George Gershwin opera, "Porgy and Bess," will return here Thursday night to sing with her husband, William Warfield, in two scenes of the second act which Leonard Bernstein will conduct. The Gershwin numbers will form the second half of the program in the Tanglewood Music Shed for the benefit of the Berkshire Music Center. The Boston Symphony Orchestra, whose members give the concert each year, will be conducted by Charles Munch, with Isaac Stern as violin soloist.

Daughter of Sawmill Laborer

Born in Laurel, Miss., 25 years ago, daughter of a day laborer in a sawmill, Miss Price was educated and sponsored by the Chisholm family, by whom her parents were employed. After graduating from Wilberforce (Ohio) College she won a scholarship at the Juilliard School of Music in 1948 and two years later came to Tanglewood to study in the opera department. In that summer she sang the title role in the Richard Strauss opera, "Ariadne Auf Naxos."

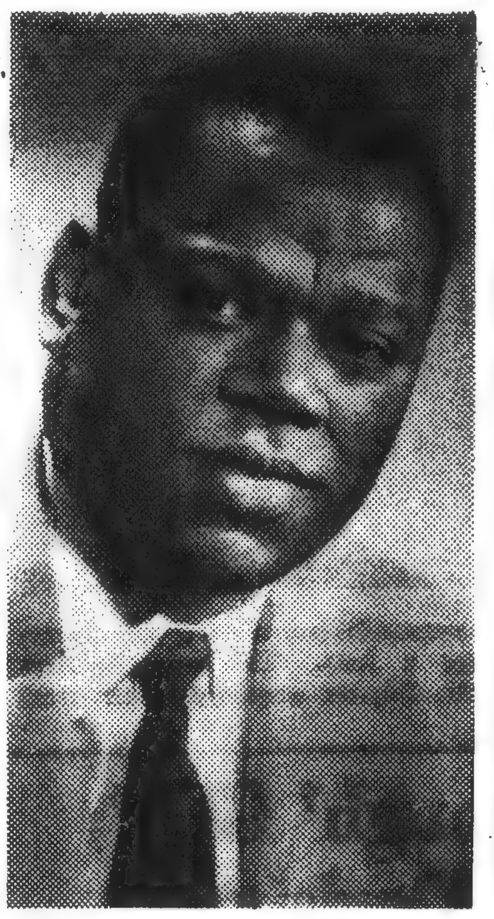
In February, 1952, Miss Price received both a John Hay Whitney and a Fullbright fellowship for vocal study abroad, after which she made her Broadway debut in the American National Theatre and Academy revival of the Virgil Thomson-Gertrude Stein opera, "Four Saints in Three Acts." She played the role of St. Cecilia I in Paris, in the month-long Exposition of the Arts sponsored by the American Congress for Cultural Freedom, and later flew to Dallas to rehearse the role of Bess.

Leontyne Price

She met her husband in Texas and with him played summer engagements in Dallas, Chicago and Washington, D.C. Later they took off by plane for Vienna, to play the opera abroad.

Son of Baptist Pastor

Mr. Warfield left the opera during its London run to return to the United States for previous concert commitments. Born in West Helena, Ark., son of a Baptist pastor, he moved to Rochester, N.Y., at the age of three, when his father was appointed minister at the Mount Vernon Baptist Church. He won the Music Educators' National Association scholarship and graduated from the Eastman School of Music. During World War II he was with Military Intelligence Training because of his knowledge of French, German and Italian. He also speaks Latin and Hebrew. After the war he went on tour with the Broadway revue, "Call Me Mister," was in the musical, "Set My People Free" and later played Cal in Marc Blitzstein's "Regina."



William Warfield

Following his Town Hall, New York, debut in 1950 he toured Australia for the Australian Broadcasting Commission, singing 35 engagements, including 14 appearances with symphony orchestras. He then sang the role of Joe in the latest film version of "Show Boat," with the Jerome Kern song, "Ol' Man River." While in Vienna and Berlin with "Porgy and Bess" he gave lieder recitals. At Tanglewood he also will sing at Friday's Berkshire Festival concert in Brahms', "Requiem."

Tickets for admission to the benefit, which include admission to demonstrations by all five departments of the school at 6 o'clock, are on sale at the Tanglewood box office. Holders of reserved and box seats are invited to an opera performance at 4 in the Tanglewood formal gardens. All seats in the rear section of the music Shed are unreserved, for holders of general admission tickets.

LEONTYNE PRICE, WARFIELD SING AT TANGLEWOOD

Will Appear Thursday in 'Porgy and Bess' Scenes

Lenox, Aug. 10—Leontyne Price, the lovely soprano who is currently a toast of Broadway as the Bess of the George Gershwin opera, "Porgy and Bess," in the Blevins Davis-Robert Breen successful revival at the Ziegfeld Theater, returns to Tanglewood, where she was a student in 1951 in the Berkshire Music Center's opera department, as a star of the gala "Tanglewood on Parade" concert Thursday. It is a benefit for the Boston Symphony Orchestra's summer school of music.

Bernstein To Conduct

Miss Price will sing, with her husband, concert baritone William Warfield, at Thursday evening's concert in the Music Shed, Act II, scenes 1 and 2, of "Porgy and Bess." Leonard Bernstein is conducting the Boston Symphony for this occasion, and the Festival Chorus, of students of the choral department of the school, will assist.

Born in Laurel, Miss., 25 years ago, daughter of a day laboror in a sawmill in Mississippi, she early showed a bent for music. Her career has been completely sponsored and nurtured by a white family, the Chisholms, for whom her parents worked occasionally as laborers and house servants. "Aunt" Elizabeth Chisholm was instrumental in getting Leontyne a scholarship to study at New York's famed Juilliard School of Music in 1948, and two years later she came to Tanglewood, in the opera department. During that summer she sang the title role in the Richard Strauss opera "Ariadne Auf Naxos."

In February, 1952, she received both a John Hay Whitney and a Fullbright Fellowship for vocal study abroad, an opportunity she has not been able to avail herself of as yet. For in April, 1952, she made her Broadway debut in the American National Theatre and Academy revival of the Virgil Thomson-Gertrude Stein opera "Four Saints in Three Acts," as an alternate to Inez [illegible] in the role of St. Cecelia I. [illegible] the production was taken in its entirety to Paris to be [illegible] month-long Exposition [illegible] sponsored by the [illegible] Cultural Freedom [illegible] Symphony Orchestra [illegible] important American entry [illegible] stupendous festival. Leontyne [illegible] along and introduced [illegible] Saints" to Paris audiences [illegible] mediately after its [illegible] French capital, she flew to [illegible] to rehearse the role of Bess.

In Texas she met [illegible] liam Warfield, for the [illegible] the Porgy of the new [illegible] Their friendship blossomed [illegible] the musical's summer engagements in Dallas, Chicago [illegible] Washington, D. C., and [illegible] single day between the Washington engagement and the day the entire Negro troupe took off by plane for Vienna to present the opera abroad, they were married, approximately a year ago.

"Porgy and Bess," never given in Europe, was a sensation in Vienna, Berlin, London and Paris, and returned to the U. S. for its current Broadway showing, in January.

Rise Is Meteoric

William Warfield, who also won new fans abroad for his singing of Porgy, left the opera during its London run to return to the U. S. to fulfill previous concert commitments. Since his New York Town Hall debut recital in March, 1950, one of the most unanimously well-received of the entire season, his rise in the musical world has been meteoric. Born in West Helena, Ark., son of a Baptist pastor, who now holds the post of minister at the Mount Vernon Baptist Church in Rochester, he came to that city at the age of three. He won the Music Educators' National Association scholarship and studied at the Eastman School of Music, graduating as an A. B. During the war he was with Military Intelligence Training because of his knowledge of French, German and Italian,—he also is proficient in Latin and Hebrew. At war's close he went on tour with the Broadway revue, "Call Me Mister," was in a musical called "Set My People Free," later was Cal in Marc Blitzstein's "Regina."

Following his Town Hall debut, he went on a tour of Australia for the Australian Broadcasting Commission. The tour was twice extended to take care of repeat performances: the tour consisted of 35 engagements, 14 as soloist with symphonies.

He then sang the role of Joe in the latest film version of "Show Boat,' , singing the memorable P. G. Wodehouse-Jerome Kern song, "Ol' Man River." His engagements in "Porgy and Bess" followed, and while in Vienna and Berlin he gave lieder recitals.

William Warfield makes his Berkshire Festival debut with Canadian soprano Lois Marshall in the Brahms' "Requiem," which Charles Munch conducts at Friday's Tanglewood concert.

N.Y. Post Aug. 11

William Warfield will sing excerpts from "Porgy and Bess" at the "Tanglewood on Parade" benefit for the Berkshire Music Center Thursday. The baritone and Lois Marshall will be soloists at Friday's performance of the Brahms' "Requiem" at the Lenox, Mass., Music Shed.

TANGLEWOOD, Lenox, Mass.
BERKSHIRE FESTIVAL
by the
BOSTON SYMPHONY

NYHT 8/12

ANGLEWOOD, Lenox, Mass.
BERKSHIRE FESTIVAL
by the
BOSTON SYMPHONY
Orchestra
CHARLES MUNCH, Music Director
CLOSING CONCERTS
FRI. EVE., Aug. 14—Soloists:
LOIS MARSHALL, Soprano
WILLIAM WARFIELD, Baritone
SAT. EVE., Aug. 15—
LEONARD BERNSTEIN, Conducting
SUN. AFT., Aug. 16—Soloist,
SEYMOUR LIPKIN, Piano
Reserved Seats from $2.50; Gen'l Adm. $2

Bkn Post 8/12

THURS., Aug. 13—"TANGLEWOOD ON PARADE." Many events include Boston Symphony Concert, conducted by CHARLES MUNCH and LEONARD BERNSTEIN; Soloists—ISAAC STERN, Violin; LEONTYNE PRICE, Soprano, appearing with WILLIAM WARFIELD, Baritone, in "Porgy and Bess," Act II, Scenes 1 and 2. Reserved Seats $4 and $3. Unreserved—$2.50. Address Box Office, Tanglewood, Lenox, Mass.

[277]

AMUSEMENTS THE NEW YORK TIMES, MONDAY, AUGUST 10, 1953.

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Samuel Barber's Adagio for String Orchestra received an eloquent performance. Mr. Barber was present to acknowledge the warm applause of the Tanglewood audience. The afternoon's music ended with "Bacchus et Ariane," Suite No. 2, by Roussel.

One of the outstanding events of the Tanglewood week-end was last night's performance of the Mahler "Resurrection" Symphony No. 2, in C minor, with Leonard Bernstein conducting.

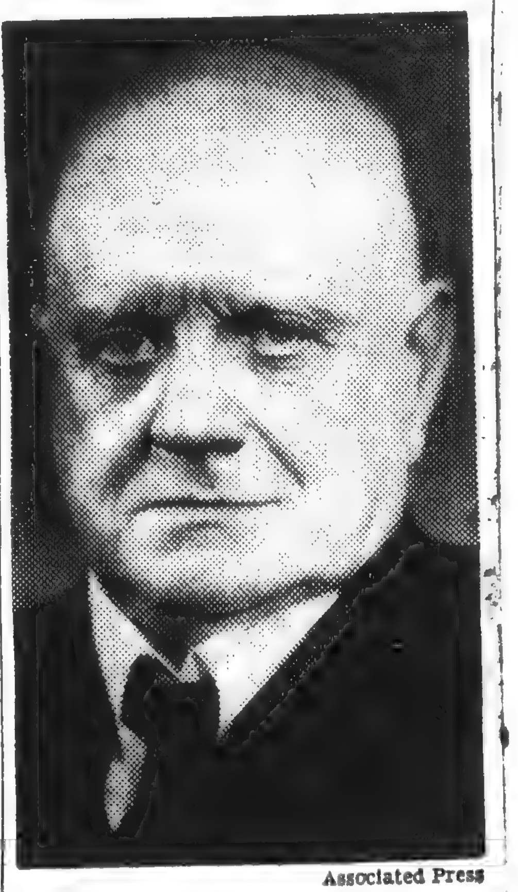
The performance was in the category of special events. It was played in memory of Serge Koussevitzky, and was preceded by a silent tribute to the conductor.

Then there was the fact that Mr. Bernstein himself is one of the "Tanglewood Boys," and that Mr. Koussevitzky labored untiringly to win recognition for his talented protégé.

All these facts gave the performance of the Mahler special poignancy. But when all is said and done, the main thing is that this is music that Mr. Bernstein understands and for which he has a special affinity. He is able to communicate the fire, grandeur and intensity of his conception of the Mahler to the players, who in turn transmit it to the audience.

It was a lengthy program, the hour-and-twenty-minute Mahler symphony being preceded by Ravel's "Scheherazade" and Mussorgsky's Prelude to "Khovantchina." But at its conclusion, Mr. Bernstein received the kind of reception that conductors dream of. The immense Mahler symphony had left its hearers stirred and exalted; there was no doubt of that.

Jennie Tourel sang the vocal parts of the Ravel work with polished artistry, and also sang the contralto solos in the Mahler symphony. The soprano soloist in the Mahler was Theresa Green.



Associated Press

WINS AWARD: Jan Sibelius, noted composer, who was named as winner of the first international Wihuri Foundation music prize, amounting to $21,250, yesterday.

Music Events Here Tonight

A Guggenheim Memorial Concert, Edwin Franko Goldman, conductor, will be given on the Ma in Central Park at 8:30 o'cloc and "Il Trovatore," in conc form, will be offered by the C munity Service Opera at the cational Alliance at 8:15.

Tanglewood, Lenox—Thurs. Aug. 13
Events from 6 to 11 P.M.
(Rain or Shine)

Eagle 8/11

Tanglewood on Parade

THE BOSTON SYMPHONY ORCHESTRA
will give a concert in the Shed, to be conducted by
CHARLES MUNCH and LEONARD BERNSTEIN

Soloists will include
ISAAC STERN
in Beethoven's Violin Concerto

LEONTYNE PRICE
Soprano, now starring as "Bess" on Broadway

WILLIAM WARFIELD
Baritone, popular star of "Show Boat" and "Porgy and Bess"

with chorus and orchestra in Act II, Scenes 1 and 2, from Gershwin's "PORGY AND BESS"

LAWN PARTY . . . PICNIC SUPPER . . .
WALTZING ON THE LAWN

40 DOOR PRIZES

TICKETS . . . Box Seats—$5 . . . Front Sections (All seats reserved)—$4 and $3 . . . Unreserved Section—$2.50
All who purchase tickets will be invited to attend the activities of the school at 6 o'clock

SYMPHONY ORCHESTRA ● OPERA SCENES
● THE CHORUS ● CHAMBER MUSIC

CLOSING FESTIVAL CONCERTS

NEXT FRI. EVE. (Aug. 14), at 8:30—BRAHMS' REQUIEM
SAT. EVE. (Aug. 15), at 8:30—LEONARD BERNSTEIN Conducting
SUN. AFT. (Aug. 16), at 2:30—Soloist — SEYMOUR LIPKIN, piano
Seats from $2.50—General Admission, $2

Eagle 8/12

The list of door prizes for Tanglewood ~~on Parade tomorrow~~ night ought to boost the attendance...

Parade Thurs

Eagle 8/11

Former Tanglewood School Opera Student Returning as Musical Star for Benefit

TANGLEWOOD — Leontyne Price, Negro soprano, currently playing Bess in the George Gershwin opera, "Porgy and Bess," will return here Thursday night to sing with her husband, William Warfield, in two scenes of the second act which Leonard Bernstein will conduct. The Gershwin numbers will form the second half of the program in the Tanglewood Music Shed for the benefit of the Berkshire Music Center. The Boston Symphony Orchestra, whose members give the concert each year, will be conducted by Charles Munch, with Isaac Stern as violin soloist.

Daughter of Sawmill Laborer

Born in Laurel, Miss., 25 years ago, daughter of a day laborer in a sawmill, Miss Price was educated and sponsored by the Chisholm family, by whom her parents were employed. After graduating from Wilberforce (Ohio) College she won a scholarship at the Juilliard School of Music in 1948 and two years later came to Tanglewood to study in the opera department. In that summer she sang the title role in the Richard Strauss opera, "Ariadne Auf Naxos."

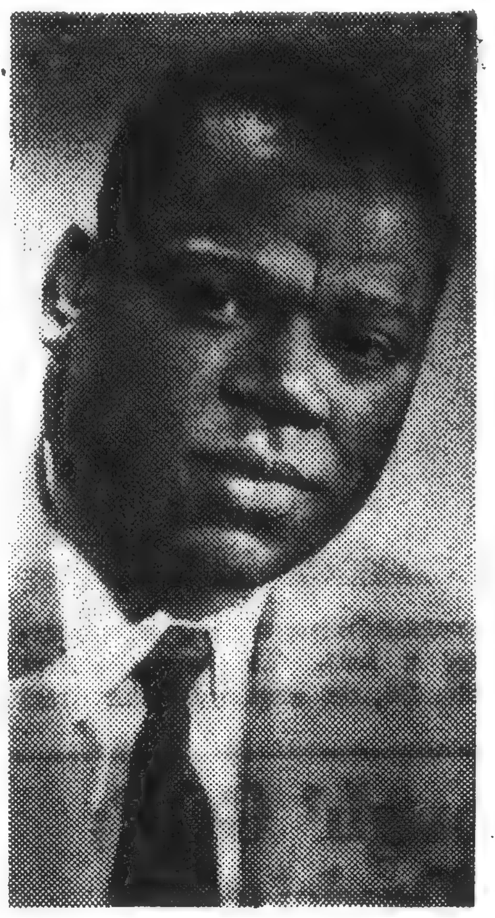
In February, 1952, Miss Price received both a John Hay Whitney and a Fullbright fellowship for vocal study abroad, after which she made her Broadway debut in the American National Theatre and Academy revival of the Virgil Thomson-Gertrude Stein opera, "Four Saints in Three Acts." She played the role of St. Cecilia I in Paris, in the month-long Exposition of the Arts sponsored by the American Congress for Cultural Freedom, and later flew to Dallas to rehearse the role of Bess.

Leontyne Price

She met her husband in Texas and with him played summer engagements in Dallas, Chicago and Washington, D.C. Later they took off by plane for Vienna, to play the opera abroad.

Son of Baptist Pastor

Mr. Warfield left the opera during its London run to return to the United States for previous concert commitments. Born in West Helena, Ark., son of a Baptist pastor, he moved to Rochester, N.Y., at the age of three, when his father was appointed minister at the Mount Vernon Baptist Church. He won the Music Educators' National Association scholarship and graduated from the Eastman School of Music. During World War II he was with Military Intelligence Training because of his knowledge of French, German and Italian. He also speaks Latin and Hebrew. After the war he went on tour with the Broadway revue, "Call Me Mister," was in the musical, "Set My People Free" and later played Cal in Marc Blitzstein's "Regina."



William Warfield

Following his Town Hall, New York, debut in 1950 he toured Australia for the Australian Broadcasting Commission, singing 35 engagements, including 14 appearances with symphony orchestras. He then sang the role of Joe in the latest film version of "Show Boat," with the Jerome Kern song, "Ol' Man River." While in Vienna and Berlin with "Porgy and Bess" he gave lieder recitals. At Tanglewood he also will sing at Friday's Berkshire Festival concert in Brahms', "Requiem."

Tickets for admission to the benefit, which include admission to demonstrations by all five departments of the school at 6 o'clock, are on sale at the Tanglewood box office. Holders of reserved and box seats are invited to an opera performance at 4 in the Tanglewood formal gardens. All seats in the rear section of the music Shed are unreserved, for holders of general admission tickets.

LEONTYNE PRICE, WARFIELD SING AT TANGLEWOOD

Will Appear Thursday in 'Porgy and Bess' Scenes

Lenox, Aug. 10—Leontyne Price, the lovely soprano who is currently a toast of Broadway as the Bess of the George Gershwin opera, "Porgy and Bess," in the Blevins Davis-Robert Breen successful revival at the Ziegfeld Theater, returns to Tanglewood, where she was a student in 1951 in the Berkshire Music Center's opera department, as a star of the gala "Tanglewood on Parade" concert Thursday. It is a benefit for the Boston Symphony Orchestra's summer school of music.

Bernstein To Conduct

Miss Price will sing, with her husband, concert baritone William Warfield, at Thursday evening's concert in the Music Shed, Act II, scenes 1 and 2, of "Porgy and Bess." Leonard Bernstein is conducting the Boston Symphony for this occasion, and the Festival Chorus, of students of the choral department of the school, will assist.

Born in Laurel, Miss., 25 years ago, daughter of a day laboror in a sawmill in Mississippi, she early showed a bent for music. Her career has been completely sponsored and nurtured by a white family, the Chisholms, for whom her parents worked occasionally as laborers and house servants. "Aunt" Elizabeth Chisholm was instrumental in getting Leontyne a scholarship to study at New York's famed Juilliard School of Music in 1948, and two years later she came to Tanglewood, in the opera department. During that summer she sang the title role in the Richard Strauss opera "Ariadne Auf Naxos."

In February, 1952, she received both a John Hay Whitney and a Fullbright Fellowship for vocal study abroad, an opportunity she has not been able to avail herself of as yet. In April, [illegible] she made her Broadway debut in the American National Theatre and Academy revival of the Virgil Thomson-Gertrude Stein opera "Four Saints in Three Acts," as an alternate to Inez [illegible] in the role of St. Cecilia I [illegible] the production was taken in its entirety to Paris [illegible] month-long Exposition of the Arts sponsored by the [illegible] Cultural Freedom. [illegible] Symphony Orchestra [illegible] important American [illegible] stupendous festival. Leontyne [illegible] along and introduced "Four Saints" to Paris audiences. Immediately after [illegible] French capital, she flew to [illegible] to rehearse the role of Bess.

In Texas she met [illegible] William Warfield, the Porgy of the new [illegible]. Their friendship blossomed [illegible] the musical's summer engagements in Dallas, Chicago and in Washington, D. C., and on a single day between the end of the Washington engagement and the day the entire Negro troupe took off by plane for Vienna to present the opera abroad, they were married, approximately a year ago.

"Porgy and Bess," never given in Europe, was a sensation in Vienna, Berlin, London and Paris, and returned to the U. S. for its current Broadway showing, in January.

Rise Is Meteoric

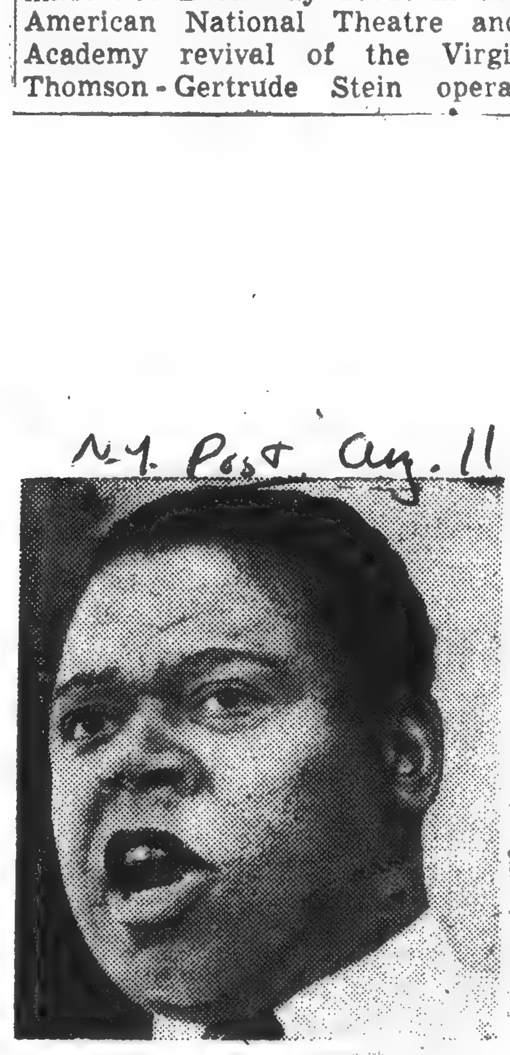
William Warfield, who also won new fans abroad for his singing of Porgy, left the opera during its London run to return to the U. S. to fulfill previous concert commitments. Since his New York Town Hall debut recital in March, 1950, one of the most unanimously well-received of the entire season, his rise in the musical world has been meteoric. Born in West Helena, Ark., son of a Baptist pastor, who now holds the post of minister at the Mount Vernon Baptist Church in Rochester, he came to that city at the age of three. He won the Music Educators' National Association scholarship and studied at the Eastman School of Music, graduating as an A. B. During the war he was with Military Intelligence Training because of his knowledge of French, German and Italian,—he also is proficient in Latin and Hebrew. At war's close he went on tour with the Broadway revue, "Call Me Mister," was in a musical called "Set My People Free," later was Cal in Marc Blitzstein's "Regina."

Following his Town Hall debut, he went on a tour of Australia for the Australian Broadcasting Commission. The tour was twice extended to take care of repeat performances: the tour consisted of 35 engagements, 14 as soloist with symphonies.

He then sang the role of Joe in the latest film version of "Show Boat," singing the memorable P. G. Wodehouse-Jerome Kern song, "Ol' Man River." His engagements in "Porgy and Bess" followed, and while in Vienna and Berlin he gave lieder recitals.

William Warfield makes his Berkshire Festival debut with Canadian soprano Lois Marshall in the Brahms' "Requiem," which Charles Munch conducts at Friday's Tanglewood concert.

N.Y. Post Aug. 11



William Warfield will sing excerpts from "Porgy and Bess" at the "Tanglewood on Parade" benefit for the Berkshire Music Center Thursday. The baritone and Lois Marshall will be soloists at Friday's performance of the Brahms', "Requiem" at the Lenox, Mass., Music Shed.

TANGLEWOOD, Lenox, Mass.
BERKSHIRE FESTIVAL
by the
BOSTON SYMPHONY Orchestra
CHARLES MUNCH, Music Director

NYHT 8/12

CLOSING CONCERTS
FRI. EVE., Aug. 14, Soloists: LOIS MARSHALL, Soprano, WILLIAM WARFIELD, Baritone
SAT. EVE., Aug. 15, LEONARD BERNSTEIN, Conducting
SUN. AFT., Aug. 16, Soloist SEYMOUR LIPKIN, Piano
Reserved seats from $2.50; Gen'l Adm. $2

Thurs., Aug. 13—"TANGLEWOOD ON PARADE" Many events include Boston Symphony Concert Conducted by CHARLES MUNCH and LEONARD BERNSTEIN; Soloists—ISAAC STERN, Violin; LEONTYNE PRICE, Soprano, appearing with WILLIAM WARFIELD, Baritone, in "Porgy and Bess," Act II, Scenes 1 & 2. Rseerved Seats $4 and $3, Unreserved—$2.50

Address Box Office, Tanglewood, Lenox, Mass.

[277]

6—The Berkshire Evening Eagle, Tuesday, Aug. 11, 1953

The Lively Arts

By Milton R. Bass

* * *

THE TANGLEWOOD student concerts are fascinating to attend as is attested by the large crowds on weekday nights. It is a pleasure to watch these intense young musicians who obviously subsist on music alone for the weeks they are here.

The wonderful thing about the student concerts is the air of relaxation in the audience as compared to the tenseness of the orchestra. It is just the opposite for the main concerts. There you have 100 musicians completely at ease while a nervous audience sits on the edge of its seats. It's sort of nice to be able to just sit there and listen to the music and watch the performers and applaud everybody no matter how good or bad they might be. (Not that any of them are really bad).

Most of the playing is highly competent and there are moments of beauty and grandeur

the musicianship of the BSO itself, but there are also moments when everything seems to be at sixes and sevens. This is especially true when one of the original compositions of someone in the group is being played.

* * *

JAY ROSENFELD, the music critic of The Eagle, attributes this to sheer loss of nerve on the part of the young musicians. When you give them something they know, like Beethoven's Fifth, he says, they tear into it with utter abandon and devil take the hindmost.

But when you give them a modern composition with its peculiar rhythmic combinations and atonal qualities, they are extremely unsure of themselves. They hear one of the other musicians play something that doesn't sound just right and rather than make a mistake themselves, they sit this dance out, holding the instrument in position but not using it. It's a case of the troops being wonderfully equipped but being too scared to use their firepower potential. The result is a ragged rendition of a ragged composition.

All of this adds up to part of the whole, however, and it is things like this that add to the enjoyment of the entire performance. The concerts give you

Cir. (D 8,721)

This Clipping From
GLENS FALLS, N. Y.
TIMES

AUG 11 1953

Tanglewood Music Festival in Its Last Week; Famous Soloists Are Featured on Presentations

By BRUENNHILDE D. McCUNE

The Music Festival at Tanglewood, Lenox, Mass., is in its last week. Under the direction of Charles Munch, programs have been given since July 11 in the theatre and in the large shed, which seats 6,000 people. Pierre Monteux, famous Frenchman, recently resigned conductor of the San Francisco Symphony Orchestra, and Leonard Bernstein, well-know American, have been guest conductors. Mr. Bernstein will again conduct concerts this coming week-end. Soloists have been Isaac Stern and Zino Francescatti, violinists; Gregor Piatigorsky, famous violincellist, and Jennie Tourel, soprano.

Those who enjoy fine music can have a wonderful time at Tanglewood by attending, not only the week-end programs on Friday and Saturday evenings and Sunday afternoons, but also the special events, such as the one scheduled for this coming Thursday evening, "Tanglewood on Parade." At this time there will be a concert in the Shed, with Munch and Bernstein conducting. Isaac Stern will play the Beethoven Violin Concerto. William Warfield, popular star of "Show Boat" and "Porgy and Bess," and Leontyne Price, now starring on Broadway as Bess, will be soloists in Act II of "Porgy and Bess," to be given with chorus and orchestra.

Picnic on Lawn

You may take a picnic supper and eat on the lawn, a custom which prevails at Tanglewood. At every concert a thousand or more listeners make themselves comfortable on the grass with blankets, pillows and good things to eat. To do this the listener is required to buy only a general admission ticket.

Sunday afternoon the Shed concert presented Schubert's Fifth Symphony, an Adagio for Strings by Samuel Barber, Richard Strauss' "Don Quixote," "Concerto for Cello" by Darius Milhaud and Albert Roussel's "Bacchus et Ariane" ballet. It was a program full of interest and was played, of course, as only a first-rate orchestra like the Boston Symphony can play.

Of special interest to those in this locality who knew the late Louise Homer or who are acquainted with her daughter, Louise Homer Stires, of Lake George, was the Adagio written by Samuel Barber. Mr. Barber is a nephew of the late Mme. Homer and a cousin of Mrs. Stires. A graduate of Curtis Institute of Music, he has won many prizes for his musical creations, including the Pulitzer Prize and the American Prix de Rome. He is the first composer to achieve the distinction of winning the Pulitzer Prize twice. Mr. Barber's compositions include a symphony premiered by Serge Koussevitzky, works for strings and piano and songs.

The Adagio played Sunday appears as the slow movement in his String Quartet in B minor. Based upon a single melodic theme it is musical from start to finish and romantic in that it possesses elegance of style. Mr. Barber, who was in the audience, was called to the podium by Mr. Munch to share in the enthusiastic reception of the piece.

Variations Played

Strauss fantastic variations "Don Quixote" were played instead of a symphony. This long composition, with an introduction, 10 variations and a finale, depicts episodes in the life of this lunatic knight. The three themes in the work represent Quixote, Dulcinea, the lady of his dreams, and Sancho Panza, his servant. Gregor Piatigorsky and Joseph De Pasquale, first viola of the Boston Symphony Orchestra, played the solo parts in the Variations. The two closing numbers were Darius Milhaud's Concerto, played by Mr. Piatigorsky and the orchestra, and the Ballet by Roussel.

Works to be performed this coming week-end are: Friday at 8:30 P. M., Brahm's Requiem with Lois Marshall, soprano, and William Warfield, baritone, as soloists and Charles Munch conducting. Saturday at 8:30 P. M., Sibelius Symphony No. 4, Chavez, Sinfonia India, Brahms, Symphony No. 2 with Bernstein conducting. Sunday at 2:30 P. M., Schubert's Unfinished Symphony, Chabrier, Bourree Fantasque, Wagner, "A Siegfried Idyll" and excerpts from Act III of "Die Meistersinger", Ravel, Piano Concerto for the Left Hand with Seymour Sipkin, soloist; and "La Valse." Mr. Munch will conduct.

A coast-to-coast radio network will broadcast part of the Sunday afternoon concert from 2:30 to 4 P. M. There has been no difficulty in securing seats for the concerts

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Notes and Footnotes

Eagle 8/12

MUSIC RUNS in families at Tanglewood. Four husband and wife teams are at the music school or in the orchestra, and a set of twin brothers. Mr. and Mrs. Kenneth Moore of Davidson, N.C., study clarinet and piano; Mr. and Mrs. Charles Lawrie of Lake Geneva, Wis., attend general music classes, and Mr. L. is in opera coaching; and Mr. and Mrs. Georg A. Kleinfeld of Cleveland are orchestra players. Twins Robert and Rodney Pierce of Wichita, Kan., are studying oboe and french horn. Also, from Oslo, Norway, come Mr. and Mrs. Arne Johnstad to study organ with E. Power Biggs. Further, two years ago Leontyne Price sang at Tanglewood, and returns this year as Bess of "Porgy and Bess" to star in Tanglewood on Parade with her baritone husband William Warfield.

Observed in the chorus at Tanglewood is a singer who wears clerical garb and who, it turns out, is Rev. Michael Palotai, professor of choral music at Mount St. Joseph's College, Lackawanna, N.Y. He was born in Hungary, studied at a Roman Catholic seminary, received a B.A. from Budapest University and studied music at Budapest, Vienna and Salzburg, Austria. At Tanglewood he is studying choral conducting with Hugh Ross.

Cir. (D 26,042)

This Clipping From
HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM

AUG 11

STIVAL GROUP—Charles Munch (third from left), music director of the and director of the Berkshire Music Center, the summer school of music in conjunction with its Berkshire Festival at Tanglewood, Lenox, is shown me of the students enrolled from foreign countries: (left to right) Serge certmaster of the student orchestra under Leonard Bernstein; Lilly Hsia, a department headed by Boris Goldovsky; Mr. Munch; Juliette Rodrigue, ianist and organist enrolled in the Tanglewood Study Group; The Rev. Migary, now a professor at Mt. St. Joseph's College in Lacawann, N. Y. and , Stockholm, Sweden, studying orches- l Government through a Smith-Mundt

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Cir. (D 11,874)

This Clipping From
BRISTOL, CONN.
PRESS

AUG 11 1953

Music For Everybody

By Dr. Sigmund Spaeth

During the month of August a great many Americans will be spending their time at the various music festivals of Europe, while a still larger number will attend those available in their own country. It is not difficult to explain the fascination that European summer music has always had for American tourists—a fascination which has grown in proportion as the facilities and conveniences of travel developed.

Even a well known musical work, perhaps in a fairly routine performance, takes on an added glamor when presented in historic surroundings, with natural beauties and local traditions to enhance the atmosphere. Actually many of the foreign festivals make a point of producing real novelties and maintain high standards even in the conventional repertoire of opera and the concert stage.

There is, however, unquestionably an extra thrill in hearing Mozart's "Don Giovanni," "Figaro" or "The Magic Flute" in Salzburg, the city of his birth, regardless of how familiar these masterpieces may be to most of the listeners. Wagner's dramas achieve a new importance in the Bayreuth Festival Theatre, which the composer himself designed, with perfect acoustics and the artistic asset of a completely invisible orchestra and conductor. The liberties taken by his grandsons in their production are accepted as legitimately controversial, and there is enthusiastic approval of the American singers who have assumed more and more of the leading Wagnerian roles.

The famous lion of Lucerne forms an almost unique background to concerts of all kinds, with a constant awareness of the beautiful lake and mountains in the distance and the handy proximity of a Casino where one can gamble or enjoy the simpler pleasures of Tyrolean folk-music. Edinburgh's historic castle looks down each summer on a series of important concerts and operas, while staging within its own walls the exciting military pageant known as "Tattoo." Rome lends a special significance to Italian opera by presenting its masterpieces in the ruins of the Baths of Caracalla, containing perhaps the largest stage in the world. Venice, Stockholm, Prades and other places, large and small, achieve new fame in the summer months by their emphasis on music, usually marked by some elements of individuality.

As competition to such alluring prospects, supplemented by the basic satisfaction of European travel in general, we can now offer more and more summer music of real significance, often in gorgeous natural settings which may compensate for a necessary lack of historical background. The Berkshire Festival at Tanglewood has acquired an atmosphere of its own, and this is true also in varying degrees of Colorado's Aspen, Red Rocks and Central City, the Hollywood Bowl, the New York Stadium, the Cincinnati Zoo, Chicagoland and other centres of summer music. We may not have a Salzburg or a Bayreuth as yet, but we do have the resources, the equipment and the audiences for an unlimited development of Music Festivals far beyond the traditional summer months.

* * *

Ted Fetter, who now produces the Hit Parade television program, with the problem of staging the same songs differently each week, was once a lyric writer for Vernon Duke and other composers.

* * *

The Question Box

(Q) "Is Flotow's opera, "Stradella," available today either as a complete score or in part?"—Leo Kohn, Columbus, Ga.

(A) This obscure opera by the composer of "Martha" might be found in the Library of Congress, but is certainly not in general circulation. G. Schirmer published a separate duet, "On the Left Bank of the Tiber," but this was discontinued in 1946. Isolated copies may still be in existence.

(Questions may be sent to Sigmund Spaeth in care of this newspaper.)

* * *

Two of the operas likely to be televised by NBC next season are Debussy's "Pelleas and Melisande" and the Richard Strauss "Salome." Elaine Malbin is mentioned as the probable interpreter of the daughter of Herodias, at the moment dancing across the screen in the person of Rita Hayworth.

* * *

Ernest Gold, a Hollywood composer who has had his share of acceptances and rejections, gives the subject a new twist in this advertisement: "Is your music being neglected by conductors and publishers? Are you at a loss to know what to do with it? If so, have Cameo Music Reproductions do your music printing for you. You will be delighted with how smart your den will look when you paper the walls with your compositions. Only Cameo Music Reproductions has the know-how to give your music that interior decorator look.

* * *

In the screen version of "From Here to Eternity," Frank Sinatra plays his first straight acting role, lifting his voice only for an occasional improvised snatch of song. At that he steals the picture from such experienced film actors as Montgomery Clift, Burt Lancaster and Deborah Kerr.

* * *

A new television show called "Name That Tune" is getting a big mail, but makes the mistake of presenting the melodies to be guessed in too elaborate arrangements. Harry (Stop the Music) Salter is the conductor. Hoagy Carmichael also suffered recently from a bad arrangement of his "I Get Along Without You Very Well," containing an overdose of clarinets.

* * *

Three of the members of "The Golden Day Four," current New York champion barber shop quartet, are also in Robert Shaw's Collegiate Chorale, thus setting a new standard for the more popular type of singing.

Betty Johnson, a Charlotte, N. C., girl, who looks and sings considerably like Dinah Shore, is being built up to New York stardom. Her voice is likely to become a familiar one in the near future.

* * *

Today's Quotation: Thomas Carlyle: "The meaning of music goes deep. Who is there that, in logical words, can express the effect music has on us? A kind of inarticulate, unfathomable speech, which leads us to the edge of the infinite and lets us for moments gaze into it."

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New Opera, Cantata At Berkshire Benefit

Bos. Herald 8/12

The world premieres of "Bad Boys in School," a one-act opera by Jan Meyerowitz, and of "A Little Boy Lost," a cantata by Allen Sapp, will be features of "Tanglewood On Parade," the gala benefit for the Berkshire Music Center, the Boston Symphony Orchestra's summer school of music at Tanglewood, Lenox, Mass.

These works will be performed, starting at 6 p.m. tomorrow by students of the Berkshire Music Center as part of a simultaneous demonstration by each of the school's five departments—orchestra, chamber music, opera, chorus and study group—which precedes a concert by the Boston Symphony in the Shed, led by Charles Munch and Leonard Bernstein and featuring Isaac Stern as soloist in a Beethoven concerto, and scenes from Act II of George Gershwin's "Porgy and Bess," with William Warfield and Leontyne Price, assisted by the Festival Chorus.

[278]

Union 8/12

The president of the New York Zoological Society stated in "This Week" that vandalism was curbed in the Bronx Zoo simply by making the surroundings more beautiful. He maintains that by improving the appearance of the grounds vandalism and carelessness all but disappear.

We'd like to agree with Mr. Osborn but after a visit to Tanglewood, surely the most beautiful spot in the Berkshires, we can't agree that beauty inspires neatness.

Following Sunday's concert, where thousands of music-lovers sat in front of the shed listening to the finest artists produce the best music, the green lawns were turned into an ugly mass of litter after two hours.

The caretakers of the grounds must be a tough team of men if they refrain from violence after cleaning up thousands of paper containers, newspapers, programs, remains of lunches.

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The Lively Arts

By Milton R. Bass

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By BRUENNHILDE D. McCUNE

The Music Festival at Tanglewood, Lenox, Mass., is in its last week. Under the direction of Charles Munch, programs have been given since July 11 in the theatre and in the large shed, which seats 6,000 people. Pierre Monteux, famous Frenchman, recently resigned conductor of the San Francisco Symphony Orchestra, and Leonard Bernstein, well-know American, have been guest conductors. Mr. Bernstein will again conduct concerts this coming week-end. Soloists have been Isaac Stern and Zino Francescatti, violinists; Gregor Piatigorsky, famous violincellist, and Jennie Tourel, soprano.

Those who enjoy fine music can have a wonderful time at Tanglewood by attending, not only the week-end programs on Friday and Saturday evenings and Sunday afternoons, but also the special events, such as the one scheduled for this coming Thursday evening, "Tanglewood on Parade." At this time there will be a concert in the Shed, with Munch and Bernstein conducting. Isaac Stern will play the Beethoven Violin Concerto. William Warfield, popular star of "Show Boat" and "Porgy and Bess," and Leontyne Price, now starring on Broadway as Bess, will be soloists in Act II of "Porgy and Bess," to be given with chorus and orchestra.

Picnic on Lawn

You may take a picnic supper and eat on the lawn, a custom which prevails at Tanglewood. At every concert a thousand or more listeners make themselves comfortable on the grass with blankets, pillows and good things to eat. To do this, the listener is required to buy only a general admission ticket.

Sunday afternoon the Shed concert presented Schubert's Fifth Symphony, an Adagio for Strings by Samuel Barber, Richard Strauss' "Don Quixote," "Concerto for Cello" by Darius Milhaud and Albert Roussel's "Bacchus et Ariane" ballet. It was a program full of interest and was played, of course, as only a first-rate orchestra like the Boston Symphony can play.

Of special interest to those in this locality who knew the late Louise Homer or who are acquainted with her daughter, Louise Homer Stires, of Lake George, was the Adagio written by Samuel Barber. Mr. Barber is a nephew of the late Mme. Homer and a cousin of Mrs. Stires. A graduate of Curtis Institute of Music, he has won many prizes for his musical creations, including the Pulitzer Prize and the American Prix de Rome. He is the first composer to achieve the distinction of winning the Pulitzer Prize twice. Mr. Barber's compositions include a symphony premiered by Serge Koussevitzky, works for strings and piano and songs.

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Variations Played

Strauss' fantastic variations, "Don Quixote," were played instead of a symphony. This long composition, with an introduction, 10 variations and a finale, depicts episodes in the life of this lunatic knight. The three themes in the work represent Quixote, Dulcinea, the lady of his dreams, and Sancho Panza, his servant. Gregor Piatigorsky and Joseph De Pasquale, first viola of the Boston Symphony Orchestra, played the solo parts in the Variations. The two closing numbers were Darius Milhaud's Concerto, played by Mr. Piatigorsky and the orchestra, and the Ballet by Roussel.

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Notes and Footnotes

Eagle 8/12

MUSIC RUNS in families at Tanglewood. Four husband and wife teams are at the music school or in the orchestra, and a set of twin brothers. Mr. and Mrs. Kenneth Moore of Davidson, N.C., study clarinet and piano; Mr. and Mrs. Charles Lawrie of Lake Geneva, Wis., attend general music classes, and Mr. L. is in opera coaching; and Mr. and Mrs. Georg A. Kleinfeld of Cleveland are orchestra players. Twins Robert and Rodney Pierce of Wichita, Kan., are studying oboe and french horn. Also, from Oslo, Norway, come Mr. and Mrs. Arne Johnstad to study organ with E. Power Biggs. Further, two years ago Leontyne Price sang at Tanglewood, and returns this year as Bess of "Porgy and Bess" to star in Tanglewood on Parade with her baritone husband William Warfield.

Observed in the chorus at Tanglewood is a singer who wears clerical garb and who, it turns out, is Rev. Michael Palotal, professor of choral music at Mount St. Joseph's College, Lackawanna, N.Y. He was born in Hungary, studied at a Roman Catholic seminary, received a B.A. from Budapest University and studied music at Budapest, Vienna and Salzburg, Austria. At Tanglewood he is studying choral conducting with Hugh Ross.

Cir. (D 26,042)

This Clipping From

HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM

AUG 11 1953

STIVAL GROUP—Charles Munch (third from left), music director of the and director of the Berkshire Music Center, the summer school of music in conjunction with its Berkshire Festival at Tanglewood, Lenox, is shown me of the students enrolled from foreign countries: (left to right) Serge certmaster of the student orchestra under Leonard Bernstein; Lilly Hsia, a department headed by Boris Goldovsky; Mr. Munch; Juliette Rodrigue, ianist and organist enrolled in the Tanglewood Study Group; The Rev. Migary, now a professor at Mt. St. Joseph's College in Lacawann, N. Y. and ~~Hugh Ross and Herbert Blomstedt~~, Stockholm, Sweden, studying orches- l Government through a Smith-Mundt

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Cir. (D 11,874)

This Clipping From

BRISTOL, CONN.
PRESS

AUG 11 1953

Music For Everybody

By Dr. Sigmund Spaeth

During the month of August a great many Americans will be spending their time at the various music festivals of Europe, while a still larger number will attend those available in their own country. It is not difficult to explain the fascination that European summer music has always had for American tourists—a fascination which has grown in proportion as the facilities and conveniences of travel developed.

Even a well known musical work, perhaps in a fairly routine performance, takes on an added glamor when presented in historic surroundings, with natural beauties and local traditions to enhance the atmosphere. Actually many of the foreign festivals make a point of producing real novelties and maintain high standards even in the conventional repertoire of opera and the concert stage.

There is, however, unquestionably an extra thrill in hearing Mozart's "Don Giovanni," "Figaro" or "The Magic Flute" in Salzburg, the city of his birth, regardless of how familiar these masterpieces may be to most of the listeners. Wagner's dramas achieve a new importance in the Bayreuth Festival Theatre, which the composer himself designed, with perfect acoustics and the artistic asset of a completely invisible orchestra and conductor. The liberties taken by his grandsons in their production are accepted as legitimately controversial, and there is enthusiastic approval of the American singers who have assumed more and more of the leading Wagnerian roles.

The famous lion of Lucerne forms an almost unique background to concerts of all kinds, with a constant awareness of the beautiful lake and mountains in the distance and the handy proximity of a Casino where one can gamble or enjoy the simpler pleasures of Tyrolean folk-music. Edinburgh's historic castle looks down each summer on a series of important concerts and operas, while staging within its own walls the exciting military pageant known as "Tattoo." Rome lends a special significance to Italian opera by presenting its masterpieces in the ruins of the Baths of Caracalla, containing perhaps the largest stage in the world. Venice, Stockholm, Prades and other places, large and small, achieve new fame in the summer months by their emphasis on music, usually marked by some elements of individuality.

As competition to such alluring prospects, supplemented by the basic satisfaction of European travel in general, we can now offer more and more summer music of real significance, often in gorgeous natural settings which may compensate for a necessary lack of historical background. The Berkshire Festival at Tanglewood has acquired an atmosphere of its own, and this is true also in varying degrees of Colorado's Aspen, Red Rocks and Central City, the Hollywood Bowl, the New York Stadium, the Cincinnati Zoo, Chicagoland and other centres of summer music. We may not have a Salzburg or a Bayreuth as yet, but we do have the resources, the equipment and the audiences for an unlimited development of Music Festivals far beyond the traditional summer months.

* * *

Ted Fetter, who now produces the Hit Parade television program, with the problem of staging the same songs differently each week, was once a lyric writer for Vernon Duke and other composers.

* * *

The Question Box

(Q) "Is Flotow's opera, "Stradella," available today either as a complete score or in part?"—Leo Kohn, Columbus, Ga.

(A) This obscure opera by the composer of "Martha" might be found in the Library of Congress, but is certainly not in general circulation. G. Schirmer published a separate duet, "On the Left Bank of the Tiber," but this was discontinued in 1946. Isolated copies may still be in existence.

(Questions may be sent to Sigmund Spaeth in care of this newspaper.)

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New Opera, Cantata At Berkshire Benefit

Bost Herald 8/12

The world premieres of "Bad Boys in School," a one-act opera by Jan Meyerowitz, and of "A Little Boy Lost," a cantata by Allen Sapp, will be features of "Tanglewood On Parade," the gala benefit for the Berkshire Music Center, the Boston Symphony Orchestra's summer school of music at Tanglewood, Lenox, Mass.

These works will be performed, starting at 6 p.m. tomorrow by students of the Berkshire Music Center as part of a simultaneous demonstration by each of the school's five departments—orchestra, chamber music, opera, chorus and study group—which precedes a concert by the Boston Symphony in the Shed, led by Charles Munch and Leonard Bernstein and featuring Isaac Stern as soloist in a Beethoven concerto, and scenes from Act II of George Gershwin's "Porgy and Bess," with William Warfield and Leontyne Price, assisted by the Festival Chorus.

[278]

Union 8/12

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The president of the New York Zoological Society stated in "This Week" that vandalism was curbed in the Bronx Zoo simply by making the surroundings more beautiful. He maintains that by improving the appearance of the grounds vandalism and carelessness all but disappear.

We'd like to agree with Mr. Osborn but after a visit to Tanglewood, surely the most beautiful spot in the Berkshires, we can't agree that beauty inspires neatness.

Following Sunday's concert, where thousands of music-lovers sat in front of the shed listening to the finest artists produce the best music, the green lawns were turned into an ugly mass of litter after two hours.

The caretakers of the grounds must be a tough team of men if they refrain from violence after cleaning up thousands of paper containers, newspapers, programs, remains of lunches.

6—The Berkshire Evening Eagle, Tuesday, Aug. 11, 1953

The Lively Arts

By Milton R. Bass

* * *

THE TANGLEWOOD student concerts are fascinating to attend as is attested by the large crowds on weekday nights. It is a pleasure to watch these intense young musicians who obviously subsist on music alone for the weeks they are here.

The wonderful thing about the student concerts is the air of relaxation in the audience as compared to the tenseness of the orchestra. It is just the opposite for the main concerts. There you have 100 musicians completely at ease while a nervous audience sits on the edge of its seats. It's sort of nice to be able to just sit there and listen to the music and watch the performers and applaud everybody no matter how good or bad they might be. (Not that any of them are really bad).

Most of the playing is highly competent and there are moments of beauty and grandeur that almost seem to approach the musicianship of the BSO itself, but there are also moments when everything seems to be at sixes and sevens. This is especially true when one of the original compositions of someone in the group is being played.

* * *

JAY ROSENFELD, the music critic of The Eagle, attributes this to sheer loss of nerve on the part of the young musicians. When you give them something they know, like Beethoven's Fifth, he says, they tear into it with utter abandon and devil take the hindmost.

But when you give them a modern composition with its peculiar rhythmic combinations and atonal qualities, they are extremely unsure of themselves. They hear one of the other musicians play something that doesn't sound just right and rather than make a mistake themselves, they sit this dance out, holding the instrument in position but not using it. It's a case of the troops being wonderfully equipped but being too scared to use their firepower potential. The result is a ragged rendition of a ragged composition.

All of this adds up to part of the whole, however, and it is things like this that add to the enjoyment of the entire performance. The concerts give you an opportunity to hear many things that cannot be heard elsewhere, they give the musicians a tremendous lift to perform before a large, appreciative audience and they allow young American talent a chance to come into its own. We are extremely lucky in this area to have all this on our doorstep.

Cir. (D 26,042)

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HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM

AUG 11 1953

TANGLEWOOD MUSIC FESTIVAL GROUP—Charles Munch (third from left), music director of the Boston Symphony Orchestra and director of the Berkshire Music Center, the summer school of music maintained by the orchestra in conjunction with its Berkshire Festival at Tanglewood, Lenox, is shown welcoming to the campus some of the students enrolled from foreign countries: (left to right) Serge Blanc, Paris, France, is concertmaster of the student orchestra under Leonard Bernstein; Lilly Hsia, Shanghai, China of the opera department headed by Boris Goldovsky; Mr. Munch; Juliette Rodrigue, LaChute, Quebec, Canada, pianist and organist enrolled in the Tanglewood Study Group; The Rev. Michael Palotai, Budapest, Hungary, now a professor at Mt. St. Joseph's College in Lacawann, N. Y. and a choral-conducting pupil of Hugh Ross; and Herbert Blomstedt, Stockholm, Sweden, studying orchestral conducting in the United States on invitation of the Federal Government through a Smith-Mundt Award.

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Cir. (D 13,075)

This Clipping From
NORTH ADAMS, MASS.
TRANSCRIPT

AUG 11 1953

Students From 41 of States, 11 Nations, at Tanglewood

Students from 41 states and 11 foreign countries are enrolled this summer at the Berkshire Music Center, Tanglewood, Lenox, this country's only school of music maintained by a major orchestra. Established by the Boston Symphony orchestra in 1940, when Serge Koussevitzky was its director, the school is now in its 11th six-week session, which will extend to the end of the Berkshire Music Festival on Aug. 16.

400 Enrolled

The enrollment of 400 students represents a true cross-section of advanced music students, teachers and professional musicians who work in the divisions of orchestra playing and conducting, chamber music, and opera under a distinguished faculty of 36 which includes such outstanding musicians as Aaron Copland, Leonard Bernstein, Carlos Chavez, Boris Goldovsky, Hugh Ross, Lukas Foss, Irving Fine, Paul Ulanowsky, Seymour Lipkin, William Kroll, Richard Burgin and first chair players of the Boston orchestra.

The symphony's music director, Charles Munch, is director of the school, and Ralph Berkowitz is dean. A special department, the Tanglewood Stury group, set up last year for amateurs of music who wish to spend their vacations in the absorption of music, continues this year under the leadership of Ingolf Dahl, with an enrollment of 105, of whom 38 are spending the full six weeks, 12 four weeks, and 55 two weeks.

New York state leads the registration, with more than 100 students. Massachusetts, Pennsylvania and Ohio are represented by 90 students. Nineteen each come from Connecticut and New Jersey; 18 each from Delaware, Maryland, Virginia and Washington, D. C. As a result of the Boston Symphony orchestra's first trans-continental tour last spring, when auditions were held for the first time in 10 cities on its route, enrollment from California increased to 10 students. From Salt Lake City and Provo, Utah, have come five pupils. Nine Canadians are studying at Tanglewood this summer, mostly from Toronto and Montreal where the symphony played. The New Orleans orchestral auditions produced seven students now on the Berkshire campus, and five from Florida.

19 From Abroad

Nineteen foreign students are enrolled. Besides the Canadians, Mexico, France, Israel, Sweden, Japan, Korea, Holland, Bolivia, Latvia and China have representatives. Serge Blanc, of Paris, s concertmaster of the student orchestra. From Pusan, South Korea, is John Kim, who is president and conductor of the Republic of Korea Naval Symphony Orchestra and Chorus. A composition pupil with Mexico's composer-conductor Carlos Chavez is Tossi Ichiyanagi of Tokyo.

As the result of seeing in Shanghai in 1950 a U. S. State department film on Tanglewood, Miss Lily Hsia is now a member of the opera department. On invitation of the federal government through a Smith-Mundt award to study conducting is Herbert Blomstedt of Stockholm, Sweden. Fernado Illanes is a chorus student from Bolivia; Johannes Emmen-Riedel is a Study group student from The Hague. George Mester and Alga Zilboorg of Mexico City are studying violin and 'cello. Pnina God is a trumpet player. Usiahu Wiesel is a student 'cellist, both from Israel. Endel Kalam, of Latvia, now resident in Indianapolis, s a viola player.

Ranging in age from 17 to 65, the majority of students are between 19 and 24. The 75 per cent in the full course are highly talented since competition was keen for the tuition scholarships awarded for the second time annually to those who play in the orchestra and chamber music groups or lead in the choral or opera departments. Most of the students live at the Lenox Preparatory school and Wheatleigh, a nearby estate owned by the orchestra. For recreation they swim and boat in Stockbridge bowl, the lake whose shoreline includes the edge of the Tanglewood estate.

Many Vocations

Students at Tanglewood include many vocations. For the first time in the Berkshire Music Center's 11 years the armed services are officially represented, by Warrant Officer John Norris, of Arlington, Va., assistant conductor of the U. S. Navy band, a student of orchestral conducting under Leonard Bernstein.

D. Robert Smith, from the faculty of Bates college, Lewiston, Me., is a student; also Elwood W. Hill, director of music at Bradford Junior college, Bradford, and Mrs. Willa Taylor, a professor at the Pennsylvania State college.

Three husband-and-wife teams are included. Mr. and Mrs. Kenneth Moore, of Davidson, N. C., take advance study in clarinet and piano. Mrs. Charles Lawie, Lake Geneva, Wisc., attends general music classes while her husband is busy with Boris Goldovsky in the opera coaching class. Mr. and Mrs. Georg A. Kleinfeld of Cleveland are orchestra players. Twin brothers, Robert and Rodney Pierce of Wichita, Kan., are receiving advanced training on the French horn and oboe from senior members of the Boston Symphony orchestra.

The students drawn from four continents to Tanglewood by the fame of its staff and the hope that a career might be launched from this coveted study include Theresa Green of Baltimore, a three-time winner of the Arthur Godfrey talent scout award; and Sara Mae Endich, an employe of the advertising department of the European edition of the New York Herald-Tribune, here on annual vacation.

Ex-Students 4,217

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Cir. (D 74,995) (S 59,910)

This Clipping From
BRIDGEPORT, CONN.
POST

AUG 11 1953

This Clipping From
WATERVILLE, ME.
SENTINEL

AUG 11 1953

AUG 11 1953

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—By George E. Sokolsky

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George Sokolsky

From every standpoint, it would be preferable if our universities, museums, orchestras, schools and other voluntary institutions were continued to be supported by donations from the people as they always have been in American life. Yet, it does come to mind that when billions of dollars, provided by the American taxpayer, are being used to support cultural activities in Europe and Asia, why are our own institutions being permitted to wither on the vine? We finance UNESCO, Point Four, International Students Exchange, libraries and all sorts of activities in the foreign cultural field.

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This
RAVEN
RECORD & COURIER-TRIBUNE

AUG 11 1953

Cir. (D 90,282)

This Clipping From
NEW HAVEN, CONN.
REGISTER

This Clipping From
NIAGARA FALLS, N. Y.
GAZETTE

Public Events

Tonight

- 5.30—Smorgasbord supper sponsored by Heart of the Berkshires Grange Ladies' Club, East Housatonic Street Hall.
- 8.40—Elmer Rice's "Street Scene." Festival Theatre, Lenox.
- 8.45—Comedy, "Affairs of of State." Berkshire Playhouse, Stockbridge.
- 8.45—Opening of "Dracula," starring Doris Jean Bryden. Malden Bridge (N.Y.) Theatre.
- 9.00—Jacob's Pillow Dance Festival. East Lee.

Tomorrow

- 2.30—Anna Russell, comedienne. Berkshire Playhouse, Stockbridge.
- 4.00—Opera scenes in formal garden for reserved seat and box holders. Tanglewood on Parade, Lenox.
- 4.00—Jacob's Pillow Dance Festival. East Lee.
- 5.45—Tanglewood on Parade, Lenox.

Box Holders Aid Fund for Musicians

Eagle

Area Residents Offer Support of Tanglewood Benefit

8/12

Mrs. Serge Koussevitzky is heading the community committee for Tanglewood on Parade, the annual benefit for the Berkshire Music School to be held tomorrow. Mrs. Bruce Sanborn of Lenox is vice-chairman and Mrs. George W. Edman, secretary.

Honorary members of the committee are Mrs. Henry B. Cabot of Boston, wife of the president of the Boston Symphony Orchestra; Mrs. Elizabeth Sprague Coolidge, Mrs. William N. Bullard of Lenox; Mrs. Lewis Perry of Boston, Ma [illegible] ert T. Capeless and S [illegible] O. Conte.

Berkshire County representatives on the county committee are M [illegible] Benjamin N. Bowers, Mrs. D [illegible] F. McPherson, Mrs. La [illegible] K. Miller, Miss Margo Miller, M [illegible] John H. Rice, Mrs. Jay C. R [illegible] feld, Mrs. Stanley Simkin, and [illegible] J. Blau, all of Pittsfield; M [illegible] Crane, Dalton; M [illegible] and Mrs. Albert S [illegible] Mrs. Joseph [illegible] Gladys Greene, [illegible] Mrs. Freder [illegible] L. Senior a [illegible] Stokes, Lenox [illegible] rick and M [illegible] Stockbridge;

Also Mrs. W [illegible] rett, Great Ba [illegible] Davie Lloyd, L [illegible] Homer, South [illegible] James W. Hu [illegible] Karl Weston, W [illegible]

Boxes are being reserved [illegible] communities by [illegible] contribute to the fund for scholarships for talented [illegible] who cannot afford [illegible] tion. Boxes have [illegible] residents in Pittsfield, [illegible] Lee, Richmond and S [illegible] the Pittsfield Little Symphony Orchestra. Five boxes have been donated for the use of Berkshire Music Center students by summer residents unable to be present. Such reservations may be made at the Tanglewood box office.

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11:00 p.
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concert
Waltzing

Cir. (D 13,075)

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TRANSCRIPT

AUG 11 1953

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400 Enrolled

The enrollment of 400 students represents a true cross-section of advanced music students, teachers and professional musicians, who work in the divisions of orchestra playing and conducting, chamber music, and opera under a distinguished faculty of 36 which includes such outstanding musicians as Aaron Copland, Leonard Bernstein, Carlos Chavez, Boris Goldovsky, Hugh Ross, Lukas Foss, Irving Fine, Paul Ulanowsky, Seymour Lipkin, William Kroll, Richard Burgin and first chair players of the Boston orchestra.

The symphony's music director, Charles Munch, is director of the school, and Ralph Berkowitz is dean. A special department, the Tanglewood Stury group, set up last year for amateurs of music who wish to spend their vacations in the absorption of music, continues this year under the leadership of Ingolf Dahl, with an enrollment of 105, of whom 38 are spending the full six weeks, 12 four weeks, and 55 two weeks.

New York state leads the registration, with more than 100 students. Massachusetts, Pennsylvania and Ohio are represented by 90 students. Nineteen each come from Connecticut and New Jersey; 18 each from Delaware, Maryland, Virginia and Washington, D. C. As a result of the Boston Symphony orchestra's first trans-continental tour last spring, when auditions were held for the first time in 10 cities on its route, enrollment from California increased to 10 students. From Salt Lake City and Provo, Utah, have come five pupils. Nine Canadians are studying at Tanglewood this summer, mostly from Toronto and Montreal where the symphony played. The New Orleans orchestral auditions produced seven students now on the Berkshire campus, and five from Florida.

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Nineteen foreign students are enrolled. Besides the Canadians, Mexico, France, Israel, Sweden, Japan, Korea, Holland, Bolivia, Latvia and China have representatives. Serge Blanc, of Paris, s concertmaster of the student orchestra. From Pusan, South Korea, is John Kim, who is president and conductor of the Republic of Korea Naval Symphony Orchestra and Chorus. A composition pupil with Mexico's composer-conductor Carlos Chavez is Tossi Ichiyanagi of Tokyo.

As the result of seeing in Shanghai in 1950 a U. S. State department film on Tanglewood, Miss Lily Hsia is now a member of the opera department. On invitation of the federal government through a Smith-Mundt award to study conducting is Herbert Blomstedt of Stockholm, Sweden. Fernado Illanes is a chorus student from Bolivia; Johannes Emmen-Riedel is a Study group student from The Hague. George Mester and Alga Zilboorg of Mexico City are studying violin and 'cello. Pnina God is a trumpet player, Usiahu Wiesel is a student 'cellist, both from Israel. Endel Kalam, of Latvia, now resident in Indianapolis, s a viola player.

Ranging in age from 17 to 65, the majority of students are between 19 and 24. The 75 per cent in the full course are highly talented since competition was keen for the tuition scholarships awarded for the second time annually to those who play in the orchestra and chamber music groups or lead in the choral or opera departments. Most of the students live at the Lenox Preparatory school and Wheatleigh, a nearby estate owned by the orchestra. For recreation they swim and boat in Stockbridge bowl, the lake whose shoreline includes the edge of the Tanglewood estate.

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NEWS

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The New York City Center is a particularly noteworthy institution because it gives young Americans a chance. It is a feeder for the Metroplitan Opera as minor league baseball teams are feeders for the major league teams. It is at this place that such new operas as Menotti's are tried out, just as at Tanglewood, Copland, Bernstein, Foss and other young Americans can have their compositions played by such a fine orchestra as the Boston Symphony.

Yet, the Berkshire Music Center at Tanglewood is running in the red and will have to find some way of making a public appeal. It may be difficult to arrange for public subscriptions for such an institution because, unless one actually sees what is being done for young Americans here, it is impossible to realize how much those who expect to make music their careers can accomplish here during the short summer session when they have the opportunity of association with the greatest men in their respective fields. It is an apprenticeship opportunity on the best European standards.

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Benjamin N. Bowers, Mrs. Don F. McPherson, Mrs. Lawrence [illegible] Miller, Miss Margo Miller, Mrs. John H. Rice, Mrs. Jay C. Rosenfeld, Mrs. Stanley Simkin, and Alan J. Blau, all of Pittsfield; Mr. [illegible] Crane, Dalton; Mrs. [illegible] and Mrs. Albert Stern [illegible] Mrs. Joseph [illegible] Gladys Greene, [illegible] Mrs. Frederi[illegible] L. Senior [illegible] Stokes, Lenox [illegible] rick and Mrs. [illegible] Stockbridge;

Also Mrs. William [illegible] rett, Great Barrington [illegible] Davie Lloyd, [illegible] Homer, South [illegible] James W. Hu[illegible] Karl Weston, Wi[illegible]

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Music Shed [illegible] conduct the [illegible] Water Music [illegible]

George G[illegible] occupy the [illegible] concert pr[illegible] ducted by Leonard Bernstein [illegible] concert perform[illegible] Leontyne Price [illegible] and the Festival Ch[illegible]

Cir. (D 13,075)

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This Clipping From
OIL CITY, PA.
BLIZZARD
AUG 13 1953

AUG 11 1953

This
RAVE
RECORD & COURIER-TRIBUNE

These Days

—By George E. Sokolsky

A Useful Grant

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It is a curious commentary upon our way of thinking that at a time when we are pouring billions of dollars into foreign countries for the preservation of their cultures, we are permitting our own cultural institutions to decay for lack of funds. Few museums are safe today. There are no longer any Carnegies or Fricks or Otto Kahns available to assist our art museums and libraries. There are no Vanderbilts to come to the support of the Metropolitan Opera. Every privately-endowed college and university is worried about its finances and some are very frightened by the prospect. A completely integrated university, maintaining all departments of learning and providing time and facilities for research by its faculty, cannot live on student fees.

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Yet, the Berkshire Music Center at Tanglewood is running in the red and will have to find some way of making a public appeal. It may be difficult to arrange for public subscriptions for such an institution because, unless one actually sees what is being done for young Americans here, it is impossible to realize how much those who expect to make music their careers can accomplish here during the short summer session when they have the opportunity of association with the greatest men in their respective fields. It is an apprenticeship opportunity on the best European standards.

From every standpoint, it would be preferable if our universities, museums, orchestras, schools and other voluntary institutions were continued to be supported by donations from the people as they always have been in American life. Yet, it does come to mind that when billions of dollars, provided by the American taxpayer, are being used to support cultural activities in Europe and Asia, why are our own institutions being permitted to wither on the vine? We finance UNESCO, Point Four, International Students Exchange, libraries and all sorts of activities in the foreign cultural field.

A new committee of Congress has been appointed, under the chairmanship of Rep. Carroll Reece, to investigate the general activities of private Foundations. A similar committee, under the chairmanship of Eugene Cox, had begun to look into this subject, but Cox died and the committee's work was abortive. There is no secrecy about the work of any of the Foundations because they issue reports. The committee's activities therefore will be to analyze these reports in detail and to try to find a pattern of expenditures. While, in these days, emphasis will be laid on subversives, if any, who gain an advantage, which they ought not to have, the taxpayer would be interested in an analysis of the relationship between expenditures within the United States and abroad.

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Benjamin N. Bowers, Mrs. Dona
F. McPherson, Mrs. Lawrence K.
Miller, Miss Margo Miller, Mrs.
John H. Rice, Mrs. Jay C.
feld, Mrs. Stanley Simkin, and
J. Blau, all of Pittsfield; Mr.
Crane, Dalton;
and Mrs. Albert
Mrs. Joseph
Gladys Greene,
Mrs. Frederi
L. Senior and
Stokes, Lenox
rick and Mrs.
Stockbridge;

Also Mrs.
rett, Great
Davie Lloyd
Homer, South
James W. Hull
Karl Weston, W

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Richmond and
the Pittsfield
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Six   Amusements   THE BOSTON DAILY GLOBE—WEDNESDAY, AUGUST 12, 1953

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Allard, born at Sin-le-Noble, France, in 1898, joined the Boston Symphony in 1922. He lives in Brookline. Droeghmans, born in Liege, Belgium, in 1884, has been with the orchestra since 1927. He lives in Newton Center.

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[279]

Cir. (D 13,075)

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TRANSCRIPT

AUG 11 1953

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The enrollment of 400 students represents a true cross-section of advanced music students, teachers and professional musicians who work in the divisions of orchestra playing and conducting, chamber music, and opera under a distinguished faculty of 36 which includes such outstanding musicians as Aaron Copland, Leonard Bernstein, Carlos Chavez, Boris Goldovsky, Hugh Ross, Lukas Foss, Irving Fine, Paul Ulanowsky, Seymour Lipkin, William Kroll, Richard Burgin and first chair players of the Boston orchestra.

The symphony's music director, Charles Munch, is director of the school, and Ralph Berkowitz is dean. A special department, the Tanglewood Stury group, set up last year for amateurs of music who wish to spend their vacations in the absorption of music, continues this year under the leadership of Ingolf Dahl, with an enrollment of 105, of whom 38 are spending the full six weeks, 12 four weeks, and 55 two weeks.

New York state leads the registration, with more than 100 students. Massachusetts, Pennsylvania and Ohio are represented by 90 students. Nineteen each come from Connecticut and New Jersey; 18 each from Delaware, Maryland, Virginia and Washington, D. C. As a result of the Boston Symphony orchestra's first trans-continental tour last spring, when auditions were held for the first time in 10 cities on its route, enrollment from California increased to 10 students. From Salt Lake City and Provo, Utah, have come five pupils. Nine Canadians are studying at Tanglewood this summer, mostly from Toronto and Montreal where the symphony played. The New Orleans orchestral auditions produced seven students now on the Berkshire campus, and five from Florida.

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Nineteen foreign students are enrolled. Besides the Canadians, Mexico, France, Israel, Sweden, Japan, Korea, Holland, Bolivia, Latvia and China have representatives. Serge Blanc, of Paris, is concertmaster of the student orchestra. From Pusan, South Korea, is John Kim, who is president and conductor of the Republic of Korea Naval Symphony Orchestra and Chorus. A composition pupil with Mexico's composer-conductor Carlos Chavez is Tossi Ichiyanagi of Tokyo.

As the result of seeing in Shanghai in 1950 a U. S. State department film on Tanglewood, Miss Lily Hsia is now a member of the opera department. On invitation of the federal government through a Smith-Mundt award to study conducting is Herbert Blomstedt of Stockholm, Sweden. Fernado Illanes is a chorus student from Bolivia; Johannes Emmen-Riedel is a Study group student from The Hague. George Mester and Alga Zilboorg of Mexico City are studying violin and 'cello. Pnina God is a trumpet player. Usiahu Wiesel is a student 'cellist, both from Israel. Endel Kalam, of Latvia, now resident in Indianapolis, s a viola player.

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The students drawn from four continents to Tanglewood by the fame of its staff and the hope that a career might be launched from this coveted study include Theresa Green of Baltimore, a three-time winner of the Arthur Godfrey talent scout award; and Sara Mae Endich, an employe of the advertising department of the European edition of the New York Herald-Tribune, here on annual vacation.

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Former students now scattered through the U. S., Canada, South America, Europe and Australia, many of whom have taken prominent places in the musical life of their communities, total 4,217.

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Cir. (D 20,402) (S 41,868)

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WATERBURY, CONN.
REPUBLICAN

AUG 11 1953

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RAVE
RECORD & COURIER-TRIBUNE

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Also Mrs. [illegible] rett, Great Barr[illegible] Davie Lloyd, [illegible] Homer, South [illegible] James W. Hull, North Adams; and Karl Weston, Williamstown.

Boxes are [illegible] communities [illegible] contribute to [illegible] ships for tal[illegible] who cannot a[illegible] tion. Boxes [illegible] idents in [illegible] Richmond an[illegible] the Pittsfield Little [illegible] Orchestra. Five boxes have been [illegible] nated for the use of Berkshire Music Center students by summer residents unable to be present. Such reservations may [illegible] the Tanglewood box office.

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[279]

Cir. (D 13,075)

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TRANSCRIPT

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Cir. (D 5,936)

This Clipping From
HERKIMER, N. Y.
TELEGRAM

AUG 11 1953

RECORD & COURIER-TRIBUNE

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or Benjamin N. Bowers, Mrs. [illegible] F. McPherson, Mrs. Lawrence K. Miller, Miss Margo Miller, Mrs. John H. Rice, Mrs. Jay C. Rosenfeld, Mrs. Stanley Simkin, and Alan J. Blau, all of Pittsfield; Mrs. [illegible] Crane, Dalton; Mrs. [illegible] and Mrs. Albert [illegible] Mrs. Joseph [illegible] Gladys Greene, [illegible] Mrs. Frederi[illegible] L. Senior [illegible] Stokes, Lenox [illegible] rick and [illegible] Stockbridge;

Also Mrs. William [illegible] Barrett, Great Barrington [illegible] Davie Lloyd, Le[illegible] Homer, South [illegible] James W. Hu[illegible] Karl Weston, Williamstown.

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[279]

Cir. (D 13,075)

This Clipping From
NORTH ADAMS, MASS.
TRANSCRIPT

AUG 11 1953

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The enrollment of 400 students represents a true cross-section of advanced music students, teachers and professional musicians who work in the divisions of orchestra playing and conducting, chamber music, and opera under a distinguished faculty of 36 which includes such outstanding musicians as Aaron Copland, Leonard Bernstein, Carlos Chavez, Boris Goldovsky, Hugh Ross, Lukas Foss, Irving Fine, Paul Ulanowsky, Seymour Lipkin, William Kroll, Richard Burgin and first chair players of the Boston orchestra.

The symphony's music director, Charles Munch, is director of the school, and Ralph Berkowitz is dean. A special department, the Tanglewood Stury group, set up last year for amateurs of music who wish to spend their vacations in the absorption of music, continues this year under the leadership of Ingolf Dahl, with an enrollment of 105, of whom 38 are spending the full six weeks, 12 four weeks, and 55 two weeks.

New York state leads the registration, with more than 100 students. Massachusetts, Pennsylvania and Ohio are represented by 90 students. Nineteen each come from Connecticut and New Jersey; 18 each from Delaware, Maryland, Virginia and Washington, D. C. As a result of the Boston Symphony orchestra's first trans-continental tour last spring, when auditions were held for the first time in 10 cities on its route, enrollment from California increased to 10 students. From Salt Lake City and Provo, Utah, have come five pupils. Nine Canadians are studying at Tanglewood this summer, mostly from Toronto and Montreal where the symphony played. The New Orleans orchestral auditions produced seven students now on the Berkshire campus, and five from Florida.

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Nineteen foreign students are enrolled. Besides the Canadians, Mexico, France, Israel, Sweden, Japan, Korea, Holland, Bolivia, Latvia and China have representatives. Serge Blanc, of Paris, is concertmaster of the student orchestra. From Pusan, South Korea, is John Kim, who is president and conductor of the Republic of Korea Naval Symphony Orchestra and Chorus. A composition pupil with Mexico's composer-conductor Carlos Chavez is Tossi Ichiyanagi of Tokyo.

As the result of seeing in Shanghai in 1950 a U. S. State department film on Tanglewood, Miss Lily Hsia is now a member of the opera department. On invitation of the federal government through a Smith-Mundt award to study conducting is Herbert Blomstedt of Stockholm, Sweden. Fernado Illanes is a chorus student from Bolivia; Johannes Emmen-Riedel is a Study group student from The Hague. George Mester and Alga Zilboorg of Mexico City are studying violin and 'cello. Pnina God is a trumpet player. Usiahu Wiesel is a student 'cellist, both from Israel. Endel Kalam, of Latvia, now resident in Indianapolis, s a viola player.

Ranging in age from 17 to 65, the majority of students are between 19 and 24. The 75 per cent in the full course are highly talented since competition was keen for the tuition scholarships awarded for the second time annually to those who play in the orchestra and chamber music groups or lead in the choral or opera departments. Most of the students live at the Lenox Preparatory school and Wheatleigh, a nearby estate owned by the orchestra. For recreation they swim and boat in Stockbridge bowl, the lake whose shoreline includes the edge of the Tanglewood estate.

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Three husband-and-wife teams are included. Mr. and Mrs. Kenneth Moore, of Davidson, N. C., take advance study in clarinet and piano. Mrs. Charles Lawie, Lake Geneva, Wisc., attends general music classes while her husband is busy with Boris Goldovsky in the opera coaching class. Mr. and Mrs. Georg A. Kleinfeld of Cleveland are orchestra players. Twin brothers, Robert and Rodney Pierce of Wichita, Kan., are receiving advanced training on the French horn and oboe from senior members of the Boston Symphony orchestra.

The students drawn from four continents to Tanglewood by the fame of its staff and the hope that a career might be launched from this coveted study include Theresa Green of Baltimore, a three-time winner of the Arthur Godfrey talent scout award; and Sara Mae Endich, an employe of the advertising department of the European edition of the New York Herald-Tribune, here on annual vacation.

Ex-Students 4,217

Former students now scattered through the U. S., Canada, South America, Europe and Australia, many of whom have taken prominent places in the musical life of their communities, total 4,217.

Ten percent of the membership of all major U.S. symphony orchestras is composed of former Tanglewood students, and conductors who have graduated there include Leonard Bernstein, Thor Johnson (Cincinnati), Walter Hendl (Dallas), Eleazar de Carvalho (Rio de Janeiro), Lukas Foss, Robert Zeller, Herman Herz (Duluth), Robert Whitney (Louisville), Richard Bales (National Gallery, Washington), Thomas Schippers, Lorin Maazel, Alexander Leslie (Springfield).

The roster of former students at the Metropolitan opera includes Frank Guarerra, Mack Harrell, Mildred Miller, Anne Bollinger, Paul Knowles, Paula Leachner, and Heidi Kral (Toledo) and Robert McFerrin (St. Louis), winners of the 1953 auditions of the air. New York City Opera company graduates from Tanglewood include Ellen Faull, David Lloyd, Patricia Neway, Mac Morgan, James Pease, David Poleri, Robert Rounseville and Frances Yeend. Mario Lanza of Hollywood was a student in 1940-41. Leontyne Price, the Bess of Broadway's "Porgy and Bess", was a singer in the summer of 1951.

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Choral conductors who are Tanglewood alumni include James Aliferis (University of Minnesota); Jacob Avshalomoff (Columbia University); Lorna Cooke de Varon (New England Conservatory, Boston).

Composers Norman dello Joio, Alan Hovaness, Ulysses Kay, Ned Rorem, Peter Mannin, Jurriaan Andriessen have profited from summers at Tanglewood; and instrumentalists number among them Jacob Krachmalnick, concertmaster of the Philadelphia orchestra; Leonard Pennario, Seymour Lipkin, Norman Carol, Constance Keene, Aldo Parisot and Julius Katchen.

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This Clipping From
DUNKIRK, N. Y.
OBSERVER

AUG 11 1953

These Days

—By George E. Sokolsky

A Useful Grant

The Rockefeller Foundation has announced that it has voted a grant of $200,000 to the New York City Center of Music and Drama. This is a valuable cultural aid, supporting an institution that needs to be preserved because it gives to young Americans an opportunity to develop themselves in the arts of expression. Unlike nearly all European countries, the United States provides few opportunities for young artists in all the arts to go through a period of apprenticeship under great masters. It is for this reason that so many talented young people are forced to go to Europe for their training.

George Sokolsky

It is a curious commentary upon our way of thinking that at a time when we are pouring billions of dollars into foreign countries for the preservation of their cultures, we are permitting our own cultural institutions to decay for lack of funds. Few museums are safe today. There are no longer any Carnegies or Fricks or Otto Kahns available to assist our art museums and libraries. There are no Vanderbilts to come to the support of the Metropolitan Opera. Every privately-endowed college and university is worried about its finances and some are very frightened by the prospect. A completely integrated university, maintaining all departments of learning and providing time and facilities for research by its faculty, cannot live on student fees.

The New York City Center is a particularly noteworthy institution because it gives young Americans a chance. It is a feeder for the Metroplitan Opera as minor league baseball teams are feeders for the major league teams. It is at this place that such new operas as Menotti's are tried out, just as at Tanglewood, Copland, Bernstein, Foss and other young Americans can have their compositions played by such a fine orchestra as the Boston Symphony.

Yet, the Berkshire Music Center at Tanglewood is running in the red and will have to find some way of making a public appeal. It may be difficult to arrange for public subscriptions for such an institution because, unless one actually sees what is being done for young Americans here, it is impossible to realize how much those who expect to make music their careers can accomplish here during the short summer session when they have the opportunity of association with the greatest men in their respective fields. It is an apprenticeship opportunity on the best European standards.

From every standpoint, it would be preferable if our universities, museums, orchestras, schools and other voluntary institutions were continued to be supported by donations from the people as they always have been in American life. Yet, it does come to mind that when billions of dollars, provided by the American taxpayer, are being used to support cultural activities in Europe and Asia, why are our own institutions being permitted to wither on the vine? We finance UNESCO, Point Four, International Students Exchange, libraries and all sorts of activities in the foreign cultural field.

A new committee of Congress has been appointed, under the chairmanship of Rep. Carroll Reece, to investigate the general activities of private Foundations. A similar committee, under the chairmanship of Eugene Cox, had begun to look into this subject, but Cox died and the committee's work was abortive. There is no secrecy about the work of any of the Foundations because they issue reports. The committee's activities therefore will be to analyze these reports in detail and to try to find a pattern of expenditures. While, in these days, emphasis will be laid on subversives, if any, who gain an advantage, which they ought not to have, the taxpayer would be interested in an analysis of the relationship between expenditures within the United States and abroad.

It would be an error to jump to conclusions on this subject without all the data being carefully studied. It may be found that the Foundations meet all the criticisms levelled at them; it may be that they are assuming that as they control the money, they are entitled to follow their own judgment. Yet, the fact is that the Foundations are relieved of taxes on the single assumption that their expenditures will be in the public interest. Whatever the outcome, the Reece committee intends to produce the facts, to analyze them and to make recommendations to Congress for legislation on the subject.

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RECORD & COURIER-TRIBUNE

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on

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NEW YORKER

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Six Amusements THE BOSTON DAILY GLOBE—WEDNESDAY, AUGUST 12, 1953

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ELMIRA, N. Y.
ADVERTISER
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RECORD & COURIER-TRIBUNE

These Days

—By George E. Sokolsky

A Useful Grant

The Rockefeller Foundation has announced that it has voted a grant of $200,000 to the New York City Center of Music and Drama. This is a valuable cultural aid, supporting an institution that needs to be preserved because it gives to young Americans an opportunity to develop themselves in the arts of expression. Unlike nearly all European countries, the United States provides few opportunities for young artists in all the arts to go through a period of apprenticeship under great masters. It is for this reason that so many talented young people are forced to go to Europe for their training.

It is a curious commentary upon our way of thinking that at a time when we are pouring billions of dollars into foreign countries for the preservation of their cultures, we are permitting our own cultural institutions to decay for lack of funds. Few museums are safe today. There are no longer any Carnegies or Fricks or Otto Kahns available to assist our art museums and libraries. There are no Vanderbilts to come to the support of the Metropolitan Opera. Every privately-endowed college and university is worried about its finances and some are very frightened by the prospect. A completely integrated university, maintaining all departments of learning and providing time and facilities for research by its faculty, cannot live on student fees.

George Sokolsky

The New York City Center is a particularly noteworthy institution because it gives young Americans a chance. It is a feeder for the Metroplitan Opera as minor league baseball teams are feeders for the major league teams. It is at this place that such new operas as Menotti's are tried out, just as at Tanglewood, Copland, Bernstein, Foss and other young Americans can have their compositions played by such a fine orchestra as the Boston Symphony.

Yet, the Berkshire Music Center at Tanglewood is running in the red and will have to find some way of making a public appeal. It may be difficult to arrange for public subscriptions for such an institution because, unless one actually sees what is being done for young Americans here, it is impossible to realize how much those who expect to make music their careers can accomplish here during the short summer session when they have the opportunity of association with the greatest men in their respective fields. It is an apprenticeship opportunity on the best European standards.

From every standpoint, it would be preferable if our universities, museums, orchestras, schools and other voluntary institutions were continued to be supported by donations from the people as they always have been in American life. Yet, it does come to mind that when billions of dollars, provided by the American taxpayer, are being used to support cultural activities in Europe and Asia, why are our own institutions being permitted to wither on the vine? We finance UNESCO, Point Four, International Students Exchange, libraries and all sorts of activities in the foreign cultural field.

A new committee of Congress has been appointed, under the chairmanship of Rep. Carroll Reece, to investigate the general activities of private Foundations. A similar committee, under the chairmanship of Eugene Cox, had begun to look into this subject, but Cox died and the committee's work was abortive. There is no secrecy about the work of any of the Foundations because they issue reports. The committee's activities therefore will be to analyze these reports in detail and to try to find a pattern of expenditures. While, in these days, emphasis will be laid on subversives, if any, who gain an advantage, which they ought not to have, the taxpayer would be interested in an analysis of the relationship between expenditures within the United States and abroad.

It would be an error to jump to conclusions on this subject without all the data being carefully studied. It may be found that the Foundations meet all the criticisms levelled at them; it may be that they are assuming that as they control the money, they are entitled to follow their own judgment. Yet, the fact is that the Foundations are relieved of taxes on the single assumption that their expenditures will be in the public interest. Whatever the outcome, the Reece committee intends to produce the facts, to analyze them and to make recommendations to Congress for legislation on the subject.

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Cir. (D 3,443)

This Clipping From
NORWICH, N. Y.
SUN

AUG 11 1953

These Days

—By George E. Sokolsky

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It is a curious commentary upon our way of thinking that at a time when we are pouring billions of dollars into foreign countries for the preservation of their cultures, we are permitting our own cultural institutions to decay for lack of funds. Few museums are safe today. There are no longer any Carnegies or Fricks or Otto Kahns available to assist our art museums and libraries. There are no Vanderbilts to come to the support of the Metropolitan Opera. Every privately-endowed college and university is worried about its finances and some are very frightened by the prospect. A completely integrated university, maintaining all departments of learning and providing time and facilities for research by its faculty, cannot live on student fees.

George Sokolsky

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Yet, the Berkshire Music Center at Tanglewood is running in the red and will have to find some way of making a public appeal. It may be difficult to arrange for public subscriptions for such an institution because, unless one actually sees what is being done for young Americans here, it is impossible to realize how much those who expect to make music their careers can accomplish here during the short summer session when they have the opportunity of association with the greatest men in their respective fields. It is an apprenticeship opportunity on the best European standards.

From every standpoint, it would be preferable if our universities, museums, orchestras, schools and other voluntary institutions were continued to be supported by donations from the people as they always have been in American life. Yet, it does come to mind that when billions of dollars, provided by the American taxpayer, are being used to support cultural activities in Europe and Asia, why are our own institutions being permitted to wither on the vine? We finance UNESCO, Point Four, International Students Exchange, libraries and all sorts of activities in the foreign cultural field.

A new committee of Congress has been appointed, under the chairmanship of Rep. Carroll Reece, to investigate the general activities of private Foundations. A similar committee, under the chairmanship of Eugene Cox, had begun to look into this subject, but Cox died and the committee's work was abortive. There is no secrecy about the work of any of the Foundations because they issue reports. The committee's activities therefore will be to analyze these reports in detail and to try to find a pattern of expenditures. While, in these days, emphasis will be laid on subversives, if any, who gain an advantage, which they ought not to have, the taxpayer would be interested in an analysis of the relationship between expenditures within the United States and abroad.

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This Cl
RAVEN
RECORD & COURIER-TRIBUNE

Cir.

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[279]

Cir. (D 13,075)

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TRANSCRIPT

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New York state leads the registration, with more than 100 students. Massachusetts, Pennsylvania and Ohio are represented by 90 students. Nineteen each come from Connecticut and New Jersey; 18 each from Delaware, Maryland, Virginia and Washington, D. C. As a result of the Boston Symphony orchestra's first trans-continental tour last spring, when auditions were held for the first time in 10 cities on its route, enrollment from California increased to 10 students. From Salt Lake City and Provo, Utah, have come five pupils. Nine Canadians are studying at Tanglewood this summer, mostly from Toronto and Montreal where the symphony played. The New Orleans orchestral auditions produced seven students now on the Berkshire campus, and five from Florida.

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GLOVERSVILLE, N. Y.
LEADER-REPUBLICAN

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RAVEN
RECORD & COURIER-TRIBUNE

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on

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Six Amusements THE BOSTON DAILY GLOBE—WEDNESDAY, AUGUST 12, 1953

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Cir. (D 13,075)

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TRANSCRIPT

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Cir. (D 7,887)

This Clipping From
HORNELL, N. Y.
TRIBUNE

AUG 11 1953

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RECORD & COURIER-TRIBUNE

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The symphony's music director, Charles Munch, is director of the school, and Ralph Berkowitz is dean. A special department, the Tanglewood Stury group, set up last year for amateurs of music who wish to spend their vacations in the absorption of music, continues this year under the leadership of Ingolf Dahl, with an enrollment of 105, of whom 38 are spending the full six weeks, 12 four weeks, and 55 two weeks.

New York state leads the registration, with more than 100 students. Massachusetts, Pennsylvania and Ohio are represented by 90 students. Nineteen each come from Connecticut and New Jersey; 18 each from Delaware, Maryland, Virginia and Washington, D. C. As a result of the Boston Symphony orchestra's first trans-continental tour last spring, when auditions were held for the first time in 10 cities on its route, enrollment from California increased to 10 students. From Salt Lake City and Provo, Utah, have come five pupils. Nine Canadians are studying at Tanglewood this summer, mostly from Toronto and Montreal where the symphony played. The New Orleans orchestral auditions produced seven students now on the Berkshire campus, and five from Florida.

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Nineteen foreign students are enrolled. Besides the Canadians, Mexico, France, Israel, Sweden, Japan, Korea, Holland, Bolivia, Latvia and China have representatives. Serge Blanc, of Paris, is concertmaster of the student orchestra. From Pusan, South Korea, is John Kim, who is president and conductor of the Republic of Korea Naval Symphony Orchestra and Chorus. A composition pupil with Mexico's composer-conductor Carlos Chavez is Tossi Ichiyanagi of Tokyo.

As the result of seeing in Shanghai in 1950 a U. S. State department film on Tanglewood, Miss Lily Hsia is now a member of the opera department. On invitation of the federal government through a Smith-Mundt award to study conducting is Herbert Blomstedt of Stockholm, Sweden. Fernado Illanes is a chorus student from Bolivia; Johannes Emmen-Riedel is a Study group student from The Hague. George Mester and Alga Zilboorg of Mexico City are studying violin and 'cello. Pnina God is a trumpet player, Usiahu Wiesel is a student 'cellist, both from Israel. Endel Kalam, of Latvia, now resident in Indianapolis, s a viola player.

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RAVENNA, OHIO
RECORD & COURIER-TRIBUNE

These Days

—By George E. Sokolsky

A Useful Grant

The Rockefeller Foundation has announced that it has voted a grant of $200,000 to the New York City Center of Music and Drama. This is a valuable cultural aid, supporting an institution that needs to be preserved because it gives to young Americans an opportunity to develop themselves in the arts of expression. Unlike nearly all European countries, the United States provides few opportunities for young artists in all the arts to go through a period of apprenticeship under great masters. It is for this reason that so many talented young people are forced to go to Europe for their training.

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It is a curious commentary upon our way of thinking that at a time when we are pouring billions of dollars into foreign countries for the preservation of their cultures, we are permitting our own cultural institutions to decay for lack of funds. Few museums are safe today. There are no longer any Carnegies or Fricks or Otto Kahns available to assist our art museums and libraries. There are no Vanderbilts to come to the support of the Metropolitan Opera. Every privately-endowed college and university is worried about its finances and some are very frightened by the prospect. A completely integrated university, maintaining all departments of learning and providing time and facilities for research by its faculty, cannot live on student fees.

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Isaac Stern will perform Beethoven's Concerto in D major with the Boston Symphony, Charles Munch conducting, at the evening concert beginning at 8:15 in the

Cir. (D 13,075)

This Clipping From
NORTH ADAMS, MASS.
TRANSCRIPT

AUG 11 1953

Students From 41 of States, 11 Nations, at Tanglewood

Students from 41 states and 11 foreign countries are enrolled this summer at the Berkshire Music Center, Tanglewood, Lenox, this country's only school of music maintained by a major orchestra. Established by the Boston Symphony orchestra in 1940, when Serge Koussevitzky was its director, the school is now in its 11th six-week session, which will extend to the end of the Berkshire Music Festival on Aug. 16.

400 Enrolled

The enrollment of 400 students represents a true cross-section of advanced music students, teachers and professional musicians, who work in the divisions of orchestra playing and conducting, chamber music, and opera under a distinguished faculty of 36 which includes such outstanding musicians as Aaron Copland, Leonard Bernstein, Carlos Chavez, Boris Goldovsky, Hugh Ross, Lukas Foss, Irving Fine, Paul Ulanowsky, Seymour Lipkin, William Kroll, Richard Burgin and first chair players of the Boston orchestra.

The symphony's music director, Charles Munch, is director of the school, and Ralph Berkowitz is dean. A special department, the Tanglewood Stury group, set up last year for amateurs of music who wish to spend their vacations in the absorption of music, continues this year under the leadership of Ingolf Dahl, with an enrollment of 105, of whom 38 are spending the full six weeks, 12 four weeks, and 55 two weeks.

New York state leads the registration, with more than 100 students. Massachusetts, Pennsylvania and Ohio are represented by 90 students. Nineteen each come from Connecticut and New Jersey; 18 each from Delaware, Maryland, Virginia and Washington, D. C. As a result of the Boston Symphony orchestra's first trans-continental tour last spring, when auditions were held for the first time in 10 cities on its route, enrollment from California increased to 10 students. From Salt Lake City and Provo, Utah, have come five pupils. Nine Canadians are studying at Tanglewood this summer, mostly from Toronto and Montreal where the symphony played. The New Orleans orchestral auditions produced seven students now on the Berkshire campus, and five from Florida.

19 From Abroad

Nineteen foreign students are enrolled. Besides the Canadians, Mexico, France, Israel, Sweden, Japan, Korea, Holland, Bolivia, Latvia and China have representatives. Serge Blanc, of Paris, s concertmaster of the student orchestra. From Pusan, South Korea, is John Kim, who is president and conductor of the Republic of Korea Naval Symphony Orchestra and Chorus. A composition pupil with Mexico's composer-conductor Carlos Chavez is Tossi Ichiyanagi of Tokyo.

As the result of seeing in Shanghai in 1950 a U. S. State department film on Tanglewood, Miss Lily Hsia is now a member of the opera department. On invitation of the federal government through a Smith-Mundt award to study conducting is Herbert Blomstedt of Stockholm, Sweden. Fernado Illanes is a chorus student from Bolivia; Johannes Emmen-Riedel is a Study group student from The Hague. George Mester and Alga Zilboorg of Mexico City are studying violin and 'cello. Pnina God is a trumpet player, Usiahu Wiesel is a student 'cellist, both from Israel. Endel Kalam, of Latvia, now resident in Indianapolis, s a viola player.

Ranging in age from 17 to 65, the majority of students are between 19 and 24. The 75 per cent in the full course are highly talented since competition was keen for the tuition scholarships awarded for the second time annually to those who play in the orchestra and chamber music groups or lead in the choral or opera departments. Most of the students live at the Lenox Preparatory school and Wheatleigh, a nearby estate owned by the orchestra. For recreation they swim and boat in Stockbridge bowl, the lake whose shoreline includes the edge of the Tanglewood estate.

Many Vocations

Students at Tanglewood include many vocations. For the first time in the Berkshire Music Center's 11 years the armed services are officially represented, by Warrant Officer John Norris, of Arlington, Va., assistant conductor of the U. S. Navy band, a student of orchestral conducting under Leonard Bernstein.

D. Robert Smith, from the faculty of Bates college, Lewiston, Me., is a student; also Elwood W. Hill, director of music at Bradford Junior college, Bradford, and Mrs. Willa Taylor, a professor at the Pennsylvania State college.

Three husband-and-wife teams are included. Mr. and Mrs. Kenneth Moore, of Davidson, N. C., take advance study in clarinet and piano. Mrs. Charles Lawie, Lake Geneva, Wisc., attends general music classes while her husband is busy with Boris Goldovsky in the opera coaching class. Mr. and Mrs. Georg A. Kleinfeld of Cleveland are orchestra players. Twin brothers, Robert and Rodney Pierce of Wichita, Kan., are receiving advanced training on the French horn and oboe from senior members of the Boston Symphony orchestra.

The students drawn from four continents to Tanglewood by the fame of its staff and the hope that a career might be launched from this coveted study include Theresa Green of Baltimore, a three-time winner of the Arthur Godfrey talent scout award; and Sara Mae Endich, an employe of the advertising department of the European edition of the New York Herald-Tribune, here on annual vacation.

Ex-Students 4,217

Former students now scattered through the U. S., Canada, South America, Europe and Australia, many of whom have taken prominent places in the musical life of their communities, total 4,217.

Ten percent of the membership of all major U.S. symphony orchestras is composed of former Tanglewood students, and conductors who have graduated there include Leonard Bernstein, Thor Johnson (Cincinnati), Walter Hendl (Dallas), Eleazar de Carvalho (Rio de Janeiro), Lukas Foss, Robert Zeller, Herman Herz (Duluth), Robert Whitney (Louisville), Richard Bales (National Gallery, Washington), Thomas Schippers, Lorin Maazel, Alexander Leslie (Springfield).

The roster of former students at the Metropolitan opera includes Frank Guarerra, Mack Harrell, Mildred Miller, Anne Bollinger, Paul Knowles, Paula Leachner, and Heidi Kral (Toledo) and Robert McFerrin (St. Louis), winners of the 1953 auditions of the air. New York City Opera company graduates from Tanglewood include Ellen Faull, David Lloyd, Patricia Neway, Mac Morgan, James Pease, David Poleri, Robert Rounseville and Frances Yeend. Mario Lanza of Hollywood was a student in 1940-41. Leontyne Price, the Bess of Broadway's "Porgy and Bess", was a singer in the summer of 1951.

Choral Conductors Too

Choral conductors who are Tanglewood alumni include James Aliferis (University of Minnesota); Jacob Avshalomoff (Columbia University); Lorna Cooke de Varon (New England Conservatory, Boston).

Composers Norman dello Joio, Alan Hovaness, Ulysses Kay, Ned Rorem, Peter Mannin, Jurriaan Andriessen have profited from summers at Tanglewood; and instrumentalists number among them Jacob Krachmalnick, concertmaster of the Philadelphia orchestra; Leonard Pennario, Seymour Lipkin, Norman Carol, Constance Keene, Aldo Parisot and Julius Katchen.

Tanglewood's opera department has given the American premieres of Benjamin Britten's "Peter Grimes" and "Albert Herring," Mozart's "Idiomeneo" and Jacques Ibert's "Le Roi d'Yvetot," and this year, through a grant of the Koussevitzky Music Foundation, has commissioned young composers Leonard Rosenan, of New York city, and Louis Mennini, of Rochester, N. Y. to write one-act operas there this summer for performance in 1954.

This Clipping From

AUG 11 1953

These Days

—By George E. Sokolsky

A Useful Grant

The Rockefeller Foundation has announced that it has voted a grant of $200,000 to the New York City Center of Music and Drama. This is a valuable cultural aid, supporting an institution that needs to be preserved because it gives to young Americans an opportunity to develop themselves in the arts of expression. Unlike nearly all European countries, the United States provides few opportunities for young artists in all the arts to go through a period of apprenticeship under great masters. It is for this reason that so many talented young people are forced to go to Europe for their training.

It is a curious commentary upon our way of thinking that at a time when we are pouring billions of dollars into foreign countries for the preservation of their cultures, we are permitting our own cultural institutions to decay for lack of funds. Few museums are safe today. There are no longer any Carnegies or Fricks or Otto Kahns available to assist our art museums and libraries. There are no Vanderbilts to come to the support of the Metropolitan Opera. Every privately-endowed college and university is worried about its finances and some are very frightened by the prospect. A completely integrated university, maintaining all departments of learning and providing time and facilities for research by its faculty, cannot live on student fees.

George Sokolsky

The New York City Center is a particularly noteworthy institution because it gives young Americans a chance. It is a feeder for the Metroplitan Opera as minor league baseball teams are feeders for the major league teams. It is at this place that such new operas as Menotti's are tried out, just as at Tanglewood, Copland, Bernstein, Foss and other young Americans can have their compositions played by such a fine orchestra as the Boston Symphony.

Yet, the Berkshire Music Center at Tanglewood is running in the red and will have to find some way of making a public appeal. It may be difficult to arrange for public subscriptions for such an institution because, unless one actually sees what is being done for young Americans here, it is impossible to realize how much those who expect to make music their careers can accomplish here during the short summer session when they have the opportunity of association with the greatest men in their respective fields. It is an apprenticeship opportunity on the best European standards.

From every standpoint, it would be preferable if our universities, museums, orchestras, schools and other voluntary institutions were continued to be supported by donations from the people as they always have been in American life. Yet, it does come to mind that when billions of dollars, provided by the American taxpayer, are being used to support cultural activities in Europe and Asia, why are our own institutions being permitted to wither on the vine? We finance UNESCO, Point Four, International Students Exchange, libraries and all sorts of activities in the foreign cultural field.

A new committee of Congress has been appointed, under the chairmanship of Rep. Carroll Reece, to investigate the general activities of private Foundations. A similar committee, under the chairmanship of Eugene Cox, had begun to look into this subject, but Cox died and the committee's work was abortive. There is no secrecy about the work of any of the Foundations because they issue reports. The committee's activities therefore will be to analyze these reports in detail and to try to find a pattern of expenditures. While, in these days, emphasis will be laid on subversives, if any, who gain an advantage, which they ought not to have, the taxpayer would be interested in an analysis of the relationship between expenditures within the United States and abroad.

It would be an error to jump to conclusions on this subject without all the data being carefully studied. It may be found that the Foundations meet all the criticisms levelled at them; it may be that they are assuming that as they control the money, they are entitled to follow their own judgment. Yet, the fact is that the Foundations are relieved of taxes on the single assumption that their expenditures will be in the public interest. Whatever the outcome, the Reece committee intends to produce the facts, to analyze them and to make recommendations to Congress for legislation on the subject.

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on

Benjamin N. Bowers, Mrs. Dona[illegible] F. McPherson, Mrs. Lawrence K. Miller, Miss Margo Miller, Mrs. John H. Rice, Mrs. Jay C. Rosenfeld, Mrs. Stanley Simkin, and Alan J. Blau, all of Pittsfield; Mrs. Bruce Crane, Dalton; Mrs. Shaun K[illegible] and Mrs. Albert Sterne, Richmond; Mrs. Joseph [illegible] Gladys Greene, Miss [illegible] Mrs. Frederi[illegible] L. Senior and Mrs. [illegible] Stokes, Lenox; Mrs. David B. K[illegible]rick and Mrs. Robert P. [illegible] Stockbridge;

Also Mrs. William [illegible] Barrett, Great Barrington; Mrs. [illegible] Davie Lloyd, Lee; [illegible] Homer, South Egremont; Mrs. James W. Hull, North Adams; and Karl Weston, Williamstown.

Boxes are being reserved [illegible] communities [illegible] contribute to [illegible] ships for talented [illegible] who cannot a[illegible] tion. Boxes [illegible] idents in [illegible] Richmond and [illegible] the Pittsfield Little Symphony Orchestra. Five boxes have been [illegible]nated for the use of Berkshire Music Center students by summer residents unable to be present. Such reservations may [illegible] ma[illegible] at the Tanglewood box office.

Allard and Droeghmans Retire from Symphony

Raymond Allard, first bassoon, and cellist Hyppolyte Droeghmans will retire from the Boston Symphony Orchestra at the conclusion of the Berkshire Festival Sunday.

They were honored at a luncheon at Tanglewood, Lenox, yesterday, following morning rehearsal.

Pasquale Cardillo was master of ceremonies. Allard and Droeghmans were presented gold watches by Charles Munch, conductor. Speakers included violinist Harry Ellis Dickson; Thomas D. Perry, assistant manager of the orchestra, and Dr. Lewis Perry, trustee.

Allard, born at Sin-le-Noble, France, in 1898, joined the Boston Symphony in 1922. He lives in Brookline. Droeghmans, born in Liege, Belgium, in 1884, has been with the orchestra since 1927. He lives in Newton Center.

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Isaac Stern will perform Beethoven's Concerto in D major with the Boston Symphony, Charles Munch conducting, at the evening concert beginning at 8:15 in the Music Shed. [illegible] conduct the [illegible] "Water Music" [illegible] George Gershwin's [illegible] concert [illegible] Leontyne Price [illegible] and the Festival [illegible]

Music in Review

Bsn Post 8/12

By TUCKER KEISER

Reprint from late editions yesterday's Post

"Richard The Lion-Hearted"

LENOX, Aug. 11 — "Richard The Lion-Hearted," Gretry's three-act comic opera with a text by Sedaine, was lifted from dusty archives and presented as the major operatic production of the current tanglewood season tonight in the theater here. Mr. Goldovsky's opera department aimed for a bull's eye but poor windage calculation placed his shot under the target.

"Richard" was the Parisian "South Pacific" in 1787. Establishing a run of 100 performances before it was heard in Boston (1797), Philadelphia (1798), and New York (1800). From existing records, it appears that this production is the first American one since 1800 and quite possibly the last.

For an opera department which has brilliantly mounted American premieres of Britten's "Peter Grimes," "Albert Herring" and Mozart's "Idomeneo" the present third-rate musical comedy is a shock.

Mildly Amusing

"Richard" was often mildly amusing. The staging by Sarah

the original. The dialogue is full of the most outrageous gags this side of Martin and Lewis. John McCollum's Blondel burlesquing a violinist and Lee Cass' toothy Sir Hugh, so full of gallic facetious remarks about the English, kept the audience mildly amused, but whether they were laughing at the play or nervous embarrassment was hard to determine.

The singing honors of the evening, when they had anything to sing, went to Mr. McCollum and Mr. Cass in the masculine roles and Rosalind Elias, a luscious mezzo-soprano. in the role of Antonio and Christine Cardillo, a warm-voiced lyric soprano, in the part of Laurette. The large cast did their vocal and acting chores well when there was anything to do.

Contrary to all the propaganda about 1953 opera being essentially theatre, opera lives for its music. There was nothing in the entire work that could not have been turned out by any one of a dozen hack composers of the period, and I suspect many of them wrote more interesting music, since "Richard" is supposed to be a parent of comic opera, one expected and got the standard musical numbers.

At Tanglewood

Lois Marshall, soprano, makes her Tanglewood debut, as soloist with William Warfield bass-baritone, in Brahms' "Requiem", which the Boston Symphony Orchestra, Charles Munch conducting, will perform with Festival Chorus, at the Friday evening, August 14 (8:30 p. m.) concert of the Berkshire Festival, in the Music Shed at Tanglewood.

"Tanglewood On Parade" Planned

ith Isaac Stern, violinist; so- no Leontyne Price, the Bess of adway's "Porgy and Bess", and husband, baritone William War- as stars, the annual "Tangle- on Parade" benefit for the shire Music Center will be held home of the Boston Symphony stra's Berkshire Festival, Len- ss., on Thursday (August 13.) ties include demonstrations by epartment of the summer f music maintained by the or- , a lawn supper and a gala concert by the orchestra, n 6 p. m. to 11 p. m., followed the drawing of 40 door prizes and ing on the lawn.

ac Stern will perform Beetho- s Concerto in D major with the ston Symphony Orchestra, Charles nch, Music Director, conducting, the evening concert, which com- es at 8:15 p. m. in the 6,000- Music Shed. Mr. Munch will also ct the Suite from Handel's ter Music".

orge Gershwin's "Porgy and Act II, Scenes 1 and 2, will the second half of the con- program, directed and conducted Leonard Bernstein, head of the shire Music Center's conducting s.

gala program is as follows:

p. m.—Opera Scenes, Formal dens (for boxholders and reserved patrons only)

:45 p. m.—Fanfare; welcome by s Goldovsky, head of the Music er's opera department.

p. m.—Simultaneous demon- ons by each department, Berk- e Music Center.

:15 p. m.—Lawn party, picnic per, concert by student chorus.

15 p. m.—Music Shed, Gala Con- Boston Symphony Orchestra.

11:00 p. m.—Drawing for Door Prizes by Anna Russell, international concert comedienne, followed by Waltzing on the lawn.

NEWLEBANON, NEW Y

TUESDAY, AUGUST 11, 1953

This Week At TANGLEWOOD

Program — Tanglewood — Final week: August 10-August 16, 1953.

Tues., *8:30 p. m.—Theatre-Concert Hall (All seats reserved)
"Richard Coeur-De-Lion" Opera in 3 acts, Students of Dept. IV.

Wednesday, August 12—*8:30 p. m. Chamber Music Hall.
Composers' Forum by Students of Department III.
*4:30 p. m.—Theatre-Concert Hall. Opera scenes by students of the Associate Division of Dept. IV.

Thursday, August 13—6:00 to 11:00 p. m.—"Tanglewood On Parade".

Fri., *8:30 p. m.—Music Shed
Berkshire Festival Concert — Charles Munch, Conductor
Brahms—Requiem with Festival Chorus and Soloists. Soloists: Lois Marshall, soprano; William Warfield, Baritone.

Sat., 10:00 a. m.—Music Shed.
Boston Symphony orchestra—Charles Munch, Conductor. Public Rehearsal
*3:00 p. m.—Music Shed
Orchestra Concert by Students of Dept. 1.
8:30 p. m.—Music Shed
Berkshire Festival Concert—Leonard Bernstein, Conductor.
Sibelius—Symphony No. 4, in A minor; Chavez—Sinfonia India; Brahms—Symphony No. 2, in D major.

Sun., *10:00 a. m.—Theatre-Concert Hall
Chamber Music Concert by Students of Dept. 1.
2:30 p. m.—Music Shed.
Final Berkshire Festival Concert, Charles Munch, Conductor.

Cir. (D 182,922) (S 379,464)

This Clipping From

BOSTON, MASS.
EVENING GLOBE

AUG 11 1953

OPERA

Richard Cour-de-Lion Revived at Tanglewood

"Richard Coeur-de-Lion" ("Richard the Lion-Hearted"), opera with music by Andre Gretry and text by J. M. Sedaine. Revived under the direction of Boris Goldovsky, who conducted, at the theatre-concert hall, Tanglewood, by the Berkshire Music Center. English translation by Mr. Goldovsky and Sarah Caldwell. Staged by Miss Caldwell. Settings, lighting and projections designed by John Blankenchip. Costumes by Leo Van Witsen. Choreography by Leo Khraribian. The cast:

Colette	Arlene Stone
Mathurin	Alfred Knopf
Yvette	Anne English
Blondel	John McCollum
Antonio	Rosalind Elias
Guillot	Robert Simpson
Sir Hugh	Lee Cass
Laurette	Christine Cardillo
Marguerite	Theresa Green
The Seneschal	McHenry Boatwright
Beatrix	Suzanne Derderian
Philene	Lois McCauley
First Page	Paul Huddleston
Second Page	Richard Braud
Two Noblemen	Hunter Moore Wendell Gray
King Richard	Richard Cassilly
Florestan	Robert Rue
Georges	Clifford Orr
Maurice	Arthur Schoep

By CYRUS DURGIN

LENOX, Aug. 10—Andre Gretry's long-forgotten opera "Richard The Lion-Hearted" was revived here tonight, and thus another distinction was added to the lengthening list of achievements of the Berkshire Music Center.

The production, which will be repeated Tuesday night, with slightly altered cast, was made by students of Department 4, which is the opera department, under the direction of Boris Goldovsky.

It would be pleasant to be able to state that "Richard," along with "Domeneo," Rossini's "The Turk in Italy" and the "Peter Grimes" and "Albert Herring" of Benjamin Britten, is an American premiere by the Berkshire Music Center.

This is not quite the case, for although "Richard" has been unknown over here for more than 150 years, it was given in Boston in 1797 (13 years after the Paris premiere), in Philadelphia in 1798, and New York in 1800.

It took some doing to get this production together and follow Gretry's original, but Mr. Goldovsky, who is a bear on original versions, was able to obtain the composer's manuscript from the City of Brussels.

Musically, "Richard" is a comic opera in about the sense that Gilbert and Sullivan's "The Yeomen of the Guard" is a comic opera.

"It is about of the same dramatic weight as well, which, considering the craftsmanship of each, is a compliment that goes both ways. Although there is a certain brave innocence about Gretry's music, the score of "Richard" is far from quaint or thin.

It has substance, a good measure of melodic invention, and while the range of harmonic expression is not wide, the play of rhythm is constant varied and unceasingly vigorous.

Indeed there is a certain tension, almost a suspense, about story and music that makes you wonder if "Richard" might not be playable in a commercial opera house today.

That is, of course, in a highly stylized production, and sung, as here, in English.

I wish Mr. Goldovsky would think about it for his New England Opera Theatre. Gretry was no Mozart and yet no Rossini, but here he wrote a decidedly entertaining piece.

Production-wise, "Richard" stands among the finest of the music center's accomplishments. John Blankenchip's settings, of delightfully primitive perspective, are just right. The use of colored scenic projection upon a screen, makes possible a lively approximation of the storming of the castle where Richard the Lionhearted is imprisoned. Leo Van Witsen has done an exceptionally good job, both of color and design, with the medieval costumes.

The story is relatively simple, a mere framework for the spoken dialogue, the arias, duets and concerted numbers of the score.

It tells how, after much wandering disguised as a blind singer, Richard's minstrel Blondel finds where his master is imprisoned and, with the help of Richard's beloved, Marguerite of Flanders, and Sir Hugh Williams, an exiled English knight, the King is released.

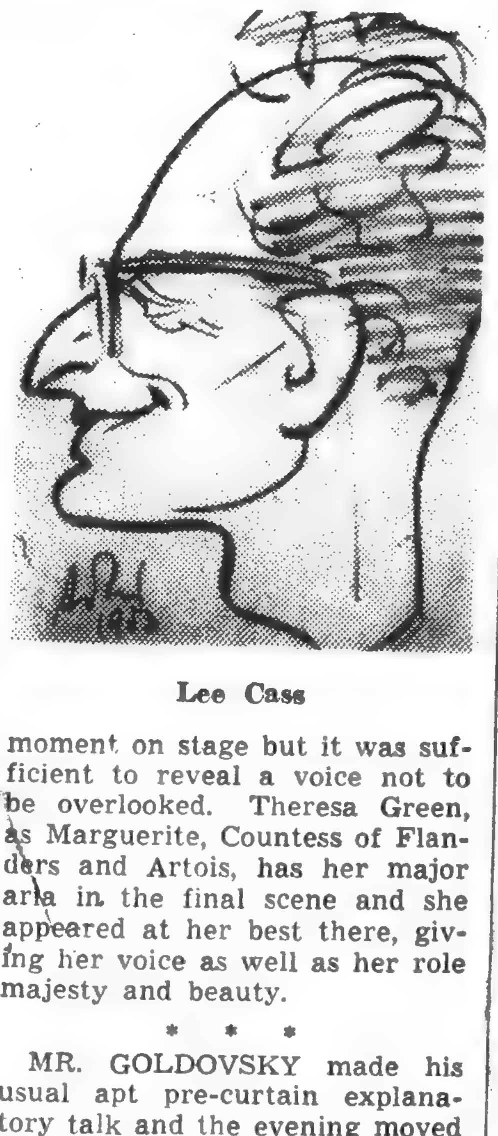
Tonight's singing was superb, with the Blondel of John McCollum and the Richard of Richard Cassilly blending superbly in the remarkable second-act duet for two tenors.

Theresa Green used her sumptuous voice well as Marguerite; Christine Cardillo was both musically and dramatically vivacious and the smaller roles were most creditably filled. It is pleasant to report, in conclusion, that nearly all the English words could easily be heard.

Music Eagle 8/11

'Richard the Lion-Hearted' Given Stimulating Rendition

By JAY C. ROSENFELD



Lee Cass

THE OPERA department of the Berkshire Music Center at Tanglewood, assisted by the orchestra of Department I, presented a revival last night of Grétry's long neglected, finest opera "Richard the Lion-Hearted." Under the direction of Boris Goldovsky, head of the department, and with the assistance of Sarah Caldwell, both in this preparation and in the translation of Sedaine's text, the opera was given a fresh and youthfully stimulating presentation, providing a vehicle for a galaxy of young beautiful voices.

The plot has to do with intrigues to liberate Richard from a fortress-prison in France where he is being held after his crusade against the Saracens in Palestine. Blondel, his faithful lieutenant, who has sought him out tirelessly, has the lead and it was outstandingly sung and acted by John McCollum. His aria, sung outside the prison moat, "O mon Roi, l'univers t'abadonné," was sung in 1789, five years after Grétry wrot it, on an occasion of historical importance. It was a banquet given by the bodyguard of Louis XVI to the officers of the Versailles garrison, an event which culminated four years later in Louis' "coughing in the basket."

Goldovsky, leading the orchestra in the pit, gave the performance an energetic character by brisk and vigorous direction and the voices, both in the solos, concerted pieces and the chorus, were alert and sonorous without exception. The male octet of the prison guard, as an example, was compelling vocally.

* * *

THE STORY is most obvious and superficial and the music, while matching it well in type, is still full of pleasant melodies and enjoyable musical devices. Rosalind Elias, singing the part of the boy, Antonio, who undertakes to guide Blondel, feigning blindness, gave what might have been a minor part a major stature in every respect.

Christine Cardillo of North Adams, singing Laurette, the handsome daughter of Sir Hugh Williams, displayed a liquid soprano, eagerly responsive and evidently even more capable of florid work than the role required, and acted and looked the part of a damosel for whom a prison warden might well be pardoned for releasing so important a prisoner. Her father, the British nobleman, was Cass, lent ster.

moment on stage but it was sufficient to reveal a voice not to be overlooked. Theresa Green, as Marguerite, Countess of Flanders and Artois, has her major aria in the final scene and she appeared at her best there, giving her voice as well as her role majesty and beauty.

* * *

MR. GOLDOVSKY made his usual apt pre-curtain explanatory talk and the evening moved on swiftly, aided by John Blankenship's deft settings, lightings and projections and Leo Van Witsen's colorful and appropriately bombastic costumes. Mr. Goldovsky's musical assistants were Paul Ulanowsky, Felix Wolfes and Ludwig Zirner. To the entire faculty must go the credit of giving the evening distinction and flair.

The title role was sung by Richard Cassilly, whose sole opportunities came in his response and duet with Blondel in the prison scene and then in the finale where by his size and his voice he easily dominated the stage. The opera will be repeated tonight when Richard will be sung by Alvin Edmondsen and Miss Green will be replaced as the Countess by Lois McCauley. All the other roles will be repeated by those who sung them last night.

A final word must be inserted to mention the viol playing of John McCollum who as the blind minstrel carried what appeared to be a viol de braccia which may or may not have been available in the 12th century. His instrument was contrived of stage materials but he bowed it in perfect synchronism with the music emanating from the pit to the visual satisfaction and hilarious joy of his huge and captivated audience.

AUGUST 12, 1953

MUSIC

The Berkshire Festival

MHT

By Francis D. Perkins

LENOX, Mass., Aug. 11.—Grétry's "Richard Coeur de Lion," which was warmly welcomed by its first American audience in well over a century last night in the Theatre-Concert Hall at Tanglewood, was repeated there this evening by the Berkshire Music Center's Opera Department under Boris Goldovsky's conductorship. Theresa Green and Lois McCauley, yesterday's Countess Marguerite and Philéné, exchanged these roles, and Alvin Edmonson replaced Richard Cassily as King Richard in the otherwise unchanged cast of this prominent example of early French opera-comique.

Mr. Goldovsky and Sarah Caldwell, who staged the productions, were the authors of the effective English translation of the text, which fitted the music without any sense of contrived adaptation. It was also in harmony with the style and atmosphere of what now seems an unsophisticated work which one might call romantic light opera. It was idiomatic and readily singable, and last night's standard of enunciation, including that of the choristers, was high. Even if it had not been, there would have been little trouble in following the uncomplicated plot.

A Pleasant Legend

John Blankenchip's sets were in accord with the atmosphere of the opera and its story, a pleasant historical legend with trimmings not to be taken too seriously. The Paul Planer projection of the brief battle scene on a screen with fighting shadows made this more persuasive than the usual operatic combat. Leo Van Witsen's costumes agreed with the style of the production of this remarkable short work, whose three acts take under an hour and a half, not counting intermissions.

Yesterday's performance by advanced students and some young professional singers moved with smoothness and spirit; the orchestral playing, often vigorous, preserved a good quality and balance of tone and dynamic judiciousness. The stage action had no hint of uncertainty.

McCollum As Blondel

John McCollum, as Richard's rescuing minstrel Blondel, played his role, including the simulated fiddling, with gusto; his singing was prevalently clear and had ample volume. Miss Green, with some vocal clouding, provided brilliant top notes as Marguerite. Christine Cardillo and Rosalind Elias sang very pleasantly as Laurette and Antonio, the pretendedly blind Blondel's guide, in appealing characterizations. Robert Rue was a resolute Florestan, and Lee Cass played Sir Hugh Williams, who is intended to be a stage Englishman, in that vein.

Grétry's tunes in this score are copious and sometimes memorable. With its melodic charm and spirit, "Richard" now has a certain quaintness, and it may prove too naive for today's listeners to prevent a return to the operatic shelf. But it was interesting to hear it and gain an idea of the genre of opera it represents, and Mr. Goldovsky and his colleagues deserve thanks for their valuable policy of enlarging operatic horizons beyond the confines of the standard repertory.

[280]

Music in Review

Bos Post 8/12

By **TUCKER KEISER**

Reprint from late editions yesterday's Post

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LENOX, Aug. 11 — "Richard The Lion-Hearted," Gretry's three-act comic opera with a text by Sedaine, was lifted from dusty archives and presented as the major operatic production of the current tanglewood season tonight in the theater here. Mr. Goldovsky's opera department aimed for a bull's eye but poor windage calculation placed his shot under the target.

"Richard" was the Parisian "South Pacific" in 1787. Establishing a run of 100 performances before it was heard in Boston (1797), Philadelphia (1798), and New York (1800). From existing records, it appears that this production is the first American one since 1800 and quite possibly the last.

For an opera department which has brilliantly mounted American premieres of Britten's "Peter Grimes," "Albert Herring" and Mozart's "Idomeneo" the present third-rate musical comedy is a shock.

Mildly Amusing

"Richard" was often mildly amusing. The staging by Sarah Caldwell would do credit to a broadway show, and Leo Van Witsen's costumes and John Blankenchip's scenery are as bright as a penny. But the listener is prepared for opera, not the Keystone cops.

Every music lover is grateful for revivals which restore half-forgotten masterpieces to the current repertory. But revivals should not be in the nature of exhumations.

A sillier plot, I have never seen.

Outrageous Gags

Mr. Goldovsky and Miss Caldwell have prepared an Engish text which, according to the former, has not been unfaithful to the original. The dialogue is full of the most outrageous gags this side of Martin and Lewis. John McCollum's Blondel burlesquing a violinist and Lee Cass' toothy Sir Hugh, so full of gallic facetious remarks about the English, kept the audience mildly amused, but whether they were laughing at the play or nervous embarrassment was hard to determine.

The singing honors of the evening, when they had anything to sing, went to Mr. McCollum and Mr. Cass in the masculine roles and Rosalind Elias, a luscious mezzo-soprano, in the role of Antonio and Christine Cardillo, a warm-voiced lyric soprano, in the part of Laurette. The large cast did their vocal and acting chores well when there was anything to do.

Contrary to all the propaganda about 1953 opera being essentially theatre, opera lives for its music. There was nothing in the entire work that could not have been turned out by any one of a dozen hack composers of the period, and I suspect many of them wrote more interesting music, since "Richard" is supposed to be a parent of comic opera, one expected and got the standard musical numbers.

Cir. (D 152,922) (S 379,464)

This Clipping From
BOSTON, MASS.
EVENING GLOBE

AUG 11 1953

OPERA

Richard Cour-de-Lion Revived at Tanglewood

"Richard Coeur-de-Lion" ("Richard the Lion-Hearted"), opera with music by Andre Gretry and text by J. M. Sedaine. Revived under the direction of Boris Goldovsky, who conducted, at the theatre-concert hall, Tanglewood, by the Berkshire Music Center. English translation by Mr. Goldovsky and Sarah Caldwell. Staged by Miss Caldwell. Settings, lighting and projections designed by John Blankenchip. Costumes by Leo Van Witsen. Choreography by Leo Khraribian. The cast:

Colette	Arlene Stone
Mathurin	Alfred Knopf
Yvette	Anne English
Blondel	John McCollum
Antonio	Rosalind Elias
Guillot	Robert Simpson
Sir Hugh	Lee Cass
Laurette	Christine Cardillo
Marguerite	Theresa Green
The Seneschal	McHenry Boatwright
Beatrix	Suzanne Derderian
Philene	Lois McCauley
First Page	Paul Huddleston
Second Page	Richard Braud
Two Noblemen	Hunter Moore Wendell Gray
King Richard	Richard Cassilly
Florestan	Robert Rue
Georges	Clifford Orr
Maurice	Arthur Schoep

By **CYRUS DURGIN**

LENOX, Aug. 10—Andre Gretry's long-forgotten opera "Richard The Lion-Hearted" was revived here tonight, and thus another distinction was added to the lengthening list of achievements of the Berkshire Music Center.

The production, which will be repeated Tuesday night, with slightly altered cast, was made by students of Department 4, which is the opera department, under the direction of Boris Goldovsky.

It would be pleasant to be able to state that "Richard," along with "Domeneo," Rossini's "The Turk in Italy" and the "Peter Grimes" and "Albert Herring" of Benjamin Britten, is an American premiere by the Berkshire Music Center.

This is not quite the case, for although "Richard" has been unknown over here for more than 150 years, it was given in Boston in 1797 (13 years after the Paris premiere), in Philadelphia in 1798, and New York in 1800.

It took some doing to get this production together and follow Gretry's original, but Mr. Goldovsky, who is a bear on original versions, was able to obtain the composer's manuscript from the City of Brussels.

Musically, "Richard" is a comic opera in about the sense that Gilbert and Sullivan's "The Yeomen of the Guard" is a comic opera.

"It is about of the same dramatic weight as well, which, considering the craftsmanship of each, is a compliment that goes both ways. Although there is a certain brave innocence about Gretry's music, the score of "Richard" is far from quaint or thin.

It has substance, a good measure of melodic invention, and while the range of harmonic expression is not wide, the play of rhythm is constant varied and unceasingly vigorous.

Indeed there is a certain tension, almost a suspense, about story and music that makes you wonder if "Richard" might not be playable in a commercial opera house today.

That is, of course, in a highly stylized production, and sung, as here, in English.

I wish Mr. Goldovsky would think about it for his New England Opera Theatre. Gretry was no Mozart and yet no Rossini, but here he wrote a decidedly entertaining piece.

Production-wise, "Richard" stands among the finest of the music center's accomplishments. John Blankenchip's settings, of delightfully primitive perspective, are just right. The use of colored scenic projection upon a screen, makes possible a lively approximation of the storming of the castle where Richard the Lionhearted is imprisoned. Leo Van Witsen has done an exceptionally good job, both of color and design, with the medieval costumes.

The story is relatively simple, a mere framework for the spoken dialogue, the arias, duets and concerted numbers of the score.

It tells how, after much wandering disguised as a blind singer, Richard's minstrel Blondel finds where his master is imprisoned and, with the help of Richard's beloved, Marguerite of Flanders, and Sir Hugh Williams, an exiled English knight, the King is released.

Tonight's singing was superb, with the Blondel of John McCollum and the Richard of Richard Cassilly blending superbly in the remarkable second-act duet for two tenors.

Theresa Green used her sumptuous voice well as Marguerite, Christine Cardillo was both musically and dramatically vivacious and the smaller roles were most creditably filled. It is pleasant to report, in conclusion, that nearly all the English words could easily be heard.

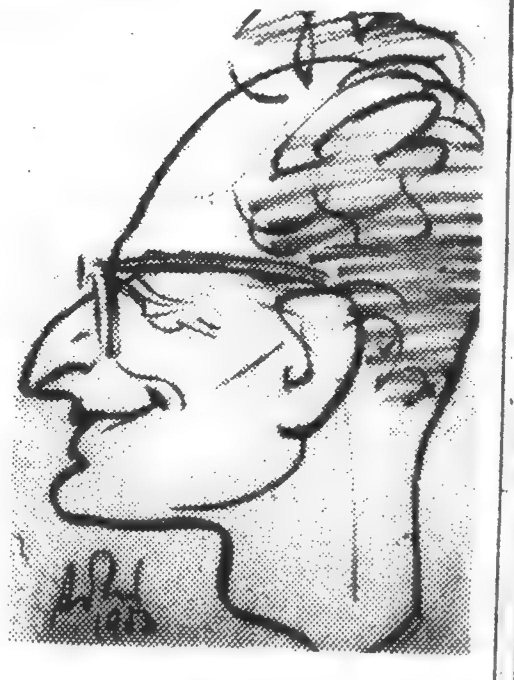
Music

Eagle 8/11

'Richard the Lion-Hearted' Given Stimulating Rendition

By **JAY C. ROSENFELD**

THE OPERA department of the Berkshire Music Center at Tanglewood, assisted by the orchestra of Department I, presented a revival last night of Grétry's long neglected, finest opera "Richard the Lion-Hearted." Under the direction of Boris Goldovsky, head of the department, and with the assistance of Sarah Caldwell, both in this preparation and in the translation of Sedaine's text, the opera was given a fresh and youthfully stimulating presentation, providing a vehicle for a galaxy of young beautiful voices.



Lee Cass

The plot has to do with intrigues to liberate Richard from a fortress-prison in France where he is being held after his crusade against the Saracens in Palestine. Blondel, his faithful lieutenant, who has sought him out tirelessly, has the lead and it was outstandingly sung and acted by John McCollum. His aria, sung outside the prison moat, "O mon Roi, l'univers t'abadonné," was sung in 1789, five years after Grétry wrot it, on an occasion of historical importance. It was a banquet given by the bodyguard of Louis XVI to the officers of the Versailles garrison, an event which culminated four years later in Louis' "coughing in the basket."

Goldovsky, leading the orchestra in the pit, gave the performance an energetic character by brisk and vigorous direction and the voices, both in the solos, concerted pieces and the chorus, were alert and sonorous without exception. The male octet of the prison guard, as an example, was compelling vocally.

* * *

THE STORY is most obvious and superficial and the music, while matching it well in type, is still full of pleasant melodies and enjoyable musical devices. Rosalind Elias, singing the part of the boy, Antonio, who undertakes to guide Blondel, feigning blindness, gave what might have been a minor part a major stature in every respect.

Christine Cardillo of North Adams, singing Laurette, the handsome daughter of Sir Hugh Williams, displayed a liquid soprano, eagerly responsive and evidently even more capable of florid work than the role required, and acted and looked the part of a damosel for whom a prison warden might well be pardoned for releasing so important a prisoner. Her father, the British nobleman, was sung excellently by Lee Cass, whose characterization lent extra color and hue to the roster. Her lover, the prison warden, Robert Rue, had but a short moment on stage but it was sufficient to reveal a voice not to be overlooked. Theresa Green, as Marguerite, Countess of Flanders and Artois, has her major aria in the final scene and she appeared at her best there, giving her voice as well as her role majesty and beauty.

* * *

MR. GOLDOVSKY made his usual apt pre-curtain explanatory talk and the evening moved on swiftly, aided by John Blankenship's deft settings, lightings and projections and Leo Van Witsen's colorful and appropriately bombastic costumes. Mr. Goldovsky's musical assistants were Paul Ulanowsky, Felix Wolfes and Ludwig Zirner. To the entire faculty must go the credit of giving the evening distinction and flair.

The title role was sung by Richard Cassilly, whose sole opportunities came in his response and duet with Blondel in the prison scene and then in the finale where by his size and his voice he easily dominated the stage. The opera will be repeated tonight when Richard will be sung by Alvin Edmondsen and Miss Green will be replaced as the Countess by Lois McCauley. All the other roles will be repeated by those who sung them last night.

A final word must be inserted to mention the viol playing of John McCollum who as the blind minstrel carried what appeared to be a viol de braccia which may or may not have been available in the 12th century. His instrument was contrived of stage materials but he bowed it in perfect synchronism with the music emanating from the pit to the visual satisfaction and hilarious joy of his huge and captivated audience.

Tanglewood

Tonight

**8.30—Gretty's opera, "Richard the Lion-Hearted," by students of Berkshire Music Center. Theatre.

Tomorrow Afternoon

*3.15—Lecture by Boris Goldovsky on "The Riddle of Tempo." Chamber Music Hall.

*Open to Friends of the Berkshire Music Center.

**Open to Friends of the Berkshire Music Center with advance reservations.

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ties include demonstrations by department of the summer f music maintained by the or-, a lawn supper and a gala concert by the orchestra, 6 p. m. to 11 p. m., followed the drawing of 40 door prizes and ng on the lawn.

saac Stern will perform Beetho-'s Concerto in D major with the ston Symphony Orchestra, Charles nch, Music Director, conducting, the evening concert, which com-nces at 8:15 p. m. in the 6,000-t Music Shed. Mr. Munch will also the Suite from Handel's ter Music".

rge Gershwin's "Porgy and Act II, Scenes 1 and 2, will the second half of the con- program, directed and conducted Leonard Bernstein, head of the shire Music Center's conducting

gala program is as follows:

p. m.—Opera Scenes, Formal dens (for boxholders and reserved patrons only)

45 p. m.—Fanfare; welcome by s Goldovsky, head of the Music ter's opera department.

00 p. m.—Simultaneous demon-tions by each department, Berk-re Music Center.

15 p. m.—Lawn party, picnic pper, concert by student chorus.

15 p. m.—Music Shed, Gala Con-t, Boston Symphony Orchestra.

11:00 p. m.—Drawing for Door Prizes by Anna Russell, international concert comedienne, followed by Waltzing on the lawn.

NEW LEBANON, NEW Y

TUESDAY, AUGUST 11, 1953

This Week At TANGLEWOOD

Program — Tanglewood — Final week: August 10-August 16, 1953.

Tues., *8:30 p. m.—Theatre-Concert Hall (All seats reserved)
"Richard Coeur-De-Lion" Opera in 3 acts, Students of Dept. IV.

Wednesday, August 12 - *8:30 p. m. Chamber Music Hall.
Composers' Forum by Students of Department III.
*4:30 p. m.—Theatre-Concert Hall. Opera scenes by students of the Associate Division of Dept. IV.

Thursday, August 13- 6:00 to 11:00 p. m.—"Tanglewood On Parade".

Fri., *8:30 p. m.—Music Shed
Berkshire Festival Concert — Charles Munch, Conductor
Brahms—Requiem with Festival Chorus and Soloists. Soloists: Lois Marshall, soprano; William Warfield, Bariton

Sat., 10:00 a. m.—Music Shed.
Boston Symphony orchestra— Charles Munch, Conductor.
Public Rehearsal
*3:00 p. m.—Music Shed
Orchestra Concert by Students of Dept. 1.
8:30 p. m.—Music Shed
Berkshire Festival Concert— Leonard Bernstein, Conductor.
Sibelius—Symphony No. 4, in A minor; Chavez—Sinfonia India; Brahms—Symphony No. 2, in D major.

Sun., *10:00 a. m.—Theatre-Concert Hall
Chamber Music Concert by Students of Dept. 1.
2:30 p. m.—Music Shed.
Final Berkshire Festival Concert, Charles Munch, Conductor.

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ght's standard of enunciation, including that of the choristers, was high. Even if it had not been, there would have been little trouble in following the uncomplicated plot.

A Pleasant Legend

John Blankenchip's sets were in accord with the atmosphere of the opera and its story, a pleasant historical legend with trimmings not to be taken too seriously. The Paul Planer projection of the brief battle scene on a screen with fighting shadows made this more persuasive

and Lee Cass played Sir Hugh Williams, who is intended to be a stage Englishman, in that vein.

Grétry's tunes in this score are copious and sometimes memorable. With its melodic charm and spirit, "Richard" now has a certain quaintness, and it may prove too naive for today's listeners to prevent a return to the operatic shelf. But it was interesting to hear it and gain an idea of the genre of opera it represents, and Mr. Goldovsky and his colleagues deserve thanks for their valuable policy of enlarging operatic horizons beyond the confines of the standard repertory.

[280]

TIGHT BINDING

Pittsfield, Massachusetts, Wednesday, August 12, 1953. Eagle City Edition

HONORED BY BSO: Hippolyte Droeghmans, left, cellist with the Boston Symphony Orchestra since 1927, and Raymond Allard, right, bassoonist with the BSO since 1922, hold gold watches presented to them yesterday by Music Director Charles Munch, center, on the occasion of their retirement at the close of the 1953 Berkshire Festival this week end.

Two Musicians End 56 Years Of Service

TANGLEWOOD—Two members of the Boston Symphony Orchestra, who will retire Sunday following a total of 56 years of service yesterday noon at Tanglewood, were honored at a luncheon by their colleagues. Charles Munch, music director of the orchestra, presented gold watches to Raymond Allard, principal bassoonist, with the orchestra since 1922, and Hippolyte Droeghmans, cellist, a member since 1927.

Pasquale Cardillo of North Adams, clarinetist, chairman of the orchestral committee, presided. Speakers were Harry Ellis Dickson, violinist, who conducts the Pops and Esplanade concerts; Dr. Lewis Perry of Boston, representing the orchestra trustees; and Thomas D. Perry Jr., assistant manager.

Mr. Allard was born in Sin-le-Noble, France in 1888 and learned to play the saxophone as a child After service in World War I he attended the Paris Conservatory, from which he graduated with a first prize. He was engaged for the Boston orchestra by its conductor at the time, Pierre Monteux. He lives in Newton Center with his two sons, Rene and Georges.

Mr. Droeghmans was born in Liege, Belgium. He won first prize at the Royal Conservatory and later at the Paris Conservatory. He has been soloist at the Concerts Colonne, Paris; the Grand Cercle of Aix-les-Bains and the opera at Nice. He studied cello from the age of eight, at first with his mother. He and Mrs. Droeghmans live in Brookline.

Two World Premieres Slated For Tanglewood Parade

Two world premieres will be presented by the Berkshire Music Center opera department at Tanglewood on Parade tomorrow night at 6. At the same time, a symphony concert and a chamber music concert, which will include works by student composers, will be presented in other halls to demonstrate the activities of the school. The simultaneous performances will follow a greeting in the center of the Tanglewood grounds by Boris Goldovsky, opera department head. At 7.15, during the hour allowed for picnicking on the lawn, a choral concert will be offered on the steps of the main house.

The Meyerowitz and Sapp operas are world premieres. "Bad Boys in School" is from a play by Johann Nestroy, with libretto and music by Jan Meyerowitz, composer-conductor who was a coach in the Berkshire Music Center's opera department in 1948, 1949 and 1951. It will be performed by the entire associate division of the opera department, supervised [illegible] and Laura Zirner [illegible] conducted by Boris G[illegible]

The compos[illegible] Lost" was a comp[illegible] under Aaron Cop[illegible] now is assistant [illegible] ing head of [illegible] at Harvard Colle[illegible]

The program follows:

In the Theatre

Cantata with text by William B[illegible]

Opera—Bad Boys in Scho[illegible]

In the Music Shed

Lieutenant Kije ....

Harold F[illegible] conductor

Concerto for Violoncello in B m[illegible]

Uziahu Wiesel, cellist; Ermo Daniel, conductor

Prelude to The Afternoon of a Faun ..... Deb

Herbert Blomstedt, conductor

Alborada del Gracioso .... R

Robert Mandell, conductor

In the Chamber Music Hall

Three Children's Pieces and One Grown Up Piece .... Jack U

Played by the composer

Piano Pieces .... T[illegible]

Played by the composer

Liebeslieder Waltzes .... Br

Margo W[illegible], contralto; Betty [illegible] Allen, mezzo soprano; John McCollum, tenor; Mac Morgan, baritone

Sonata for Trumpet and Piano Hinde

Paul Willwerth, trumpet; Betsy Meyer, piano

Quintet in F minor for Piano Strings .... F

Nancy Heaton and Maxime Kor[illegible], violins; Nancy Pease, viola; Cam[illegible]a, cello; Gilbert Kalish, piano

On the Porch

Lark .... Co

McHenry Boatwright, baritone; Lorna Cooke DeVaron, conductor

As Vesta Was Descending ...... W

James Owens, conductor

Lasciate mi Morire .... Mont

Kalman Novak, conductor

Fire, Fire My Heart .... M

Barry Volkman, conductor

Three Nocturnes C

William Tooker, conductor

As I Went A'Walking .... K[illegible]

Wee Cooper O'Fife

Eileen Dusio[illegible]

Roxiney Boodi .... St

David Burleigh, conductor

Le Chant des Oiseaux .... Jann

James Alfers, conductor

Munch Conducts at 8.15

At 8.15 Charles Munch will conduct the Boston Symphony Orchestra in Handel's 'Water Music' and Beethoven's violin concerto, with Isaac Stern as soloist. After intermission Leonard Bernstein will take the baton for the second act of "Porgy and Bess," with Leon[illegible] Price and William Warfield as soloists.

After the drawing of 42 door prizes, including two new high fidelity console record players, RCA Hi-Fi and Philco Phonor[illegible], there will be dancing on the lawn south of the main house, with professional pianists, members of the faculty, at two pianos.

Adler To Sketch People Attending Benefit Tomorrow

A feature of Tanglewood on Parade tomorrow will be sketches by Wolf Adler, clarinetist in the student orchestra, who has done many caricatures of faculty, BSO musicians, staff and students. Many have appeared this year in The Eagle. They take a minute or two. The proceeds will be added to the grand total of the benefit.

Born in Romania, Mr. Adler started playing the violin on an instrument made at the factory of the family of Joseph Szigheti. He played the flute from the age of 11 to 15, and then started the clarinet. He studied music and art in Bucharest and graduated in 1944 from the Budapest Academy. Deported to Yugoslavia with his family during the war, he later studied at the Brussels (Belgium) Conservatory.

After going to Dublin to perform on Radio-Eire, the radio symphony orchestra of Ireland, he returned to Paris, and then went to Israel and later to study conducting in Sienna, Italy. He now lives in Toronto, Canada, where he will present a chamber music recital following the Tanglewood season.

He paints in oils, especially portraits, and fluently speaks seven languages. He has painted George Enesco and Pablo Casals.

Bsn Herald 8/12

Opera Has U. S. Premiere, Pleases Tanglewod Audience

By RUDOLPH ELIE, JR.

TANGLEWOOD, Aug. 11—"Richard the Lion Hearted," a long-silent opera by the 18th century French court composer Andre Gretry, was given its American premiere last night by Boris Goldovsky's opera department and displayed, in one of this group's most ingenious and attractive productions, a naive freshness equalled only by its overall lack of substance.

Given in a straightforward English text, translated without conceit by Sarah Caldwell who staged it and Boris Goldovsky who conducted it, the opera, more properly described as a musical comedy, deals with the single episode of the discovery and delivery of Richard from his Austrian prison by Blondel the troubador. Although two romances and a 50th anniversary wedding ceremony are also more or less involved, "Richard" clearly ranks with the least complicated full-length operas in existence.

SPECIAL CHARM

Moreover, for its length, it has much less music than is c tained, say, in one scene of "Ta hauser." That clarity, simplic and succinctness are qualities be desired in an opera is t enough, and they make for a s cial charm in this rare piece, it must remain merely one those grateful one-time expe ences this boundlessly resource and infectious company produc so inimitably.

The music, what there is of consists of songs rather than veloped arias, the principal son a ballad with which Blondel esta lishes contact with Richard se ing as a sort of rudimentary le motive. These songs, displayi a courtly elegance—within a s prisingly small framework of tervals, suggest the style of troubadors of Richard's, own riod. Some of them, as for stance "Wine Drives All Ca Away," develop into rollicki choruses, and there are occasion duets and ensembles.

The opera, however, only tak on a real musical and drama urgency in the second act, in whi Richard is found by Blondel. T chorus of prison guards in t scene is far and away the fine moment in the whole piece though the finale almost equals it. The rest, delicious although it is, is soon forgotten, leaving the impression that Gretry's orchestral and vocal force, always in evidence in a strange mingling of the sounds of Mozart and Rossini, rises and falls on the strength of his librettist.

LARGE CAST

While the cast is very large, the opera is essentially a one-man show with Blondel carrying the burden. John McCollum, a tenor with a fine and a true voice ... of Sir Hugh, sang splendidly. In their miniature roles Robert Rue, Ann English, Richard Cassilly, Theresa Green and McHenry Boatwright were entirely competent.

FINE ENUNCIATION

The whole cast deserves special compliments for the clarity of the enunciation, hardly a word being lost either in the lyrics or the extensive dialogue. The sets and special effects by John Blankenchip were particularly outstanding, while Leo Van Witsen's costumes were gay and amusing and entirely in the vein. It may be added that Mr. Goldovsky's student orchestra in the pit was of the liveliest character as, indeed, was the entire evening.

Had Gretry's opera a little more force and a lot more music, it would well deserve a more extensive outing. To have the opportunity to see it and savor it at this time, however, was a very choice occasion as was more than evident from the prolonged applause of the capacity audience. The opera was repeated tonight with virtually the same cast.

Cir. (D 38,502)

This Clipping From
WATERBURY, CONN.
AMERICAN

AUG 13 1953

Tanglewood Benefit Set

(Special to The American)

Lenox, Mass., Aug. 13—Tanglewood on Parade, the annual program for the benefit of the Berkshire Music Center, will get ~~under way here~~ tonight with a fanfare at 5:45 p. m. and a welcome by Boris Goldovsky. Beginning at 6 p. m. the audience will have an opportunity to see the music center in operation with short symphonic works to be presented in the Music Shed by the orchestra, world premieres of an opera and cantata in the theater-concert hall, and chamber music hall simultaneously.

Those going to the concert are invited to bring their picnic supper and enjoy the lawns at Tanglewood. At 7:15 p. m. the chorus will sing on the porch of the main house and at 8:15 the Boston Symphony will present a program with Isaac Stern as violin soloist. Charles Munch will conduct the first part of the program and Leonard Bernstein the second, which will be from "Porgy and Bess."

Leontyne Price, soprano, now singing "Bess" on Broadway, will be the soloist, along with William Warfield, baritone, "Porgy" of the European production.

There will be waltzing on the lawn by the main house after the concert.

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450 Attend Concert at Seranak For ~~Stockbridge~~ Eagle Bowl 8/12 Benefit

An audience of 450 members of the Stockbridge Bowl Association and their friends attended an informal concert yesterday afternoon on the lawn of Seranak, the Lenox estate of Mrs. Serge Koussevitzky. The artists were summer and permanent members of the community. The audience was largely made up of new members of the organization to preserve the beauty of Lake Mahkeenac, who joined for the designed occasion.

Appeals for Support

Nathan Horwitt, the president, welcoming the guests, spoke of the importance of keeping the lake beautiful. The job can be done, he said, only by a strong membership. He hoped that the audience would continue to be members for the benefit of music generally.

Mrs. Koussevitzky, welcoming the audience to Seranak, quoted her late husband, who considered it his home and described it as "the most beautiful point of view." The point of view, she said, stretches beyond the present, to the future. It is progress, and the beauty of progress is to remain true to the historic trusts and cultural evolution, she said.

She told how Nathaniel Hawthorne had predicted that his little red cottage would be consumed by fire and that Tanglewood would live again, but be occupied by a different family. Today, she said, it is a place of pilgrimage and a mecca for musicians. It lives again through the art of music and American youth. She said that when Miss Kate Buckingham cleared the sheep pasture of Bald Head Farm to build a spacious New England house the neighbors feared that she would erect a Buckingham palace.

Musician, Visionary, Builder

"Next it became the home of a musician, visionary and builder, Serge Koussevitzky, who worked here to bring to life his ideas and music school. Here many of his plans and visions took shape, through labor, thought and perception of the future. He would return from travels abroad and say, 'This is my home.' It is still his home, surrounded by the living beauty of the lake and the hills and near-by Tanglewood."

Emily Dickinson, Mrs. Koussevitzky concluded, in one of her poems, wrote, "Beauty and truth. The two are one. We would like to think that by trying to preserve nature's beauty we are following the path of truth."

The program, unannounced, included the duo-piano performance of Mozart's D-major sonata and Aaron Copland's "Human Dance," by Leonard Bernstein and Lukas Foss, with pages turned by their wives; songs by Mac Morgan and Richard Dyer-Bennet, year-round Stockbridge residents; and solos by Miss Doriot Anthony, principal flautist of the Boston Symphony Orchestra. Boris Goldovsky was master of ceremonies.

Cir. (D 74,847) (S 117,225)

This Clipping From
HARTFORD, CONN.
COURANT

AUG [illegible]

Tanglewood Goes On Parade Again At Lenox Today

TANGLEWOO[illegible] Mass

Berk[illegible]

VACATIONTIME IN THE BERKSHIRES

THE TANGLEWOOD STORY

Concerts in the Shed

Friday and Saturday Evenings at 8
Sunday Afternoons at 2:30

SERIES C

Friday Evening, August 14—[illegible]
BRAHMS..........
(with Chorus [illegible])

Saturday Evening, August 15—LEONARD BERNSTEIN
SIBELIUS.......... Symphony No. 4, in A minor
CHAVEZ.........
BRAHMS............ Symphony No. 2, in D major

Sunday Afternoon, August 16—CHARLES MUNCH
SCHUBERT......Symphony in B minor "Unfinished"
CHABRIER.......... Bourrée Fantasque
WAGNER. Prelude and Love-Death "Tristan [illegible]"
WAGNER..........
WAGNER........ "Die M[illegible]"

RAVEL
RAVEL

[281]

TIGHT BINDING

Pittsfield, Massachusetts, Wednesday, August 12, 1953. Eagle City Edition

HONORED BY BSO: Hippolyte Droeghmans, left, cellist with the Boston Symphony Orchestra since 1927, and Raymond Allard, right, bassoonist with the BSO since 1922, hold gold watches presented to them yesterday by Music Director Charles Munch, center, on the occasion of their retirement at the close of the 1953 Berkshire Festival this week end.

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Mr. Allard was born in Sin-le-Noble, France in 1888 and learned to play the saxophone as a child After service in World War I he attended the Paris Conservatory, from which he graduated with a first prize. He was engaged for the Boston orchestra by its conductor at the time, Pierre Monteux. He lives in Newton Center with his two sons, Rene and Georges.

Mr. Droeghmans was born in Liege, Belgium. He won first prize at the Royal Conservatory and later at the Paris Conservatory. He has been soloist at the Concerts Colonne, Paris; the Grand Cercle of Aix-les-Bains and the opera at Nice. He studied cello from the age of eight, at first with his mother. He and Mrs. Droeghmans live in Brookline.

Two World Premieres Slated For Tanglewood Parade

Two world premieres will be presented by the Berkshire Music Center opera department at Tanglewood on Parade tomorrow night at 6. At the same time, a symphony concert and a chamber music concert, which will include works by student composers, will be presented in other halls to demonstrate the activities of the school. The simultaneous performances will follow a greeting in the center of the Tanglewood grounds by Boris Goldovsky, opera department head. At 7.15, during the hour allowed for picnicking on the lawn, a choral concert will be offered on the steps of the main house.

The Meyerowitz and Sapp operas are world premieres. "Bad Boys in School" is from a play by Johann Nestroy, with libretto and music by Jan Meyerowitz, composer-conductor who was a coach in the Berkshire Music Center's opera department in 1948, 1949 and 1951. It will be performed by the entire associate division of the opera department, supervised by Ludw and Laura Zirner and staged a conducted by Boris Goldovsky.

The composer of "A Little B Lost" was a composition stude under Aaron Copland in 1942 now is assistant professor and a ing head of the music departm at Harvard College.

The program follows:

In the Theatre
Cantata with text by William Bl
A
Opera—Bad Boys in School.
Jan Meyero

In the Music Shed
Lieutenant Kije .... Proko
Harold Blumenfeld, conductor.
Concerto for Violoncello in B minor
Dv
Uziahu Wiesel, soloist.
Erno Daniel, conductor.
Prelude to The Afternoon of a Faun.
Deb
Herbert Blomstedt, conductor.
Alborada del Gracioso .... R
Robert Mandell, conductor.

In the Chamber Music Hall
Three Children's Pieces and One Grow-
up Piece .... Jack U
Played by the composer.
Piano Pieces .... Tossi Ichiy
Played by the composer.
Liebeslieder Waltzes .... Br
Margo Willauer, soprano.
Betty Lou Allen, mezzo soprano.
John McCollum, tenor.
Mac Morgan, baritone.
Sonata for Trumpet and Piano..Hinde
Paul Willwerth, trumpet.
Betsy Moyer, piano.
Quintet in F minor for Piano
Strings .... F
Nancy Heaton and Maxime Kouns
lins; Nancy Pease, viola; Camilla
cello; Gilbert Kalish, piano.

On the Porch
Lark .... Co
McHenry Boatwright, baritone.
Lorna Cooke DeVaron, conductor.
As Vesta Was Descending ...... W
James Owens, conductor.
Lasciate mi Morire .... Mont
Kalman Novak, conductor.
Fire, Fire My Heart ....
Barry Volkman, conductor.
Three Nocturnes ....
William Tooker, conductor.
As I Went A'Walking ...... Kubic
Wee Cooper O'Fife.
Eileen Dusio, conductor.
Roxiney Boody ....
David Buttolph, conductor.
Le Chant des Oiseaux .... Jans
James Alferis, conductor.

Munch Conducts at 8.15

At 8.15 Charles Munch will duct the Boston Symphony Or tra in Handel's "Water Music" Beethoven's violin concerto, Isaac Stern as soloist. After mission Leonard Bernstein will the baton for the second a "Porgy and Bess," with Leon Price and William Warfield soloists.

After the drawing of 42 prizes, including two new fidelity console record pl RCA Hi-Fi and Philco Phono there will be dancing on the south of the main house, with fessional pianists, members o faculty, at two pianos.

Adler To Sketch People Attending Benefit Tomorrow

A feature of Tanglewood on Parade tomorrow will be sketches by Wolf Adler, clarinetist in the student orchestra, who has done many caricatures of faculty, BSO musicians, staff and students. Many have appeared this year in The Eagle. They take a minute or two. The proceeds will be added to the grand total of the benefit.

Born in Romania, Mr. Adler started playing the violin on an instrument made at the factory of the family of Joseph Szigheti. He played the flute from the age of 11 to 15, and then started the clarinet. He studied music and art in Bucharest and graduated in 1944 from the Budapest Academy. Deported to Yugoslavia with his family during the war, he later studied at the Brussels (Belgium) Conservatory.

After going to Dublin to perform on Radio-Eire, the radio symphony orchestra of Ireland, he returned to Paris, and then went to Israel and later to study conducting in Sienna, Italy. He now lives in Toronto, Canada, where he will present a chamber music recital following the Tanglewood season.

He paints in oils, especially portraits, and fluently speaks seven languages. He has painted George Enesco and Pablo Casals.

Bsn Herald 8/12

Opera Has U. S. Premiere, Pleases Tanglewod Audience

By RUDOLPH ELIE, JR.

TANGLEWOOD, Aug. 11—"Richard the Lion Hearted," a long-silent opera by the 18th century French court composer Andre Gretry, was given its American premiere last night by Boris Goldovsky's opera department and displayed, in one of this group's most ingenious and attractive productions, a naive freshness equalled only by its overall lack of substance.

Given in a straightforward English text, translated without conceit by Sarah Caldwell who staged it and Boris Goldovsky who conducted it, the opera, more properly described as a musical comedy, deals with the single episode of the discovery and delivery of Richard from his Austrian prison by Blondel the troubador. Although two romances and a 50th anniversary wedding ceremony are also more or less involved, "Richard" clearly ranks with the least complicated full-length operas in existence.

SPECIAL CHARM

Moreover, for its length, it has much less music than is co tained, say, in one scene of "Ta hauser." That clarity, simplic and succinctness are qualities be desired in an opera is tr enough, and they make for a s cial charm in this rare piece, it must remain merely one those grateful one-time expe ences this boundlessly resource and infectious company produc so inimitably.

The music, what there is of consists of songs rather than veloped arias, the principal son a ballad with which Blondel esta lishes contact with Richard se ing as a sort of rudimentary le motive. These songs, displayi a courtly elegance—within a s prisingly small framework of tervals, suggest the style of troubadors of Richard's own riod. Some of them, as for stance "Wine Drives All Ca Away," develop into rollicki choruses, and there are occasion duets and ensembles.

The opera, however, only tak on a real musical and dramat urgency in the second act, in whi Richard is found by Blondel. T chorus of prison guards in t scene is far and away the fin moment in the whole piece though the finale almost equals it. The rest, delicious although it is, is soon forgotten, leaving the impression that Gretry's orchestral and vocal force, always in evidence in a strange mingling of the sounds of Mozart and Rossini, rises and falls on the strength of his librettist.

LARGE CAST

While the cast is very large, the opera is essentially a one-man show with Blondel carrying the burden. John McCollum, a tenor

of Sir Hugh, sang splendidly. In their miniature roles Robert Rue, Ann English, Richard Cassilly, Theresa Green and McHenry Boatwright were entirely competent.

FINE ENUNCIATION

The whole cast deserves special compliments for the clarity of the enunciation, hardly a word being lost either in the lyrics or the extensive dialogue. The sets and special effects by John Blankenchip were particularly outstanding, while Leo Van Witsen's costumes were gay and amusing and entirely in the vein. It may be added that Mr. Goldovsky's student orchestra in the pit was of the liveliest character as, indeed, was the entire evening.

Had Gretry's opera a little more force and a lot more music, it would well deserve a more extensive outing. To have the opportunity to see it and savor it at this time, however, was a very choice occasion as was more than evident from the prolonged applause of the capacity audience. The opera was repeated tonight with virtually the same cast.

Cir. (D 38,502)
This Clipping From
WATERBURY, CONN.
AMERICAN
AUG 13 1953

Tanglewood Benefit Set

(Special to The American)

Lenox, Mass., Aug. 13—Tanglewood on Parade, the annual program for the benefit of the Berkshire Music Center, will get under way here tonight with a fanfare at 5:45 p. m. and a welcome by Boris Goldovsky. Beginning at 6 p. m. the audience will have an opportunity to see the music center in operation with short symphonic works to be presented in the Music Shed by the orchestra, world premieres of an opera and cantata in the theater-concert hall, and chamber music hall simultaneously.

Those going to the concert are invited to bring their picnic supper and enjoy the lawns at Tanglewood. At 7:15 p. m. the chorus will sing on the porch of the main house and at 8:15 the Boston Symphony will present a program with Isaac Stern as violin soloist. Charles Munch will conduct the first part of the program and Leonard Bernstein the second, which will be from "Porgy and Bess."

Leontyne Price, soprano, now singing "Bess" on Broadway, will be the soloist, along with William Warfield, baritone, "Porgy" of the European production.

There will be waltzing on the lawn by the main house after the concert.

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450 Attend Concert at Seranak For ~~Stockbridge~~ Eagle Bowl 8/12 Benefit

An audience of 450 members of the Stockbridge Bowl Association and their friends attended an informal concert yesterday afternoon on the lawn of Seranak, the Lenox estate of Mrs. Serge Koussevitzky. The artists were summer and permanent members of the community. The audience was largely made up of new members of the organization to preserve the beauty of Lake Mahkeenac, who joined for the designed occasion.

Appeals for Support

Nathan Horwitt, the president, welcoming the guests, spoke of the importance of keeping the lake beautiful. The job can be done, he said, only by a strong membership. He hoped that the audience would continue to be members for the benefit of music generally.

Mrs. Koussevitzky, welcoming the audience to Seranak, quoted her late husband, who considered it his home and described it as "the most beautiful point of view." The point of view, she said, stretches beyond the present, to the future. It is progress, and the beauty of progress is to remain true to the historic trusts and cultural evolution, she said.

She told how Nathaniel Hawthorne had predicted that his little red cottage would be consumed by fire and that Tanglewood would live again, but be occupied by a different family. Today, she said, it is a place of pilgrimage and a mecca for musicians. It lives again through the art of music and American youth. She said that when Miss Kate Buckingham cleared the sheep pasture of Bald Head Farm to build a spacious New England house the neighbors feared that she would erect a Buckingham palace.

Musician, Visionary, Builder

"Next it became the home of a musician, visionary and builder, Serge Koussevitzky, who worked here to bring to life his ideas and music school. Here many of his plans and visions took shape, through labor, thought and perception of the future. He would return from travels abroad and say, 'This is my home.' It is still his home, surrounded by the living beauty of the lake and the hills and near-by Tanglewood."

Emily Dickinson, Mrs. Koussevitzky concluded, in one of her poems, wrote, "Beauty and truth. The two are one. We would like to think that by trying to preserve nature's beauty we are following the path of truth."

The program, unannounced, included the duo-piano performance of Mozart's D-major sonata and Aaron Copland's "Human Dance," by Leonard Bernstein and Lukas Foss, with pages turned by their wives; songs by Mac Morgan and Richard Dyer-Bennet, year-round Stockbridge residents; and solos by Miss Doriot Anthony, principal flautist of the Boston Symphony Orchestra. Boris Goldovsky was master of ceremonies.

Cir. (D 74,847) (S 117,225)
This Clipping From
HARTFORD, CONN.
COURANT
AUG 13 1953

Tanglewood Goes On Parade Again At Lenox Today

TANGLEWOOD, L... Mass

Berk.

VACATIONTIME IN THE BERKSHIRES

8/1

THE
TANGLEWOOD
STORY

Concerts in the Shed

Friday and Saturday Evenings at 8:30
Sunday Afternoons at 2:30

SERIES C

Friday Evening, August 14—CHARLES MUNCH
BRAHMS .... Requiem
(with Chorus and Lois Marshall, ...

Saturday Evening, August 15—LEONARD BERNSTEIN
SIBELIUS .... Symphony No. 4, in A minor
CHAVEZ .... Sinfonia India
BRAHMS .... Symphony No. 2, in D major

Sunday Afternoon, August 16—CHARLES MUNCH
SCHUBERT ...... Symphony in B minor ("Unfinished")
CHABRIER .... Bourrée Fantasque
WAGNER . Prelude and Love-Death, "Tristan und Isolde"
WAGNER .... A Siegfried Idyll
WAGNER .... "Die Meistersinger von Nürnberg," Excerpts from Act III

RAVEL .... Piano Concerto for the Left Hand
(*Soloist:* SEYMOUR LIPKIN)
RAVEL .... "La Valse"

[281]

TIGHT BINDING

HONORED BY BSO: Hippolyte Droeghmans, left, cellist with the Boston Symphony Orchestra since 1927, and Raymond Allard, right, bassoonist with the BSO since 1922, hold gold watches presented to them yesterday by Music Director Charles Munch, center, on the occasion of their retirement at the close of the 1953 Berkshire Festival this week end.

Two Musicians End 56 Years Of Service

TANGLEWOOD—Two members of the Boston Symphony Orchestra, who will retire Sunday following a total of 56 years of service yesterday noon at Tanglewood, were honored at a luncheon by their colleagues. Charles Munch, music director of the orchestra, presented gold watches to Raymond Allard, principal bassoonist, with the orchestra since 1922, and Hippolyte Droeghmans, cellist, a member since 1927.

Pasquale Cardillo of North Adams, clarinetist, chairman of the orchestral committee, presided. Speakers were Harry Ellis Dickson, violinist, who conducts the Pops and Esplanade concerts; Dr. Lewis Perry of Boston, representing the orchestra trustees; and Thomas D. Perry Jr., assistant manager.

Mr. Allard was born in Sin-le-Noble, France in 1888 and learned to play the saxophone as a child After service in World War I he attended the Paris Conservatory, from which he graduated with a first prize. He was engaged for the Boston orchestra by its conductor at the time, Pierre Monteux. He lives in Newton Center with his two sons, Rene and Georges.

Mr. Droeghmans was born in Liege, Belgium. He won first prize at the Royal Conservatory and later at the Paris Conservatory. He has been soloist at the Concerts Colonne, Paris; the Grand Cercle of Aix-les-Bains and the opera at Nice. He studied cello from the age of eight, at first with his mother. He and Mrs. Droeghmans live in Brookline.

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The composer of "A [illegible] Lost" was a comp[illegible] under Aaron Copland [illegible] now is assistant pr[illegible] ing head of the [illegible] at Harvard College.

The program follows:

In the Theatre

Cantata with text by W[illegible] E[illegible]

Opera—Bad Boys in School [illegible]

Ja[illegible] Me[illegible]

In the Music Shed

Lieutenant Kije .... [illegible]

Harold Blumenfeld, conductor

Concerto for Violoncello in B m[illegible]

Uziahu Wiesel, soloist; Ernö Daniel, conductor

Prelude to The Afternoon of a Faun ... Deb

Herbert Blomstedt, conductor

Alborada del Gracioso .... R

Robert Mandell, conductor

In the Chamber Music Hall

Three Children's Pieces and One Grown-up Piece .... Jack U

Played by the composer.

Piano Pieces .... Tom Jon

Played by the composer.

Liebeslieder Waltzes .... Br

Margo Willauer, soprano; Betty Lou Allen, mezzo soprano; John McCollum, tenor; Mac Morgan, baritone.

Sonata for Trumpet and Piano .. Hinde

Paul Willwerth, trumpet; Betsy Meyer, piano

Quintet in F minor for Piano and Strings .... F

Nancy Heaton and Maxime Koins[illegible] lins; Nancy Pease, viola; Cam[illegible] cello; Gilbert Kalish, piano

On the Porch

Lark .... Co

McHenry Boatwright, baritone; Lorna Cooke DeVaron, conductor

As Vesta Was Descending ...... W

James Owens, conductor

Lasciate mi Morire .... Mont

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Fire, Fire My Heart .... M

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He paint traits, and languages. Enesco an

VACATIONTIME IN THE BERKSHIRES

business, George Brooks at Tick-Tock has accepted a number of men's watches in trade on new purchases. George puts these perfectly good timepieces in a drawer and then during a slack period he takes them out, completely overhauls them, polishes the case, cleans the face and attaches a new band. Each watch, almost as good as new, carries a year guarantee. He has them for sale at a fraction of what they cost new. And they're perfect timekeepers.

But hardly anyone ever says, "Do you have a good-like-new second-hand watch?" If they did, George wouldn't have so many for sale at such bargain prices!

Whitestone PHOTO
MAIN STREET
LENOX, MASS.
Telephone 584

Bsn Herald 8/12

Opera Has U. S. Premiere, Pleases Tanglewod Audience

By RUDOLPH ELIE, JR.

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Given in a straightforward English text, translated without conceit by Sarah Caldwell who staged it and Boris Goldovsky who conducted it, the opera, more properly described as a musical comedy, deals with the single episode of the discovery and delivery of Richard from his Austrian prison by Blondel the troubador. Although two romances and a 50th anniversary wedding ceremony are also more or less involved, "Richard" clearly ranks with the least complicated full-length operas in existence.

SPECIAL CHARM

Moreover, for its length, it has much less music than is contained, say, in one scene of "Tannhauser." That clarity, simplicity and succinctness are qualities to be desired in an opera is true enough, and they make for a special charm in this rare piece, but it must remain merely one of those grateful one-time experiences this boundlessly resourceful and infectious company produces so inimitably.

The music, what there is of it, consists of songs rather than developed arias, the principal song, a ballad with which Blondel establishes contact with Richard serving as a sort of rudimentary leitmotive. These songs, displaying a courtly elegance—within a surprisingly small framework of intervals, suggest the style of the troubadors of Richard's, own period. Some of them, as for instance "Wine Drives All Car Away," develop into rollicking choruses, and there are occasional duets and ensembles.

The opera, however, only take on a real musical and dramatic urgency in the second act, in whi Richard is found by Blondel. chorus of prison guards in scene is far and away the fine

moment in the whole piece though the finale almost equals it. The rest, delicious although it is, is soon forgotten, leaving the impression that Gretry's orchestral and vocal force, always in evidence in a strange mingling of the sounds of Mozart and Rossini, rises and falls on the strength of his librettist.

LARGE CAST

While the cast is very large, the opera is essentially a one-man show with Blondel carrying the burden. John McCollum, a tenor with a fine and a true voice combined with an admirable sense of stagemanship, proved to be a very happy choice in the role.

He managed to suggest his fake blindness as adroitly as his fake fiddling and lent the opera a personality it might otherwise not have had. The other principals, limited to one or two brief songs, were uniformly excellent.

Showing off to best advantage, perhaps, was Christine Cardillo, whose soprano voice was firm and clear and of lovely quality. Rosalind Elias gave the role of Blondel's guide a most pleasant vocal and visual air while Lee Cass, who often over-parodied the figure of Sir Hugh, sang splendidly. In their miniature roles Robert Rue, Ann English, Richard Cassilly, Theresa Green and McHenry Boatwright were entirely competent.

FINE ENUNCIATION

The whole cast deserves special compliments for the clarity of the enunciation, hardly a word being lost either in the lyrics or the extensive dialogue. The sets and special effects by John Blankenchip were particularly outstanding, while Leo Van Witsen's costumes were gay and amusing and entirely in the vein. It may be added that Mr. Goldovsky's student orchestra in the pit was of the liveliest character as, indeed, was the entire evening.

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TANGLEWOOD, LENOX, Mass. Aug. 12 (Special) — Tanglewood will be on parade Thursday. The annual benefit for the Berkshire Music Center includes afternoon festivities by every department of the summer school of music maintained by the Boston Symphony Orchestra at Tanglewood, a lawn supper and an evening concert by the orchestra followed by dancing on the lawn.

Isaac Stern, celebrated [illegible] ist, will perform Beethoven's Concerto in D major with the Boston Symphony Orchestra. Charles Munch will conduct.

The second half of the [illegible] program, to be conducted [illegible] Leonard Bernstein head of the Berkshire Music Center's conducting classes, will offer as soloists baritone William Warfield and his wife, soprano Leontyne Price. The occasion will be the [illegible] public appearance of the [illegible] since their success last [illegible] in Vienna, Berlin, London and Paris in the title roles of the George Gershwin opera "Porgy and Bess." They will sing scenes 1 and 2 from Act II of that work.

"Tanglewood on Parade" is [illegible] to aid the Berkshire Music Center, now in its eleventh season. Ticket prices range from $5 to $2.50.

Cir. (D 78,153)

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION
AUG 12 1953

LOIS MARSHALL IN DEBUT FRIDAY AT TANGLEWOOD

Will Appear With William Warfield in Brahms 'Requiem'

Lenox, Aug. 11—Lois Marshall, who will make her Tanglewood debut, singing with baritone William Warfield in the Brahms "Requiem" at the Berkshire Festival concert Friday night, with Charles Munch conducting the Boston Symphony Orchestra, has had an exceptionally busy summer. She has sung with the Montreal Symphony, at Grant Park, Chicago, Illinois State Normal School, the Stratford (Ont.) Festival, with Thor Johnson at the Ephraim (Wis.) Festival. After her Tanglewood date, she will appear at Buck Hill Falls, Pa., with duo-pianists Whittemore and Lowe and with the Toronto Symphony Orchestra.

The young Canadian soprano is a Naumburg award winner, and made her Town Hall recital debut last winter. In the spring she performed Beethoven's "Missa Solemnis" with Toscanini and the NBC Symphony. Critics and concert managers hail her as the most talked-of discovery of the past musical season. A native of Toronto, she was stricken with polio at the age of two, which has left her with a slight limp. She schooled at the Toronto Conservatory of Music under Weldon Kilburn, who still travels with her as pianist. She won the Eaton award in Canada in 1950, and has since sung with symphonies in Toronto, Winnipeg, Vancouver, Victoria, Ottawa, and Kitchner.

Seymour Lipkin, soloist at the concluding Berkshire Festival concert, with Charles Munch and the Boston Symphony Orchestra in Ravel's Concerto for the Left Hand, which has not been previously presented at Tanglewood, is 25 and teaches at the Berkshire Music Center. He also teaches at Indian Hill Workshop in Stockbridge, where he makes his home. A native of Detroit, he started piano instruction at the age of three, gave his first concert at four, and entered Curtis Institute of Music in Philadelphia at 11. While in his teens, he toured as a pianist with Jascha Heifetz, and he has been a pupil of Rudolph Serkin for six years. At 21 he won the Rachmaninoff Fund award and commenced his association with the Berkshire Music Center as a conducting student under the late Serge Koussevitzky, later taking his present post on the faculty. Before coming here he was an apprentice conductor and pianist with the Cleveland Symphony. He has appeared with 30 American symphony orchestras. Last summer he appeared for the first time on a festival program in a Haydn concerto, under Charles Munch.

Leonard Rosenman, New York City and Louis Mennini, Rochester, N. Y., the two young American composers on commission by the opera department of the Berkshire Music Center, to compose one-act operas under a grant by the Koussevitzky Music Foundation for presentation by Boris Goldovsky's department at Tanglewood next summer, are well advanced. On their projects. Mr. Rosenman, whose subject is a biblical allegory set in contemporary scene, expects to have the prolog ready for staging by opera department students this week. Mr. Mennini had cleared with Eugene O'Neill, Pulitzer prize playwright, to adapt to opera from the dramatist's, early one-act drama "The Rope," part of his "The Moon of the Carribees" series.

Cir. (D 79,206)

This Clipping From
DAYTON, OHIO
JOURNAL HERALD
AUG 12 1953

This Clipping From
POUGHKEEPSIE, N. Y.
NEW YORKER
AUG 12 1953

A WOMAN'S NEW YORK

By Alice Hughes

Just about now 25 students and five faculty members of St. John's college in Annapolis, Md., are spending four days at Stratford-on-Avon in England.

This is the next-to-the-last of their 14 stops at places of special literary interest during a seven-week "Great Books Seminar" in Europe.

They are tired, travel-worn, but eager to read "King Lear" and "Hamlet" and perhaps see them enacted while on the spot where their author, Shakespeare, was born.

During this much-discussed "Great Books Seminar" these student-travelers have been in Rome, Florence, Geneva, Augsburg, Frankfurt, Paris, Canterbury and now Stratford. Next stop London, and then home!

A young New York friend of mine who is along on this first study-tour writes me to say it has exceeded all expectations for stimulating knowledge, and that he finds the $1,000 trip highly profitable.

Dr. Richard Weigle, president of St. John's, third oldest college in the U. S., conceived this plan to help students become acquainted with present as well as traditional affairs in modern Europe.

At each of the stops they read some of the great books on Western civilization in the places associated with their subjects and their authors.

Lively discussions among faculty and students follow, enriching their minds with politics, literature, science, philosophy and ethics.

This system of learn-while-you-travel not only puts zest into the flowing currents of modern life, but accumulates college credits as well for the students from St. John's.

Also they meet other students from renowned European universities and, in a few days, acquire knowledge that might take months to gain in the classroom.

It is the opinion of Dr. Weigle that facts alone are not enough to constitute a good education. One may stuff the mind with information, he believes, but to further understanding, one must know how to read a book in such a way as to distinguish knowledge from opinion, and to use logic in analyzing problems under consideration.

MUSIC AND PANTS

Mary Olberg, pretty blonde Fifth avenue stylist, spent last weekend at Tanglewood, the scene of the Berkshire Music Festival.

Appearing at a concert wearing fashionable white pants, she (along with all other female slacks, trousers and pedal-pusher wearers) was given a yellow denim wrap-around skirt by the ticket-takers at the gate, with the polite suggestion that in the minds of the Berkshire Festival association, good music and pants-wearing females do not harmonize.

Mary wrapped her skirt about her, her longish pants still showing a bit, but the suggestion was an either-or. Wear a skirt—or no admission to the festival.

Cir. (D 13,075)

This Clipping From
NORTH ADAMS, MASS.
TRANSCRIPT
AUG 13 1953

Final Tanglewood Series Opens Tomorrow Evening

The final series of major concerts of the 1953 Berkshire Symphonic festival season will open tomorrow evening at Tanglewood, Lenox, where the Boston Symphony orchestra, the Berkshire festival chorus and soloists will present Brahms' "Requiem."

See New Record

Festival officials believe attendance records may be broken in this final series, which continues Saturday evening and Sunday afternoon, and they see a chance that the total attendance at Tanglewood this season may approach 150,000 before the last note is sounded on Sunday.

The three concerts in Series A attracted 30,700 music lovers, and there were 28,100 at the three concerts in Series B. Some 10,000 are expected tonight for the annual Tanglewood on Parade program, and it has been estimated that musical offerings of the Berkshire Music center students will have attracted some 40,000 before the school closes Sunday evening. If those totals are realized and the final series of major music shed concerts brings an attendance above the 31,000 mark, as seems likely, given good weather, then the season's total will be in the 140,000 range.

Singers Tomorrow

Lois Marshall and William Warfield will be the soloists with the Boston orchestra and the festival chorus, composed of Music center students, under the direction of Charles Munch, Boston Symphony music director, in the performance of the Brahms work tomorrow evening at 8:30.

Miss Marshall, who made her Town hall recital debut in New York last winter, has sung this summer with the Montreal symphony and at the Stratford (Ont.) and Ephraim (Wisc.) festivals. A Naumberg award winner, she sang Beethoven's "Missa Solemnic" with Toscanini and the NBC orchestra in the spring. Mr. Warfield, a concert baritone of wide experience, was in the European company that revived "Porgy and Bess" last year and will sing in the presentation of two scenes from that Gershwin work at Tanglewood tonight on the Parade program.

On Saturday evening, with Leonard Bernstein conducting, the Boston orchestra will play Sibelius' Fourth Symphony, in A minor, Chavez' "Sinfonia India" and Brahms' Second symphony, in D major.

Sunday Program

The Sunday afternoon wind-up program at 2.30 with Dr. Munch will conduct, will include Schubert's "Unfinished" symphony, in B minor; Chabrier's "Bourree Fantasque," the Prelude and Love-Death music from "Tristan und Isolde" and excerpts from Act 3 of "Die Meistersingers," both Wagner's; Ravel's Piano concerto for the left hand, with Seymour Lipkin as soloist, and Ravel's "LaValse." The program through the Wagnerian works, will be broadcast on a coast-to-coast hook-up.

The final offerings by Music center students, open to Friends of the Music Center, will be an orchestra concert in the shed Saturday afternoon at 3 o'clock and a chamber music concert in the theater concert hall Sunday morning at 10. A rehearsal of the Boston orchestra with Dr. Munch conducting at 10 o'clock Saturday morning in the shed will be open to the public, with the proceeds going to the orchestra's pension fund.

Cir. (D 19,921)

This Clipping From
NORWICH, CONN.
BULLETIN
AUG 13 1953

Miss Alma Boutilier, staying in Lenox, Mass., over last weekend, attended the concerts at the Berkshire Music festival in Tanglewood and heard the Resurrection symphony by Mahler conducted by Leonard Bernstein for the memorial concert honoring the late great conductor, Serge Koussevitzky.

Cir. (D 56,590) (S 47,289)

This Clipping From
NEW BEDFORD, MASS.
STANDARD-TIMES
AUG 13 1953

Goldovsky Revives Old Opera, Capably Sung by Young Cast

By DONALD H. WHITE
Standard-Times Special Writer

LENOX, Aug. 13—Boris Goldovsky, one of the most unusual operatic personalities in America, has done it again. An opera nobody except musical experts ever has known, an opera not performed in this country since 1800—Andre Gretry's "Richard, the Lion-Hearted" was chosen as this season's stage vehicle for the opera department of the Berkshire Music Center at Tanglewood.

In past seasons the Goldovsky forces have offered eminently successful revivals of such masterworks as Mozart's "Titus," "La Finta Giardiniera" and "Idomeneo," Gluck's "Iphigenia in Tauris," Britten's "Albert Herring" and "Peter Grimes" and Rossini's "Turk in Italy." From the tragic genius of Mozart's "Titus," performed last Summer at Tanglewood, the genial director has now turned to this little-known though highly rewarding work of the 18th Century comic opera master, Gretry.

In his opening-night remarks, Goldovsky again gave tribute to the crusading musical spirit of Serge Koussevitsky, late conductor of the Boston Symphony, whose artistic dream included the experimental Theater-Concert Hall as part of the Tanglewood installations.

"It is always a great pleasure to bring to life something known hitherto only in history books," Goldovsky said, referring to the genre score and background of the Gretry work. The opera is a potpourri of many styles and approaches incorporating the leit motiv (descriptive motive recurring throughout the piece) so exploited later by Wagner.

Plot Is Outlined

The plot of "Richard, the Lion-Hearted" harks back to the famed story of the search for the captured English monarch made by his minstrel, Blondel. During Crusades in the Holy Land, the king was captured by the Saracens and later incarcerated in an Austrian prison. The device of the leit motiv is used extensively here to identify the song which Blondel repeatedly sings during his wanderings, hoping that some day his king will hear it and reply: A popular ballad of its day which even became involved in political matters during the French Revolution—"O Richard, O Mon Roi."

As is the custom at Tanglewood, the cast was made up of young, somewhat inexperienced singers, some of whom were receiving their first stage opportunities. Leading roles were assumed by such capable and dramatically agile singers as Lee Cass, remembered by local music lovers for his soloist's role in the Godreau "Messiah" last Christmas; John McCollum, a fine tenor who dominated the action continually in the role of the minstrel, Blondel, and Rosalind Elias, as his romantically-inclined guide, Antonio.

A feature of the performance was the exceptionally well-enunciated choral singing by a male octet, trained by Sarah Caldwell, Mr. Goldovsky's able assistant. Since the opera was translated into English, it was a distinct pleasure to be able to understand a great deal of the action through its crisp and tidy diction. Such is rarely the case of the usual translated work.

The settings were highly imaginative and made use of scenery by light projections, designed by John Blankenchip, a new name in the stage department of Tanglewood. His first act set featured a rather stylized castle rampart, fantastic pineapple-shaped trees and a projected fortress which might be labeled a la Maxfield Parish or Disney. However, the later projection of the gates of the castle, viewed through a transparent scrim curtain while soldiers fought a convincing battle in silhouette, was most impressive. This particular effect was by far the best projection work we have ever seen. Its greatest opportunity for success, however, is not in the comic opera repertoire but in Wagnerian works and late Verdi dramas.

The second act scenery showing the fortress-castle in closeup was ingenious and judging by the appreciative audience response, most charming of the evening. Here a small drawbridge was lowered in response to trumpet calls by members of the Austrian guard and the chain-mailed chorus entered a cleverly constructed miniature fort. One was reminded of a drill of tin-soldiers in combination with Klingsor's magic castle as seen in Wagner's "Parsifal." This was far more solid canvas real estate than usually is allotted to the characters of the opera stage.

Cir. (D 21,010)

This Clipping From
WHITE PLAINS, N. Y.
REPORTER-DISPATCH
AUG 13 1953

TO ATTEND FESTIVAL

Mr. and Mrs. Richard C. Kleinberger of 9 Columbus Avenue and their son, George Herman Kleinberger, leave today to attend the Berkshire Music Festival at Tanglewood, Lenox, Mass. They will return home Sunday.

[282]

Ove

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20 Railroads .... 106.12 + .39
15 Utilities .... 50.87 + .03
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The Berkshire Evening Eagle

Second Section

Pittsfield, Massachusetts, Thursday, August 13,

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"Here was another case of complete achievement of a medium, matched with that reflective, inward mood which showed Brahms' stiller pools to be his deepest: Some have tried to prove, by the date of its composition, that Brahms was moved by the death of his mother; others that Robert Schumann's death, which certainly profoundly affected him, was the motive cause. In any case, it is personal music, transcending ritual and sect, albeit so thorough-going a North German as Brahms could scarcely have composed religious music entirely free of Protestant implications. The century shows no great choral work so innocent of the sensational. The prevailing mood is gently elegiac, with a quiet but entirely convincing affirmation of faith."

Ross Trains Chorus

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Mr. Warfield will appear tonight with his wife, Leontyne Price, and the Boston Symphony Orchestra

Tanglewood

TANGLEWOOD TODAY

Tanglewood on Parade.

PM
4.00—Opera scenes in the formal garden for holders of reserved seats and box tickets.
5.45—Greeting by Boris Goldovsky. Center of lawn.
6.00—Simultaneous demonstrations by Berkshire Music Center students. Music Shed, theatre and Chamber Music Hall.
7.15—Choral concert on the porch and opportunity to picnic on the lawn. (Beverages and limited amount of food obtainable at cafeteria.)
8.15—Concert by Boston Symphony Orchestra, Charles Munch and Leonard Bernstein conducting and Isaac Stern, Leontyne Price and William Warfield, soloists. Music Shed.
Drawing of 42 door prizes, including two new high fidelity console record players (RCA-Victor and Philco Phonorama). Music Shed.
Waltzing to two pianos played by faculty members. Lawn south of main house.

TOMORROW

PM
*3.00—Opera scenes. Theatre.
*4.30—Informal composers' forum. Chamber Music Hall.

*Open to Friends of Berkshire Music Center who give voluntary contributions to school's support.

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Overture to Semiramide .... Rossini
Mr. Blumenfeld, conductor.
Double Concerto for Two Violins .. Bach
Barbara Lieberman and Barbara Sorlien, soloists.
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Symphony No. 4 (4th movement) . Mahler
Anne English, soprano soloist.
Sinfonia Antigona .... Chavez
Firebird Suite .... Stravinsky
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In the audience at the closing concerts of the Berkshire Festival this week end will be Irving Brown, of Chappel Inc., music publishers, New York; Dr. Lewis Perry of

In Brief . . .

The addition of Council President Pat Callaghan to the at-large field insures a tight race among strong candidates, which should have the happy result of bringing out the voters if the mayoralty turns into no contest . . . Having Wolf Adler, whose caricatures of Tanglewood personalities in *The Eagle* have won wide and favorable comment, do drawings at tonight's "Tanglewood on Parade" program for a price was a smart idea . . . Equally smart and certainly appropriate is the City Council's request to the state for a traffic survey of lower South Street, which is justifiably being referred to as a speedway . . .

We sympathize with the Berkshire Red Cross, which is faced with heavy demands for blood despite a natural letdown among volunteers because of the Korean truce. It seems to be a good wind that blows nobody ill . . . What with cattle being rustled in West Stockbridge and a $10,000 bus rustled in Albany and put out to graze here, Berkshire seems to be running some sort of gamut . . .

A blind date is one when you expect to meet a vision—but who proves to be a sight.—*Office Economist.*

Cir. (D & S 93,000)
This Clipping From
SALT LAKE CITY, UTAH
DESERET NEWS
AUG 13 1953

MUSIC NEWS

Philadelphia Symphony

S. L. Music Followers In for Special Treat

By CONRAD B. HARRISON
Music Editor

With the Philadelphia Orchestra scheduled here next May and the New York Philharmonic-Symphony feeling out the area for a 1955 tour, Salt Lake City listeners may hear the world's three great orchestras in as many years.

Last May, the Boston Symphony Orchestra, the other member of the top three, was heard at the Tabernacle. The Boston also performed at Provo, where the Philadelphia is booked for a second concert in Utah next spring. The Philadelphia will be sponsored in Salt Lake City by the McCune School of Music and Art Branch of the Brigham Young University and in Provo by the B Y U.

Appearance of such orchestras are healthy and encouraging to the musical well-being of any community. Often this extends a good deal further than meets the ear. In addition to supplying great music for the populace, great symphonic organizations have an uplifting effect on local orchestral production and strengthen the desire for musical excellence.

Instrumental quality achieved by the Boston Symphony Orchestra, for instance, should have some effect on the tone of the Utah Symphony Orchestra in the future. Much of the Boston's sound must be credited to uniformly fine instruments. The players work on the theory that an inferior instrument will not produce top quality tone, no matter how well it is played.

Conductor Maurice Abravanel of the Utah ensemble has worked long and hard on tone quality, and has been remarkably successful. He knows there is still much room for improvement, however, and constantly encourages investment in better instruments where they are needed. His clinching argument was the Boston Symphony.

Perhaps the appearance of the Boston also had an effect on summer music study. No less than six Utahns are studying at the Berkshire Music Center in Tanglewood, which is maintained by the orchestra in conjunction with its Birkshire Festival. One member of the Utah Symphony, Donald Basinger, Bountiful, bass, is in the group.

Glenn Williams, student, bassoon, Nephi, violin; Ed ...ren, Ogden; Warren ...5 E. Truman Ave ...ke City, cello, and ... Beauregard, Fillmore

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10—The Berkshire Evening Eagle, Thursday, Aug. 13, 1953

County Box Holders Listed For Tanglewood on Parade

and Frederick W. Beinecke; Richmond, Mr. and Mrs. Shaun Kelly; North Adams, Mr. and Mrs. Robert Sprague; Otis, Mr. and Mrs. George Sokolsky; Mrs. George T. Sewall, South Lee.

A few entire boxes or seats in them are available at the Tanglewood box office.

News-Rep. 8/13

Of course, if you pick the right night or afternoon, and music's on your mind, you keep going driver.

Uni — LEE 8/12

THIRD IN SUPPER SERIES

Prelude and Love Death, Tristain and Isolde
A Siegfried Idyll.
Die Meistersinger von Nurnberg, Excepts. Wagner
Piano Concerto for the left hand .. Ravel
Soloist, Seymour Lipkin.
La Valse .... Ravel

NYT 8/13

TANGLEWOOD, Lenox, Mass.
BERKSHIRE FESTIVAL
by the
BOSTON SYMPHONY
Orchestra
CHARLES MUNCH, Music Director
CLOSING CONCERTS
FRI. EVE., Aug. 14, Soloists: LOIS MARSHALL, Soprano, WILLIAM WARFIELD, Baritone
SAT. EVE., Aug. 15, LEONARD BERNSTEIN, Conducting
SUN. AFT., Aug. 16, Soloist, SEYMOUR LIPKIN, Piano
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season to date!

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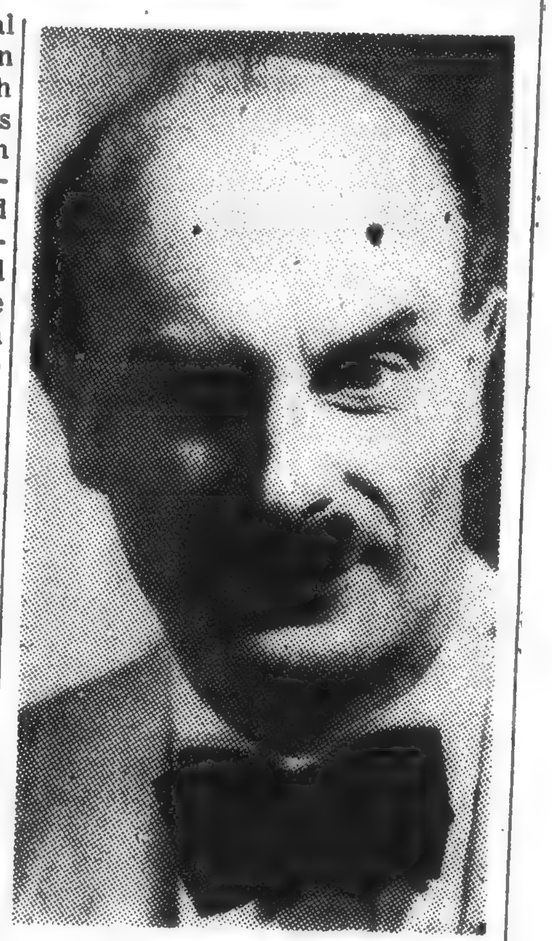

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Tickets for the three remaining Festival programs are on sale at the Tanglewood box office. Admission for listening from the lawn may be obtained two hours before the concerts.

Week-end Programs

The week-end programs follow:

TOMORROW NIGHT at 8.30

Requiem .... Brahms
With Festival Chorus and soloists.

SATURDAY NIGHT
Leonard Bernstein, guest conductor.

Symphony No. 4, in A minor .... Sibelius
Sinfonia India .... Chavez
Symphony No. 2, in D major .... Brahms

SUNDAY AFTERNOON AT 2.30
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Prelude and Love Death, Tristain and Isolde.
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Visiting music editors this week end include Howard Taubman, New York Times; Jay S. Harrison, New York Herald Tribune; Gene Cook, Life magazine; Julian Seaman, Toledo (Ohio) Blade; and Lester Velie of the Reader's Digest.

Cir. (D & S 93,000)
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mt 8/13

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Tussy
TUSSY
TUSSY 'MEDICARE'
ANTI-BLEMISH
SET $2.00 TAX FREE
BETTER DRUG AND COSMETIC COUN

[283]

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Eagle, Thursday, Aug. 13, 1953

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La Valse .... Ravel

THIRD IN SUPPER SERIES

Lee, Aug. 11—The third in a series of suppers being held particularly for summer visitors will take place from 5 to 7 at the Congregational Church parlors Saturday. The proceeds go to the church improvement fund. Pot roast will be served. The supper is planned early so that people may easily finish in time for the Tanglewood concert. Mrs. Lloyd Christensen, chairman, has as her committee Mrs. Orville Gardner, Mrs. Edward LeStage, Mrs. Sylvester Church, Miss Alice Gardner, with other church members assisting.

Bernstein. Sunday afternoon: Schubert, Chabrier, Wagner, and Ravel, with Seymour Lipkin as piano soloist, under Munch. Thus ends Tanglewood's most successful season to date!

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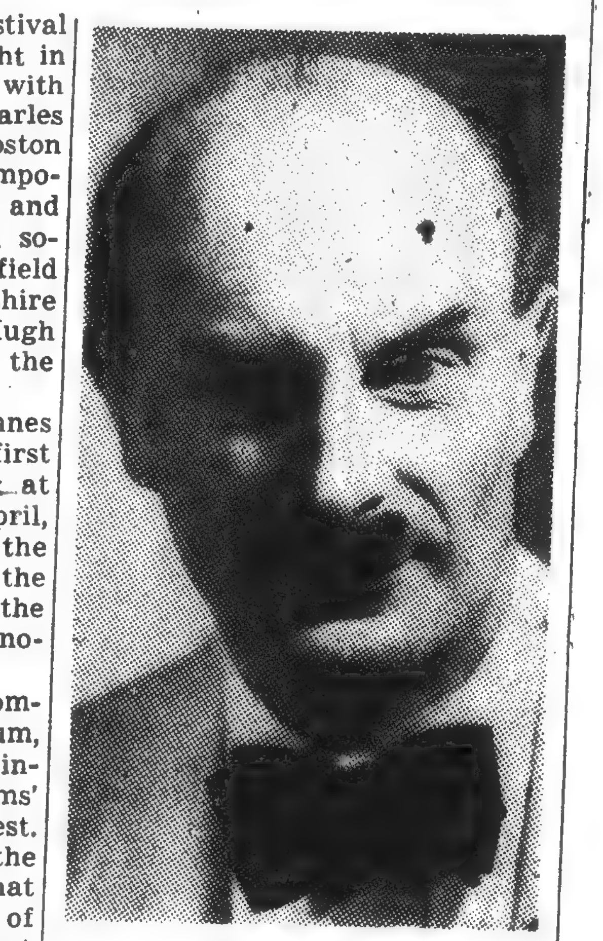
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on your [illegible], you keep going right ahead past that big red store in Glendale; in minutes you'll be in that fairyland of the music world, Tanglewood. Tremendously exciting things are going on there these days in the Big Shed—but, as they say on the circus lot, "you'll have to hurry." The great Festival ends with the concert of this coming Sunday afternoon. Today the annual high jinks, "Tanglewood on Parade" is in progress. (If you can still get there, better call Lenox, Mass. 600. Seats, at $4 and $3, may be gone. Unreserved seats are $2.50. Tomorrow night: Brahms' Requiem, under Munch. Saturday night: Sibelius, Chavez, and Brahmns, under Leonard Bernstein. Sunday afternoon: Schubert, Chabrier, Wagner, and Ravel, with Seymour Lipkin as piano soloist, under Munch. Thus ends Tanglewood's most successful season to date!

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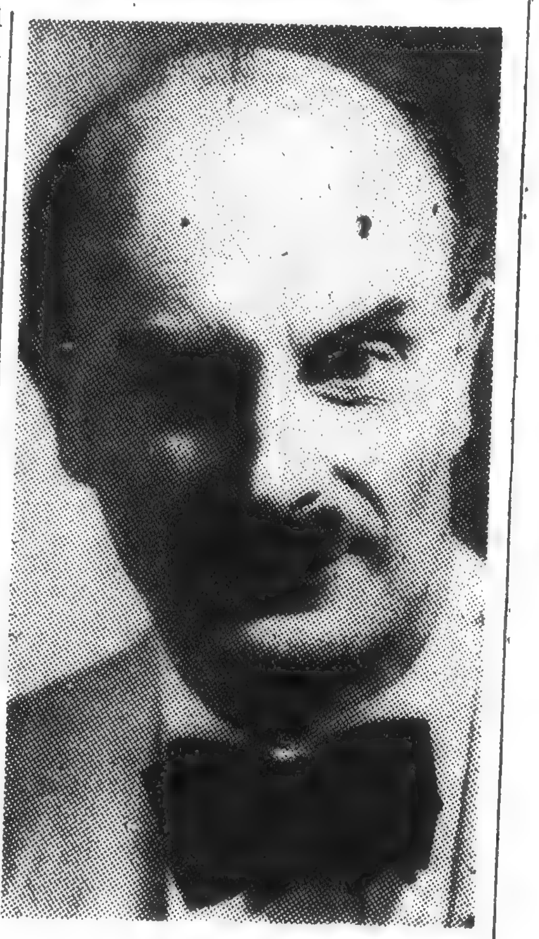

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gle, Thursday, Aug. 13, 1953

lders Listed d on Parade

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Dalton, Mr. and Mrs. Bruce Crane; Stockbridge, Mr. and Mrs. David B. Karrick, Mr. and Mrs. Arthur Percival, Mr. and Mrs. James Deely, Mr. and Mrs. Walter Hoving, Miss Mabel Choate, Miss Ima Hogg, and Mrs. George O. Rockwood; Great Barrington, Mr. and Mrs. Thomas H. Blodgett, Mr. and Mrs. William Felton Barrett, Mr. and Mrs. Robert K. Wheeler, and Frederick W. Beinecke; Richmond, Mr. and Mrs. Shaun Kelly; North Adams, Mr. and Mrs. Robert Sprague; Otis, Mr. and Mrs. George Sokolsky; Mrs. George T. Sewall, South Lee.

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PARADE EVENT BEGINS FINALE AT TANGLEWOOD

Union —— 8/13

Music Lovers Gather as Festival Enters Last 4 Days; Musical Variety Theme

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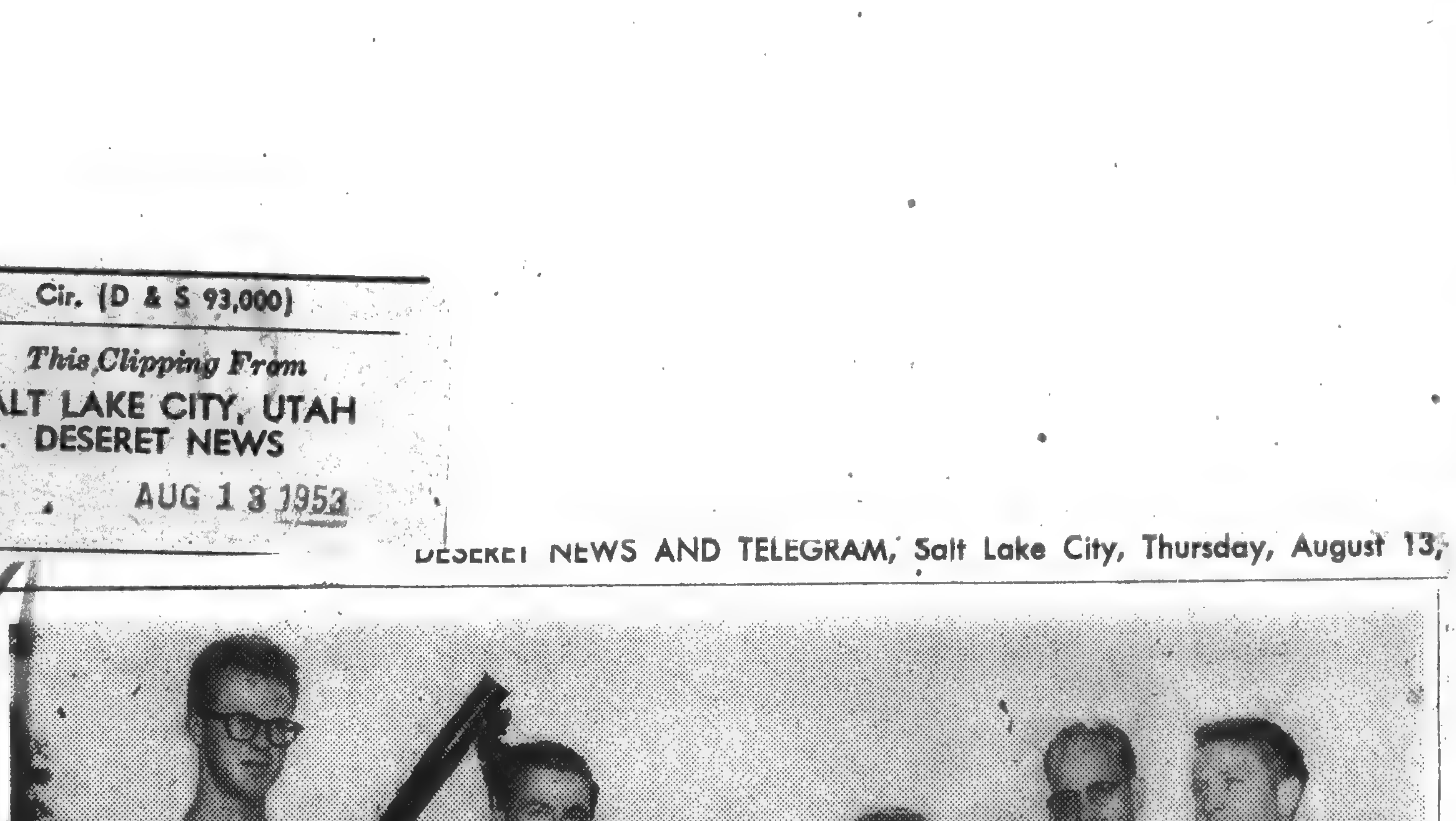

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The box office statisticians figure that a third of the visitors are from the Berkshire area, a third from the Greater New York area, and the final third from all over the United States. The attendance of people from the Boston area is, too small to be included in the generality, as western Massachusetts seems to be as remote for the Greater Bostonians as California. It seems the Greater Bostonians move north and south of Boston rather than west of it. All in all, this is all for the best, too, as it provides the orchestra with two entirely different audiences . . .

While it is three years since the death of Serge Koussevitzky, it is strange how powerfully his personality is still felt at Tanglewood. A legend in his own day, he has become increasingly legendary not only to the men of the orchestra who served under him (and who, perhaps, when he was alive, found him a hard master), but to all concerned in this extraordinary musical enterprise, which now ranks with the greatest musical festivals of the world. His grave in the Lenox cemetery has long since become a sort of shrine, while his estate Serenak on a hill overlooking Tanglewood and the Stockbridge bowl, now presided over by Mrs. Koussevitzky, has become the headquarters of his Music Foundation, one that continues the cause of modern music he championed all his career . . .

Lesson from Golf

It was at Serenak, one afternoon this week, that Mrs. Koussevitzky was hostess to several hundred invited guests of the Stockbridge Bowl Association, a group dedicated to keeping the area the beautifully unspoiled area it is. An al fresco concert in a natural bowl in the woods nearby the white house found Leonard Bernstein and Lukas Foss playing music for two pianos while their exceedingly attractive wives served as page turners. As Boris Goldovsky, who was master of ceremonies, put it, the pianists weren't going to perform, they were only going to rehearse in public, as they'd never played two piano music together before and hadn't had a chance with their Tanglewood duties to rehearse. So the main performance, he said, would be that of the two page turners, accompanied by Bernstein and Foss. As it turned out, the pianists frequently had to turn the pages themselves with laughs all around. Others taking part in the special event—and one of the charms of Tanglewood for the visitor is that some special event or other is always taking place—were Doriot Anthony, first flutist of the Boston Symphony, MacMorgan, one of Mr. Goldovsky's operatic stars, and Richard Dyes-Bennet, who lives in Stockbridge.

Not the least touching event of the final week of the Tanglewood season was the retirement from the orchestra of Hippolyte Droeghmans, a cellist of the orchestra, and Raymond Allard, the orchestra's brilliant first bassoonist. Charles Munch, making one of his infrequent speeches (he cannot bear to speak), presented the two noted musicians with watches on behalf of the orchestra, and all three practically broke down as the men of the orchestra gave them a standing ovation.

As for Mr. Munch, he has fallen as hard as Eisenhower for golf and spends every spare minute on the links nearby.

THE BOSTON HERALD

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begins Sunday at the Brattle.

So This Is Love—Includes a good singing performance by Kathryn Grayson (as Grace Moore) but a second-rate acting job by most everyone else. At the Metropolitan.

MUSIC and MISCELLANEOUS

Tanglewood—The music-masters put on their last show this week, and a big one. Tonight, "Tanglewood on Parade," a giant extravaganza. Friday, Charles Munch conducting the Boston Symphony Orchestra in Brahms "Requiem." Saturday, Leonard Bernstein conducting Sibelius, "Symphony No. 4 in A Minor"; Chavez, "Sinfonia India"; Brahms, "Symphony No. 2 in D Major." Sunday, Munch again in a program including Schubert, Wagner, and Ravel.

Jacob's Pillow—The Berkshires' modern dance workshop puts on a good show just about every week. Ted Shawn, organizer of the group, is featured this Saturday, Jose Limon next Saturday. In Lee, down Route 20, just before Stockbridge.

PLAYS

Peg O' My Heart—Margaret O'Brien is now sixteen. She was better with pigtails. At the New England Mutual Hall.

Three Men on a Horse—Wally Cox is a pretty funny fellow, but he's better on his own. At the County Playhouse, Framingham.

The Devil's Disciple—Shaw is funny, no matter who is mouthing his lines. A competent, but by no means superlative job from the Group 20 Players. At Wellesley's Theatre-on-the-Green.

CAMBRIDGE, MASS. KI 7-1169
BILLINGS & STOVER
A Drug Store
First, Last, and Always

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TO Your Hairdresser
ANTOINE,
HOTEL COMMANDER KI 7-4800

Over

Claude Monteux Conductor in Columbus

COLUMBUS, O., Aug. 14 (AP)—Claude Monteux, 33-year-old son of conductor Pierre Monteux, has been named director of the Columbus Little Symphony Orchestra.

Monteux will leave the faculty of his father's conducting school in Hancock, Me., to take the new post.

ON DAILY GLOBE—SATU

Cir. (D 47,518)

This Clipping From
TOLEDO, OHIO
TIMES
AUG 13 1953

Relax Or Be Dull

By FREDERICK J. KOUNTZ

THE WINTER music program from Ann Arbor has come to hand and it is quite abundant. In the two series in Hill Auditorium one may near, if he so desires, the Boston Orchestra, Virtuosi di Roma, dePaur Chorus, Chicago Orchestra, Badura-Skoda, Myra Hess, Guiomar Novaes, Guard Republican Band of Paris, and the Boston Pops Orchestra, among other matters.

I having been perusing the general program rather closely. And I have found it all rather enigmatic. Among the other matters which I did not mention at once are Roberta Peters, George London, Elena Nikolaidi, Marian Anderson, and the Cleveland Orchestra. The enigma is, as it has always been to me, the exact direction taken by entrepreneurs is ordering their concerts.

'Charles Sink is the Ann Arbor entrepreneur. And by and large Mr. Sink has assembled over many years an annual series of concerts which have given ample space to the best sellers of the year all without creating what appears to be merely a succession of showcases in which the current stars may be observed. Should I say that I have heard more excellent concerts in Ann Arbor than in any other section of the territory with easy reach, I would not be overly enthusiastic. All things considered the series in Ann Arbor have been year after year as stable and dependable as any concert series with which I am acquainted.

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And what of the rest of the assemblage? The young Badura-Skoda is a new phenomenon. He had a reputation in this country by recordings before he first set foot on our shores. I have not heard the records. But I have heard him. And it was sad; graceless Mozart and badly misquoted Cesar Franck. One was moved to wonder if the young man was moved to wonder if the was being sold as a musician or merely as a passable proficient technician.

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We find the Ann Arbor offerings sure fire and questionable. The enigma to me is how the questionable ones who never progress much beyond a questionable state continue to appear season after season—until they are irreparably worn out, actually and in the estimation of their audiences. Incidentally this wearing out is consummated more quickly in some than in others. And one is not sad about it. But there are so many others, young and old, who are thorough musicians. And on these standard concert series they are too little heard. I have never discovered the reason — except that inescapable box office statistics matter. And I would like to think that it is not so important as it used to be.

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But this happened: In the last 20 years we have tended to put a high premium on technical prefection. In many cases we put it first. In due time the technical prefection of itself began to be heavy. And now this is happening. We still desire the technical security, the background of knowledge and sound experience. But we want with it a warmth, a musical and personal insight, humanity and humility perhaps. And as often as not we have found the expert, unrelaxed mechanic an unmitigated bore. We are beginning to learn that music is something in itself quite superior to the means which reproduce it.

This, I suspect, is musical progress, genuine artistic awakening. Also it is something for the Entrepreneurs to keep in mind.

Preparing for Lenox Opera

—Whitestone Photo

Boris Goldovsky prepares a dramatic moment in rehearsal of Gretry's opera, "Richard, the Lion-Hearted," performed at Tanglewood in Lenox, Berkshire Music Center. Shown with Goldovsky are Alvin Edmonson as the king and Lois McCauley as the Countess of Flanders.

Goldovsky Revives Old Opera, Capably Sung by Young Cast

By DONALD H. WHITE
Standard-Times Special Writer

LENOX, Aug. 13—Boris Goldovsky, one of the most unusual operatic personalities in America, has done it again. An opera nobody except musical experts ever has known, an opera not performed in this country since 1800—Andre Gretry's "Richard, the Lion-Hearted" was chosen as this season's stage vehicle for the opera department of the Berkshire Music Center at Tanglewood.

In past seasons the Goldovsky forces have offered eminently successful revivals of such masterworks as Mozart's "Titus," "La Finta Giardiniera" and "Idomeneo," Gluck's "Iphigenia in Tauris," Britten's "Albert Herring" and "Peter Grimes" and Rossini's "Turk in Italy." From the tragic genius of Mozart's "Titus," performed last Summer at Tanglewood, the genial director has now turned to this little-known though highly rewarding work of the 18th Century comic opera master, Gretry.

In his opening-night remarks, Goldovsky again gave tribute to the crusading musical spirit of Serge Koussevitsky, late conductor of the Boston Symphony, whose artistic dream included the experimental Theater-Concert Hall as part of the Tanglewood installations.

"It is always a great pleasure to bring to life something known hitherto only in history books," Goldovsky said, referring to the genre score and background of the Gretry work. The opera is a potpourri of many styles and approaches incorporating the leit motiv (descriptive motive recurring throughout the piece, so exploited later by Wagner.

Plot Is Outlined

The plot of "Richard, the Lion-Hearted" harks back to the famed story of the search for the captured English monarch made by his minstrel, Blondel. During Crusades in the Holy Land, the king was captured by the Saracens and later incarcerated in an Austrian prison. The device of the leit motiv is used extensively here to identify the song which Blondel repeatedly sings during his wanderings, hoping [illegible] day his king will hear [illegible] reply: A popular ballad of its day which even became involved in political matters during the French Revolution—"O Richard O Mon Roi."

As is the custom at [illegible] wood, the cast was made up of young, somewhat inexperienced singers, some of whom were receiving their first stage opportunities. Leading roles were assumed by such capable and dramatically agile singers as Le[illegible] Cass, remembered by local music lovers for his soloist's role in the Godreau "Messiah" a s[illegible] Christmas; John McCollum, a fin[illegible] tenor who dominated the action continually in the role of the minstrel, Blondel, and R[illegible] Elias, as his romantically-inclined guide, Antonio.

A feature of the performance was the exceptionally well-enunciated choral singing by a ma[illegible] octet, trained by Sarah Caldwe[illegible] Mr. Goldovsky's able assistan[illegible] Since the opera was translate[illegible] into English, it was a distin[illegible] pleasure to be able to understan[illegible] a great deal of the action throu[illegible] its crisp and tidy diction. Such [illegible] rarely the case of the usual translated work.

The settings were highly imaginative and made use of scenery by light projections, designed by John Blankenchip, a new name in the stage department of Tanglewood. His first act set featured a rather stylized castle rampart, fantastic pineapple-shaped trees and a projected fortress which might be labeled a la Maxfield Parish or Disney. However, the later projection of the gates of the castle, viewed through a transparent scrim curtain while soldiers fought a convincing battle in silhouette, was most impressive. This particular effect was by far the best projection work we have ever seen. Its greatest opportunity for success, however, is not in the comic opera repertoire but in Wagnerian works and late Verdi dramas.

The second act scenery showing the fortress-castle in closeup was ingenious and judging by the appreciative audience response, most charming of the evening. Here a small drawbridge was lowered in response to trumpet calls by members of the Austrian guard and the chain-mailed chorus entered a cleverly constructed miniature fort. One was reminded of a drill of tin-soldiers in combination with Klingsor's magic castle as seen in Wagner's "Parsifal." This was far more solid canvas real estate than usually is allotted to the characters of the opera stage.

Sumptuous to the Eye

Sumptuous to the eye and overwhelmingly accurate in historical detail were the magnificent costumes designed by the talented Leo Van Witsen. Their combination of pastel and luxurious dark shades were vivid in their extreme contrast. The chain mail hauberks of the guards, combined with tabard-like emblazonings of lions pointed up the brilliant palette used for this production. The final tableau was reminiscent of the "commedia del arte" style with its blending of bright red velvet, blue and pale green tones.

Presiding at his invisible station in the orchestra pit, Mr. Goldovsky served several times as a rather vocal prompter. However, the slips were few and the fine moments quite numerous. These young singers can thank him for the introduction to another fascinating historical work and also the opportunity to participate in one of his integrated productions. "Richard, the Lion-Hearted" joins the long roster of Tanglewood opera successes only through the unique privilege of having been given "the Goldosky treatment."

Big Tourist Week End Shaping

Eagle 8/14

Continued muggy weather in metropolitan New York will bring one of the biggest week-end influxes in the history of the Berkshires, John F. Downing, executive director of the Berkshire Hills Conference, predicted today.

"We have been staying on top of all requests and reservations all week," Downing said, "but this morning a deluge of calls began. Unfortunately last-minute calls, especially from those who plan to stay over only on Saturday night, have to be relegated, more or less, to the potluck department."

Most people who take in guests, other than the professional hostelries and tourist houses, hold off on accepting reservations for the one-nighters until they are sure they won't have people who will stay two nights or more.

Downing said his office has been receiving many thank-you notes from guests who were in the area last week end for the service and accommodations that were afforded them. He said he would forward the letters to the various information centers through the county with which the Conference co-operates.

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25 NEW YORK POST, THURSDAY, AUGUST 13, 1953

WORDS and MUSIC

By Harriett Johnson

Berkshire Festival Ends Sunday

The Berkshire Festival begins its final week-end of music-making today with its annual benefit for the Berkshire Music Center, "Tanglewood on Parade." Festivities for the event will include demonstrations by every [illegible] r music school maintained by the Boston Symphony Orchestra, climaxing in a gala concert at 8:15 in the Music Shed. Charles Munch will conduct the Bostonians for the initial half of this program assisted by Isaac Stern as soloist in the Beethoven Violin Concerto.

For the latter half, Leonard Bernstein will be on the podium to lead the Bostonians in excerpts from Gershwin's "Porgy and Bess." Leontyne Price, soprano, currently playing Bess in the Broadway revival at the Ziegfeld, and William Warfield, baritone, will be soloists, assisted by the Berkshire Festival Chorus.

Beginning at 4 p.m., the "Tanglewood on Parade" program includes a world premiere of a one-act opera by Jan Meyerowitz, "Bad Boys in School," and "A Little Boy Lost," a cantata by Alan Sapp. There will be a lawn party and picnic supper at 7:15 followed by waltzing on the lawn at 11 p.m. Anna Russell, international concert comedienne, will be present at a [illegible] z party to draw [illegible]

Brahms 'Requiem' Friday

[illegible] series tomorrow [illegible] with [illegible] performance [illegible] German Requiem [illegible] conduct-[illegible] Mar-[illegible] soprano, [illegible] field soloists, [illegible] by the [illegible] Chorus. [illegible] will [illegible] all-[illegible] pro-[illegible] turday [illegible] follows: [illegible] Fourth Symphony, the [illegible] in D [illegible] India" [illegible] concert, Sunday [illegible] finished [illegible] plus miscellaneous excerpts from Wagner operas. Seymour Lipkin, pianist, will be soloist [illegible] Ravel Piano Concerto for the left hand.

MARSHALL

14, 1953

TANGLEWOOD, LENOX, MASS.

TANGLEWOOD, LENOX, MASS.
BERKSHIRE FESTIVAL
Eagle by the 8/14
Boston Sympl
CHARLES MUN
Closing
TONIGHT (Aug. 14) at
Soloists—LOIS MARSHAI
TOMORROW (Aug. 15) at 8:3
SUN. (Aug. 16) at 2:30—Sol
Reserved seats from
Boston Symphony Rehear
Admis

TANGLEWOOD, Lenox, Mass.
BERKSHIRE FESTIVAL
Union by the 8/14
BOSTON SYMPHONY
Orchestra
CHARLES MUNCH, Music Director
CLOSING CONCERTS
TONIGHT (Aug. 14) at 8:30 BRAHMS' REQUIEM, Soloists - LOIS MARSHALL, WILLIAM WARFIELD
TOMORROW (Aug. 15) at 8:30 - LEONARD BERNSTEIN Conducting
SUN., (Aug. 16) at 2.30 - Soloist, SEYMOUR LIPKIN, Piano.
Reserved seats from $2.50, Gen'l Adm. $2.

[205]

Claude Monteux Conductor in Columbus

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Monteux will leave the faculty of his father's conducting school in Hancock, Me., to take the new post.

N DAILY GLOBE—SATU

Preparing for Lenox Opera

nal, trying, mostly without success, to spot relatives.

T-Sgt. William R. Ray, 22, of Brentwood road, Woburn, was the first to meet with success, rushing into the arms of his attractive wife, ginia, 20. Seconds later he was acquainted with a daughter, little over two years old. just over a year, Ray d in the skirmishes and Heartbreak nze Star and

he was cces-

Germ Warfare Story Forced

3 Fliers Say Choice Was 'Confess or Die'

By ROBERT B. TUCKMAN

INCHON, Korea, Sept. 8 (AP)—Three returned fliers said yesterday they "confessed" under torture d death threats that they waged warfare" and one expected rested for treason when

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Can vealed year Somerv kidnapi old Ca The ing hero ing the an unid brought ters. There them a

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In the case of these allegedly talented younger people and of the capable and cold older ones something has been happening. And it is heartening. Consider the problem that has arisen in Cleveland. Of late years it has been difficult to fill Severance Hall without guest conductors or established soloists. That is fact, not opinion. An alarming fact in some sections of Cleveland. Yet there is no allegation that Mr. Szell is slipping, is losing his grip. Nor is it heard that the Cleveland Ochestra has not become a very proficient unit under his guidance.

Last winter I asked an average fellow in Cleveland why he no longer attended the concerts. "I am not sure I can explain it exactly," he said. "But I kept noticing that whereas I hear some concerts with delight and appetite, unschooled though I am, I was finding it a progressive chore to listen to these. So far as I know, everything was right. And maybe that was the trouble. It was so right that it was cold and lifeless and I usually fell asleep."

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THE STANDARD-TIMES, NEW BEDFORD, MASS., THURSDAY, AUGUST 13, 1953

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By DONALD H. WHITE

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Beginning at 4 p.m., the "Tanglewood on Parade" program includes a world premiere of a one-act opera by Jan Meyerowitz, "Bad Boys in School," and "A Little Boy Lost," a cantata by Alan Sapp. There will be a lawn party and picnic supper at 7:15 followed by waltzing on the lawn at 11 p.m. Anna Russell, international concert comedie will be present at the waltz p to draw for door prizes.

Brahms 'Requiem' Friday

The third and final m se of the Festival opens t nor night w a performa of the "Germ Requiem m Munch cond in S Mar soprano, and W field will be soloists, assisted by the Festival Chorus.

Bernstein will conduct an all- program Saturday night as follows: Sibelius Fourth Symphony, the Symphony in D "India" Brahms' Second Major, and concert, Sunday by unfinished day, Symphony by Schubert plus miscellaneous excerpts from Wagner operas. Seymour Lipkin, pianist, will be soloist in the Piano Concerto for the hand.

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TOMORROW (Aug. 15) at 8:3

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Cir. (D 47,518)

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TIMES
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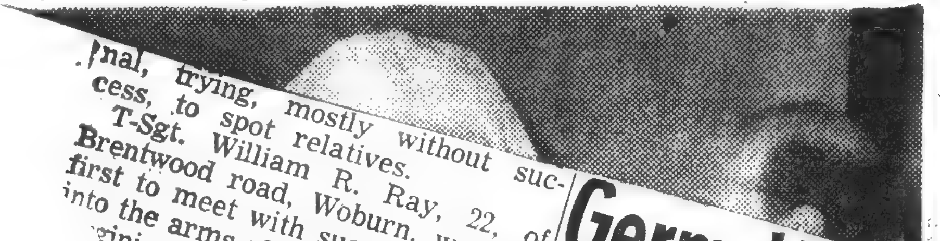
THE STANDARD-TIMES, NEW BEDFORD, MASS., THURSDAY, AUG T 13, 1953 *

Preparing for Lenox Opera



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Germ Warfare Story Forced

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By ROBERT B. TUCKMAN

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Goldovsky Revives Old Opera, Capably Sung by Young Cast

By DONALD H. WHITE
Standard-Times Special Writer

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In his opening-night remarks, Goldovsky again gave tribute to the crusading musical spirit of Serge Koussevitsky, late conductor of the Boston Symphony, whose artistic dream included the experimental Theater-Concert Hall as part of the Tanglewood installations.

"It is always a great pleasure to bring to life something known hitherto only in history books." Goldovsky said, referring to the genre score and background of the Gretry work. The opera is a potpourri of many styles and approaches incorporating the leit motiv (descriptive motive recurring throughout the piece) so exploited later by Wagner.

Plot Is Outlined

The plot of "Richard, the Lion-Hearted" harks back to the famed story of the search for the captured English monarch made by his minstrel, Blondel. During Crusades in the Holy Land, the king was captured by the Saracens and later incarcerated in an Austrian prison. The device of the leit motiv is used extensively here to identify the song which Blondel repeatedly sings during
his wanderings, hoping that so
day his king will hear it and
ply: A popular ballad of it's
which even became involved
political matters during
French Revolution—"O Richa
O Mon Roi."

As is the custom at Tang
wood, the cast was made up
young, somewhat inexperien
singers, some of whom were
ceiving their first stage op
tunities. Leading roles were
sumed by such capable and
matically agile singers as
Cass, remembered by local
sic lovers for his soloist's rol
the Godreau "Messiah"
Christmas; John McCollum, a
tenor who dominated the ac
continually in the role of
minstrel, Blondel, and Rosa
Elias, as his romanticall
clined guide, Antonio.

A feature of the performa
was the exceptionally well-e
ciated choral singing by a
octet, trained by Sarah Cald
Mr. Goldovsky's able assis
Since the opera was transl
into English, it was a dis
pleasure to be able to unders
a great deal of the action thro
its crisp and tidy diction. Su
rarely the case of the usual t
lated work.

The settings were highly
aginative and made use of s
ry by light projections, desi
by John Blankenchip, a new
in the stage department
Tanglewood. His first act set
tured a rather stylized castle ra
part, fantastic pineapple-shaped
trees and a projected fortress
which might be labeled a la Ma
field Parish or Disney. However,
the later projection of the gates
of the castle, viewed through a
transparent scrim curtain while
soldiers fought a convincing bat-
tle in silhouette, was most im-
pressive. This particular effect
was by far the best projection
work we have ever seen. Its great-
est opportunity for success, how-
ever, is not in the comic opera
repertoire but in Wagnerian
works and late Verdi dramas.

The second act scenery showing the fortress-castle in closeup was ingenious and judging by the appreciative audience response, most charming of the evening. Here a small drawbridge was lowered in response to trumpet calls by members of the Austrian guard and the chain-mailed chorus entered a cleverly constructed miniature fort. One was reminded of a drill of tin-soldiers in combination with Klingsor's magic castle as seen in Wagner's "Parsifal." This was far more solid canvas real estate than usually is allotted to the characters of the opera stage.

Sumptuous to the Eye

Sumptuous to the eye and overwhelmingly accurate in historical detail were the magnificent costumes designed by the talented Leo Van Witsen. Their combination of pastel and luxurious dark shades were vivid in their extreme contrast. The chain mail hauberks of the guards, combined with tabard-like embla-
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Symphon D
Brahms' Second
Major, and the "Sinfonia a"
by Chavez. The final conce
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MARSHALL

14, 1953

TANGLEWOOD, LENOX, MASS.

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BERKSHIRE FESTIVAL

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Boston Symphony Rehearsal, Sat., Aug. 15 at 10 AM.
Admission $1

Long Island, N. Y., to William
Lucey of Boston, son of Mrs.
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, and the late Mr. Lucey. The
lding will be an event of Sat-
ay morning, the 22d, at 11 in
Mel's Church, Flushing.
iss Duff has chosen Miss Dor-
K. Reynolds of West Haven,
n., as her maid of honor.
lesmaids will be Mrs. Richard
Love of Great Neck, N. Y., and
s Mary M. Foody of Water-
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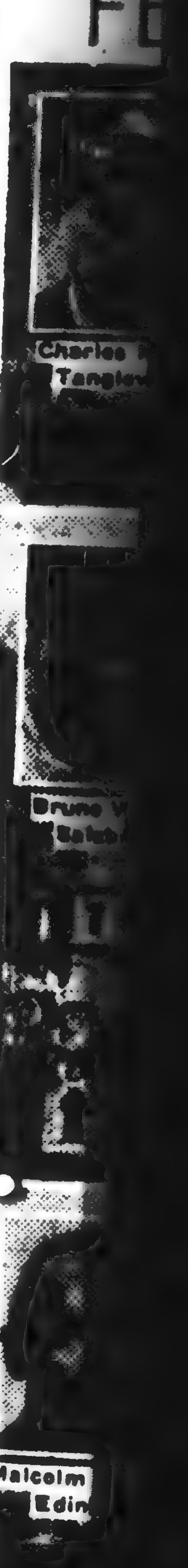
his city will serve as best man.
ers will be Hugh Culverhouse
his city, Dr. Harold Quinn of



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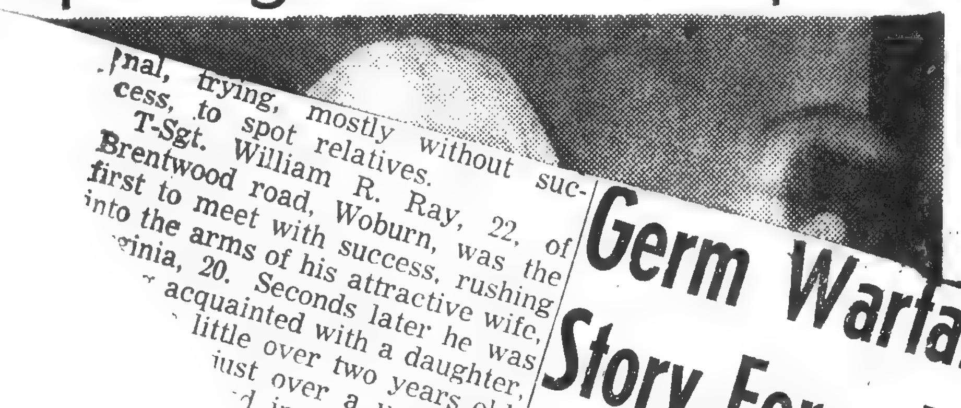

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Presiding at his invisible station in the orchestra pit, Mr. Goldovsky served several times as a rather vocal prompter. However, the slips were few and the fine moments quite numerous. These young singers can thank him for the introduction to another fascinating historical work and also the opportunity to participate in one of his integrated productions. "Richard, the Lion-Hearted" joins the long roster of Tanglewood opera successes only through the unique privilege of having been given "the Goldosky treatment."

Big Tourist Week End Shaping

Eagle 8/14

Continued muggy weather in metropolitan New York will bring one of the biggest week-end influxes in the history of the Berkshires, John F. Downing, executive director of the Berkshire Hills Conference, predicted today.

"We have been staying on top of all requests and reservations all week," Downing said, "but this morning a deluge of calls began. Unfortunately last-minute calls, especially from those who plan to stay over only on Saturday night, have to be relegated, more or less, to the potluck department."

Most people who take in guests, other than the professional hostelries and tourist houses, hold off on accepting reservations for the one-nighters until they are sure they won't have people who will stay two nights or more.

Downing said his office has been receiving many thank-you notes from guests who were in the area last week end for the service and accommodations that were afforded them. He said he would forward the letters to the various information centers through the county with which the Conference co-operates.

WORDS and MUSIC

By Harriett Johnson

Berkshire Festival Ends Sunday

The Berkshire Festival begins its final week-end of music-making today with its annual benefit for the Berkshire Music Center, "Tanglewood on Parade." Festivities for the event will include demonstrations by every department of the summer music school maintained by the Boston Symphony Orchestra, climaxing in a gala concert at 8:15 in the Music Shed. Charles Munch will conduct the Bostonians for the initial half of this program assisted by Isaac Stern as soloist in the Beethoven Violin Concerto.

For the latter half, Leonard Bernstein will be on the podium to lead the Bostonians in excerpts from Gershwin's "Porgy and Bess." Leontyne Price, soprano, currently playing Bess in the Broadway revival at the Ziegfeld, and William Warfield, baritone, will be soloists, assisted by the Berkshire Festival Chorus.

Beginning at 4 p.m., the "Tanglewood on Parade" program includes a world premiere of a one-act opera by Jan Meyerowitz, "Bad Boys in School," and "A Little Boy Lost," a cantata by Alan Sapp. There will be a lawn party and picnic supper at 7:15 followed by waltzing on the lawn at 11 p.m. Anna Russell, in- ternational concert comedienne, will be present at the waltz party to draw for door prizes.

Brahms 'Requiem' Friday

The third and final series of the Festival opens tomorrow night with a performance of the "German Requiem" Munch conducting. Lois Marshall, soprano, and William Warfield will be soloists, assisted by the Festival Chorus.

MARSHALL

Bernstein will conduct an all- program Saturday as follows: Fourth Symphony, the Symphony in D "India" Brahms' Second Major, and concert, Sunday, Unfinished Symphony plus mis- Wagner pianist, Piano the end.

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BERKSHIRE FESTIVAL
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Boston Symp
CHARLES MUN
Closing
TONIGHT (Aug. 14) at
Soloists—LOIS MARSHA
TOMORROW (Aug. 15) at 8:3
SUN. (Aug. 16) at 2:30—So
Reserved seats fron
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Eagle 8/14

TANGLEWOOD, Lenox, Mass.
BERKSHIRE FESTIVAL
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BOSTON SYMPHONY
Orchestra
CHARLES MUNCH, Music Director
CLOSING CONCERTS
TONIGHT (Aug. 14) at 8:30 BRAHMS' REQUIEM, Soloists - LOIS MARSHALL, WILLIAM WARFIELD
TOMORROW (Aug. 15) at 8:30 - LEONARD BERNSTEIN Conducting
SUN., (Aug. 16) at 2.30 - Soloist, SEYMOUR LIPKIN, Piano.
Reserved seats from $2.50, Gen'l Adm. $2.

Union 8/14

[285]

NEW YORK HERALD TRIBUNE FRIDAY AUGUST 14, 1953

MUSIC

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By a Staff Correspondent

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CSB Radio Pix (& others) about July 13-16

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Charles Munch
Tanglewood

Bruno Walter
Salzburg

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Fassett

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THE JEWISH ADVOCATE, THURSDAY, AUGUST 13, 1953

MUSIC IN REVIEW

By GERALD A. BERLIN

CHORAL WORKS HIGHLIGHT TANGLEWOOD CONCERTS

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CSB Radio Pix (+ others) about July 13-16

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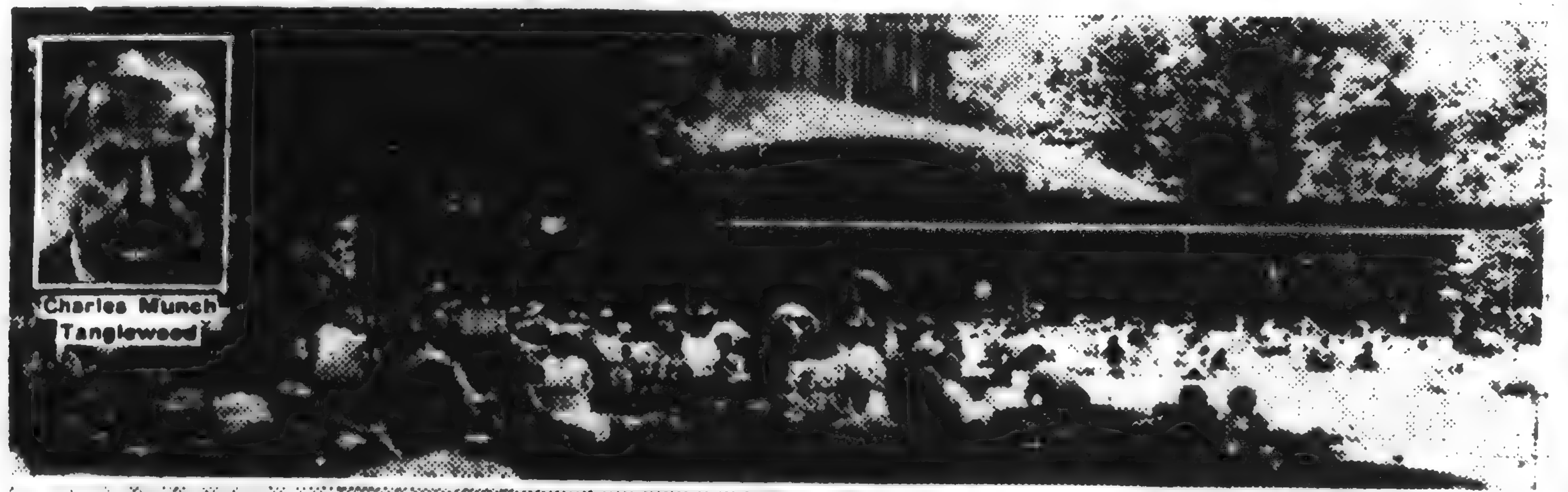
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AWRENCEBURG, KY
/62

THE JEWISH ADVOCATE, THURSDAY, AUGUST 13, 1953

Record-ially Yours

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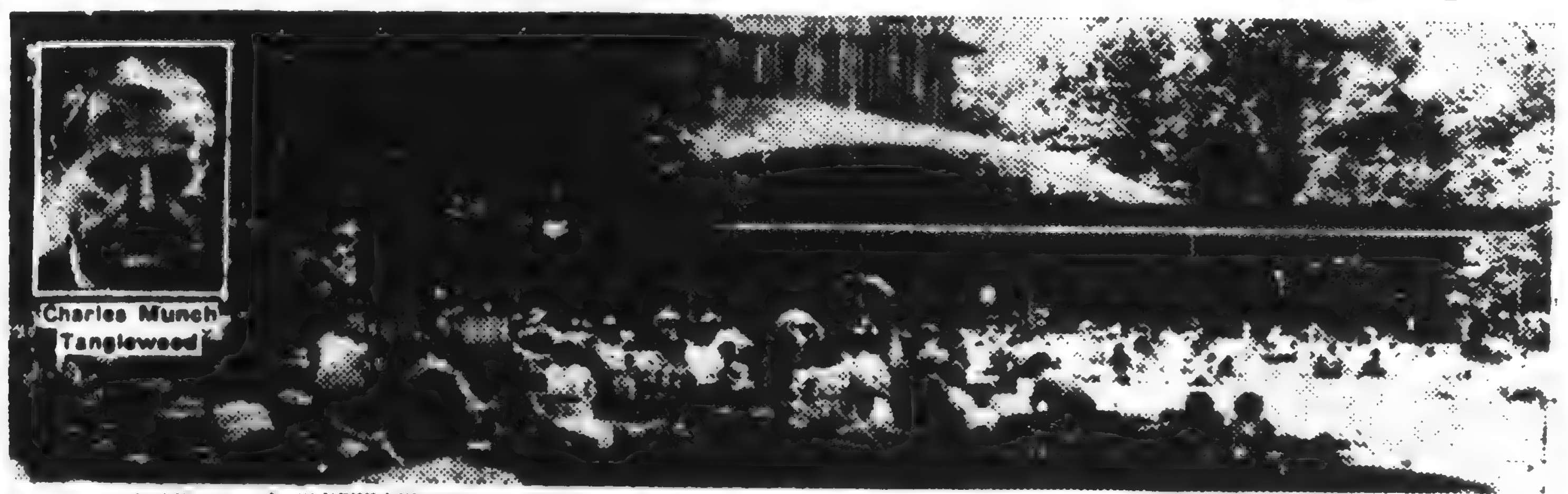
CSB Radio Pix (+ others) about July 13-16

FESTIVALS LURE TRAVELERS



Charles Munch
Tanglewood

Bruno Walter
Salzburg

Malcolm Sargent
Edinburgh

Fassett

Highlights of the world-famous music festivals held this summer at Salzburg, Bayreuth, Edinburgh, Helsinki and Bergen, Norway, are now being enjoyed by American radio listeners from coast to coast, reports the European Travel Commission. Part of a summer-long series of "World Music Festivals" broadcast each Sunday over CBS Radio, these programs give armchair travelers in the United States an unparalleled opportunity to preview the festivals which they may some day attend.

Leading this broadcasting tour is James Fassett, who adds his own colorful "sound and word pictures" to the music on the programs.

Beginning Sunday, July 26, Fassett returns for four broadcasts from America's own Berkshire Festival at Tanglewood, Mass., three conducted by Charles Munch, one by Pierre Monteux.

On August 23 and 30, excerpts from the famous Salzburg Festival in Austria will include a concert by the Vienna Philharmonic Orchestra, the world's oldest orchestra, conducted by Bruno Walter.

On Sept. 6 the CBS Radio series will present the Richard Wagner Festival in Bayreuth, Germany, featuring operas under the direction of the composer's grandsons, Wolfgang and Wieland Wagner.

For four broadcasts beginning Sept. 13,)symphonic concerts, dramas, chamber music and operas will be heard from the Edinburgh, Scotland, Festival of Music and Drama under the direction of Sir Malcolm Sargent, Sir Adrian Boult and Bruno Walter

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NEW YORK HERALD TRIBUNE FRIDAY AUGUST 14 1953

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AUG 5 - 1953

FESTIVA

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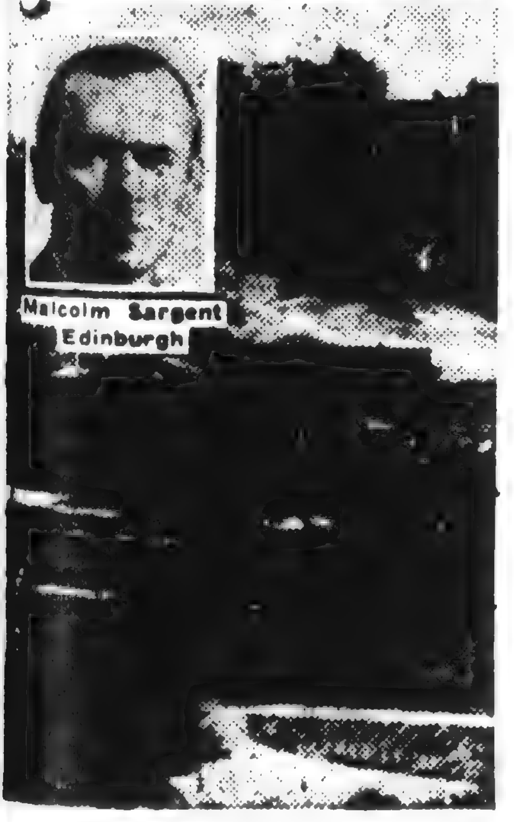

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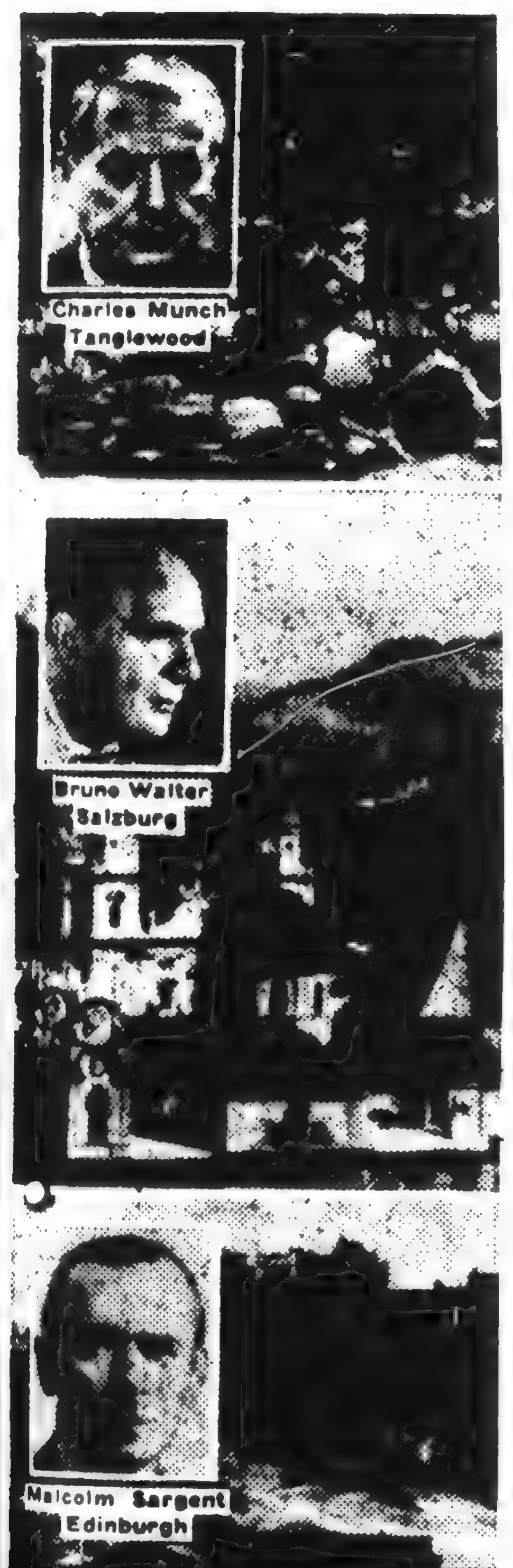

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CHORAL WORKS HIGHLIGHT TANGLEWOOD CONCERTS

(Editor's Note:—This week's column is by Martin Bookspan, noted radio personality, whose column on records appears regularly in the Advocate on this page.)

Perhaps the most remarkable aspect of this season's concerts at Tanglewood is the fact that the student chorus, formed only five weeks ago, has thus far been called upon to perform with the Boston Symphony Orchestra such elaborate and difficult works as Berlioz' "Romeo and Juliet," the Second Symphony of Mahler and several Bach Cantatas. Add to these the Brahms "Requiem," which figures on the Friday night program this week-end, and the magnitude of the work of Hugh Ross, Tanglewood's choral director, is quite startling.

The Berlioz occupied the entire program last Friday night. Charles Munch conducted, and the soloists were Jennie Tourel, John McCollum and Nicola Moscona. Complete performances of "Romeo and Juliet" are rare indeed, although the second and fourth parts and the Love Scene are staples of the orchestral repertory. Until Mr. Munch conducted the score in its entirety here in Boston last February, the only previous complete performance I had heard was one conducted by Toscanini about a dozen years ago in New York. Having heard the "compleat" score now on three different occasions, I am more than ever convinced that the judgment of posterity has been correct: the essence of the score is to be found in those three sections with which we have been familiar for many years.

The performance last Friday evening was excellent in almost every respect. Mr. Munch, who surely is the outstanding Berlioz interpreter among present-day conductors, led a highly charged reading. Indeed, his performance of the Love Scene suggested that the love of Romeo and Juliet was more tempestuous than passionate; and who is to say him nay? An interesting illustration of how deeply Mr. Munch feels this music is the fact that at several points during the course of the Love music his voice could be heard clearly singing along with the orchestra; he sings, incidentally, no better than Toscanini!

Leonard Bernstein has now conducted the Second Symphony of Mahler with the Boston Symphony Orchestra on four different occasions—twice here in Boston and twice at Tanglewood. The most recent performance, last Saturday evening, was nothing short of sensational, unquestionably the finest achievement of Mr. Bernstein's career thus far. Here is a score of which he is a part and which is part of him. I am tempted to say that the Second Symphony is the most characteristic score Mahler ever composed: it is rather unabashedly loose and unbuttoned in construction; it is scored for extraordinary instrumental and vocal forces; it is long and unwieldy, almost impractical from a performance standpoint; it makes use of poetry from two widely different sources in German literature—the collection of folk poetry, "Des Knaben Wunderhorn," and the "Resurrection Ode" of Klopstock; it is decadent (in the literary sense) in its conception and its execution. But how perfectly it mirrors the attitudes and philosophy prevalent in Vienna during the pre-1914 days, and what a self-portrait it is of its creator! The ardent Mahlerite—and I yield second place to nobody in my enthusiasm for the music of this composer—clasps the Second Symphony to his breast in ardent devotion.

As mentioned above, the performance last Saturday evening was one of those occasions when almost all the elements are exactly right. Orchestra and chorus were inspired to give of their electrifying best by the dedicated figure on the podium; Miss Tourel sang her "Urlicht" movement from "Des Knaben Wunderhorn" like an angel, and Theresa Green, a student at the Berkshire Music Center, was superb in the brief soprano solos of the last movement.

There does remain a negative note to add, however. Mr. Bernstein's excessively idiosyncratic podium mannerisms, which always were objectionable, have now become downright ludicrous. Last Saturday night he all but got down on his hands and knees and sang "Mammy" before the assembled forces on stage. I am sure Mr. Bernstein is capable of communicating his conception without behaving as though he had swallowed a bagful of Mexican jumping beans.

The concert, which was this year's Koussevitzky Memorial Concert, began with a performance—beautifully done—of an old-time Koussevitzky specialty, the Prelude to Moussorgsky's "Khovantchina," and also included a marvelously sensitive interpretation of Ravel's Song Cycle "Scheherazade," with the ubiquitous Miss Tourel as soloist. At the conclusion of the work Mr. Bernstein motioned to Miss Doriot Anthony, the orchestra's first flute, to step forward and share with him and Miss Tourel the warm applause; Miss Anthony had spun her solo in "La Flute Enchantee" out of the purest gossamer. It remains to be added that after the concert the Bruckner Society of America presented to Mr. Bernstein the Mahler medal in recognition of his devotion to the composer's music.

On Sunday afternoon Mr. Munch returned to conduct the Fifth Symphony of Schubert, Samuel Barber's Adagio for Strings, the Second Suite from Roussel's Ballet "Bacchus et Araine" and with Gregor Piatigorsky as soloist Strauss' "Don Quixote" and the First Cello Concerto of Milhaud. Mr. Munch's more moderate approach since the end of the recent Boston season, noted in this space last week, was again in evidence in his performance of the Schubert. The two outer movements were rushed, but the second and third movements had a gentleness and tranquillity of spirit not formally usual with Mr. Munch. Especially rewarding was his insistence that the repetitions of the main theme of the Trio be taken pianissimo. In the Barber Adagio, performed, incidentally, with the composer in the audience, Mr. Munch got a ravishingly beautiful tone from the strings.

It was good to welcome Mr. Piatigorsky back to the concert stage; he had been absent for almost a year because of illness. At the concert Sunday afternoon his tone was smaller and more constricted than it had been at the open rehearsal on Saturday morning; was he using a different instrument? Otherwise the Munch-Piatigorsky "Don Quixote" was wholly satisfactory, with an especially vivid realization of the sheep bleating section. The casual nonchalance of Milhaud's Concerto, which I think is a very important addition to the limited repertory for cello and orchestra, was expertly conveyed by the Messrs. Munch and Piatigorsky, and the whole was rounded off with a brilliant performance of the Roussel score, one of Mr. Munch's great specialties.

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THE NEW YORK TIMES,

FRIDAY, AUGUST 14, 1953.

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TANGLEWOOD GIVES A GALA 'ON PARADE'

Afternoon, Evening Programs Marked by Two Premieres —Opera Excerpts Aperitif

By HOWARD TAUBMAN

Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 13—The annual five-ring musical circus known as "Tanglewood on Parade" went on display here today for a one-day stand. The 400 students of the Berkshire Music Center, the full membership of the Boston Symphony Orchestra led by Charles Munch and Leonard Bernstein, and guest artists Isaac Stern, Leontyne Price and William Warfield provided an afternoon's and evening's entertainment in different areas of far-flung Tanglewood.

Although it began to darken as if for showers in the afternoon and there was a bit of light rain, the residents and holiday-makers in the Berkshire area came in large numbers. By 5:45 P. M., when the fanfare initiating the formal phase of thep roceedings had sounded, thousands of visitors were on the grounds.

But even before this fanfare, the Berkshire Music Center had provided musical diversion for the early arrivals. As an aperitif, there was a program of opera, which began at 4:15 P. M., in the formal garden. Students of the center's Opera Department presented a scene from Mozart's "Cosi fan tutte," and excerpts from "Pagliacci" and Chavrier's "an Incomplete Education."

They sang and played these excerpts in costume, using a platform as a stage, a few simple props and, as their backdrop, the trimmed hedges of the garden. In the distance were the mighty hills of Berkshire, as Hawthorne, who once lived and wrote on this estate, called them.

Welcoming Address Given

Louis, Erno Daniel of Wichita Falls, Tex.; Herbert Blomstedt of Sweden and Robert Mandell of New York. The 'cello soloist was Uziahu Wiesel of Israel.

In the chamber music hall, there was a program of chamber music with students as the performers. Brahms, Hindemith, Franck and two students—Jack Urbont of New York and Tossi Ichiyanagi of Japan—were the composers.

In the theatre-concert hall there were two world premières—Allen Sapp's Cantata, based on the William Blake, and the Jan Meyerowitz opera, "Bad Boys in School" —performed by the special study group at Tanglewood and the associate division of the opera department.

Both new works had Tanglewood connections. Mr. Sapp wrote his Cantata, specifically for the Tanglewood study group. As a result of receiving last year's Wechsler Commission from the Berkshire Music Center, and he had been a student here in 1942, Mr. Meyerowitz was at one time on the opera department's faculty.

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at the same time, it has a maturity and sweetness of feeling. Ingolf Dahl of the faculty conducted.

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According to tradition, the bulk of the audience took picnic suppers on the lawn. While the customers ate, the chorus department of the center sang a program of works by Copland, Weelkes, Monteverdi, Carlos Chavez (this year's eminent guest composing-teacher at Tanglewood), Kubik, Stewart and Jannequin from a station on the main porch of the administration building.

At the evening concert, Mr. Munch began the proceedings with Handel's "Water Music" and, Mr. Stern as the virile, searching soloist offered the Beethoven Violin Concerto. Mr. Bernstein led the second half—scenes from "Porgy and Bess"—with Miss Price and Mr. Warfield as the guest artists and the Berkshire Festival Chorus, trained by Hugh Ross, as the choral group of Catfish Row. The full house gave these performers, al expert and first-rate interpreters of the music they undertook, rousing receptions.

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Mr. Piatigorski returned after the intermission, to play the Milhaud *Concerto for Violoncello, No. 1*, happily expounding the solo passages of this lyrical work. The concert was brought to a close with a spirited reading of Albert Roussel's *Second Suite from "Bacchus and Ariane."*

MONDAY
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Andre Ernest Modeste Gretry, born in Liege, Belgium, in 1742, dominated the French operatic scene at the end of the eighteenth century, transmitting, as Henry Lang writes, "the lifelike vivacity and characterizing ability of the Italian *opera buffa* to the *opera comique.*" One of Gretry's most famous operas, *Richard the Lion-Hearted*, was presented in an English translation by the opera department of the Berkshire Music Center under the direction of Boris Goldovsky.

With a full measure of farce, pleasing tunes and some bright dialogue, the opera concerns itself with the rescue from imprisonment of King Richard I by his faithful minstrel, Blondel. Both roles were admirably sung; the former by Richard Cassily, and the latter by John McCollum who, having appeared on several Festival programs, gave us a new facet of his artistic abilities. Rosalind Elias, as the boy guide Antonio, and Lee Cass, as a most amusing British nobleman, gave persuasive performances as did the entire ensemble.

Much credit for the success of the evening may be attributed to the imaginative sets of John Blankenchip and the colorful costumes by Leo Van Witsen. A capacity audience expressed hearty approval of the production which brought a bit of past greatness to our attention.

Tanglewood Has Parade Of Opera, Concert Stage

By WILLARD M. CLARK

Tanglewood, Aug. 13—Dull skies and humidity this afternoon and evening had little effect upon the spirits of the 8400 persons who turned out for the annual "Tanglewood on Parade" and turned in gross ticket receipts of approximately $20,000.

There was something doing from 4 p. m. on, following the words of welcome of Boris Goldovsky. Scenes from operas were performed in the gardens, while in the theater-shed two American premieres took place, and, in addition, the students' orchestra played in the shed and there was also chamber and choral music.

The evening program in the shed drew a capacity audience. The program opened with Charles Munch directing a charming performance of Handel's "Water

Continued On Page 5

on hand to make the evening complete.

William Warfield is one of the greatest singing-actors of the time. His delineation of "Porgy" was sensitive, strong and deeply moving. Miss Price, who was a student at Tanglewood a couple of years ago, has a beautiful voice, clear, strong and of extended range. When the two singers joined their voices the effect was thrilling. Mr. Bernstein conducted with an eye to every effect, and none was lost.

American premieres do not happen too often at Tanglewood and so there was particular significance in the two performed this afternoon. The first was a cantata with a text by William Blake. It was composed by Allen Sapp and received a splendid build up from Aaron Copland, who introduced the work to the audience. It was conducted by Ingolf Dahl. This work was written for the students of Department 5, a department which has amateur musicians as well as those on the professional threshold. It is a work which can be played and sung by relatively inexperienced performers. We did not find it particularly rewarding. It is not generally pleasant music, but there are two clever inventions, one for strings and the other for strings and woodwinds. The song portions are negligible.

Hilarious Stuff

The opera, written by Jan Meyerowitz from a play by Johann Nestroy, was also designed for use in schools or by semi-professional groups.

It is titled "Bad Boys in School" and it is hilarious from start to finish. The music is sprightly and humorous and entirely singable. The story is trite, but gives the youngsters plenty of opportunity to be real bad boys in school, to the consternation of the schoolmaster and the supervisor. this is an opera which should find its way into many schools and here's hoping it will.

Well, its been a big day and as soon as the music is over prizes will be drawn by the fabulous English comedienne, Anna Russell, who gave a show at the Stockbridge Theater this afternoon. Finally there will be dancing with Lukas Foss and Berkewitz at the pianos, playing waltzes. People will be tired when it's over but they have had a grand time.

'Tanglewood on Parade' Draws 8400 Music Lovers

Bsn Herald By RUDOLPH ELIE 8/14

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The main event was, of course, a special concert in the shed offering the Boston Symphony in a program including Handel's "Water Music," Beethoven's D Major concerto for Violin, with Isaac Stern as soloist, and two scenes from Gershwin's "Porgy and Bess,' with William Warfield an Leontyne Price the soloists. Leonard Bernstein conducted the Gershwin; Charles Munch the rest of the first half of the program.

This, however, was but one of eight or so events that began in the late afternoon with scenes of operas performed by members of Boris Goldovsky's opera department in the formal garden. The concluding opera called for a thunderstorm in its closing moment and the weather, always responsive in this regard in the Berkshire, obliged at the strategic moment with a brief but telling storm. It cleared in time to allow several thousand, to aprawl all over the grounds for the lawn party and picnic.

At six o'clock the musical events continued with simultaneous concerts of chamber music, choral singing, orchestral music, a new opera by Jan Meyrowitz and a new canatata by Allen Sapp, all performed by the students of the music center. The audience wandered informally from one event to another, settling down at last in and about the shed for the main event at the Tanglewood bell.

Following the concert door prizes were given out by comedienne Anna Russell. Waltzing on the lawn brought the affair to a close at midnight. The all-time record for Tanglewood on parade, occurred in 1950 when 8800 people turned out for a special benefit affair. Last year rain held the attendance to 4400. The estimates for the final events of this week end put the total 1953 attendance near the 160,000 mark for the six-week music festival. This will be an all-time record for the 16-year-old Berkshire event.

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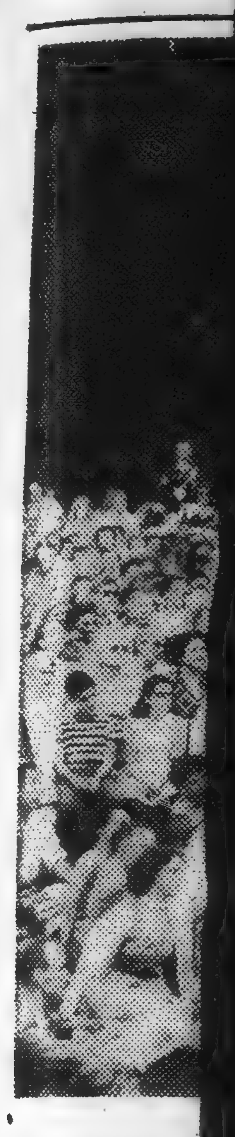

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Welcoming Address Given

Boris Goldovsky, head of the Opera Department, spoke the brief welcoming address for Tanglewood after the fanfare had assembled a crowd on the lawn before the shed. The visitors were invited to take pot-luck wherever their musical tastes inclined them. These were their choices:

In the main shed, where the Boston Symphony played in the evening, the Orchestra Department of the center presented works by Prokofieff, Dvorak, Debussy and Ravel. The student conductors were Harold Blumenfeld of St. Louis, Erno Daniel of Wichita Falls, Tex.; Herbert Blomstedt of Sweden and Robert Mandell of New York. The 'cello soloist was Uziahu Wiesel of Israel.

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Porgy and Bess Stars

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William Warfield is one of the greatest singing-actors of the time. His delineation of "Porgy" was sensitive, strong and deeply moving. Miss Price, who was a student at Tanglewood a couple of years ago, has a beautiful voice, clear, strong and of extended range. When the two singers joined their voices the effect was thrilling. Mr. Bernstein conducted with an eye to every effect, and none was lost.

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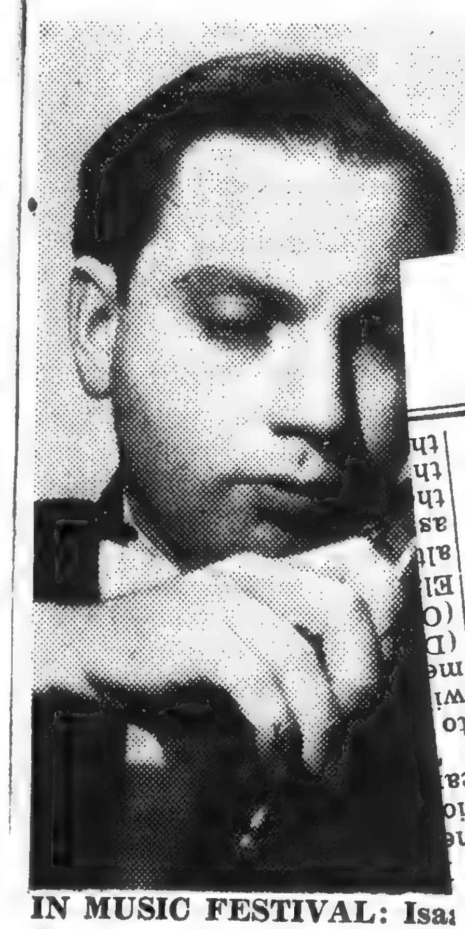
THE NEW YORK TIMES

FRIDAY, AUGUST 14, 1953.



IN MUSIC FESTIVAL: Isaac Stern, violinist, who was heard last night in the annual "Tanglewood on Parade" concert at the Berkshire Music Festival.

TANGLEWOOD GIVES A GALA 'ON PARADE'

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FRIDAY, AUGUST

GFIELD, MASS., FRID

Tanglewood

Continued From Page 1

Music" suite; a performance of grace and tonal beauty, yet sturdy and sometimes earthy. When Issac Stern plays the Beethoven violin concerto it is something worth going far to hear. Tonight, with Mr. Munch conducting and the Boston Symphony Orchestra providing expert collaboration, one heard a performance of the great opus that was wholly rewarding. The violinist was recalled innumberable times to acknowledge tumultuous applause.

Porgy and Bess Stars

The second portion of the program was turned over to Leonard Bernstein and was devoted to two scenes from "Porgy and Bess" with the distinguished proponents of the roles, Leontyne Price and Willian Warfield, as soloists. The Berkshire festival chorus was also on hand to make the evening complete.

William Warfield is one of the greatest singing-actors of the time. His delineation of "Porgy" was sensitive, strong and deeply moving. Miss Price, who was a student at Tanglewood a couple of years ago, has a beautiful voice, clear, strong and of extended range. When the two singers joined their voices the effect was thrilling. Mr. Bernstein conducted with an eye to every effect, and none was lost.

American premieres do not happen too often at Tanglewood and so there was particular significance in the two performed this afternoon. The first was a cantata with a text by William Blake. It was composed by Allen Sapp and received a splendid build up from Aaron Copland, who introduced the work to the audience. It was conducted by Ingolf Dahl. This work was written for the students of Department 5, a department which has amateur musicians as well as those on the professional threshold. It is a work which can be played and sung by relatively inexperienced performers. We did not find it particularly rewarding. It is not generally pleasant music, but there are two clever inventions, one for strings and the other for strings and woodwinds. The song portions are negligible.

Hilarious Stuff

The opera, written by Jan Meyerowitz from a play by Johann Nestroy, was also designed for use in schools or by semi-professional groups.

It is titled "Bad Boys in School" and it is hilarious from start to finish. The music is sprightly and humorous and entirely singable. The story is trite, but gives the youngsters plenty of opportunity to be real bad boys in school, to the consternation of the schoolmaster and the supervisor. this is an opera which should find its way into many schools and here's hoping it will.

Well, its been a big day and as soon as the music is over prizes will be drawn by the fabulous English comedienne, Anna Russell, who gave a show at the Stockbridge Theater this afternoon. Finally there will be dancing with Lukas Foss and Berkewitz at the pianos, playing waltzes. People will be tired when it's over but they have had a grand time.

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10 THE LAKEVILLE JOURNAL Thursday, August 13, 1953

GRACE NOTES

Tanglewood

(Continued from Page Six)

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All in all it was a concert that was a fitting memorial to the great Serge Koussevitsky.

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Much credit for the success of the evening may be attributed to the imaginative sets of John Blankenchip and the colorful costumes by Leo Van Witsen. A capacity audience expressed hearty approval of the production which brought a bit of past greatness to our attention.

'Tanglewood on Parade' Draws 8400 Music Lovers

Bsn Herald By RUDOLPH ELIE 8/14

TANGLEWOOD, Aug. 13—The busiest day of he year for Tanglewood, an event known as "Tanglewood on Parade," brought out a near-record audience of 8400 tonight in threatening weather to hear a blue-ribbon series of musical events that began at 4 o'clock and lasted through until midnight.

The main event was, of course, a special concert in the shed offering the Boston Symphony in a program including Handel's "Water Music," Beethoven's D Major concerto for Violin, with Isaac Stern as soloist, and two scenes from Gershwin's "Porgy and Bess,' with William Warfield an Leontyne Price the soloists. Leonard Bernstein conducted the Gershwin; Charles Munch the rest of the first half of the program.

This, however, was but one of eight or so events that began in the late afternoon with scenes of operas performed by members of Boris Goldovsky's opera department in the formal garden. The concluding opera called for a thunderstorm in its closing moment and the weather, always responsive in this regard in the Berkshire, obliged at the strategic moment with a brief but telling storm. It cleared in time to allow several thousand to aprawl all over the grounds for the lawn party and picnic.

At six o'clock the musical events continued with simultaneous concerts of chamber music, choral singing, orchestral music, a new opera by Jan Meyrowitz and a new canatata by Allen Sapp, all performed by the students of the music center. The audience wandered informally from one event to another, settling down at last in and about the shed for the main event at the Tanglewood bell.

Following the concert door prizes were given out by comedienne Anna Russell. Waltzing on the lawn brought the affair to a close at midnight. The all-time record for Tanglewood on parade, occurred in 1950 when 8800 people turned out for a special benefit affair. Last year rain held the attendance to 4400. The estimates for the final events of this week end put the total 1953 attendance near the 160,000 mark for the six-week music festival. This will be an all-time record for the 16-year-old Berkshire event.

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Relatively Untried Unit Gains National Title and Right to Play for World Honors

By GEORGE RAPEE

Special to THE NEW YORK TIMES.

ST. LOUIS, Aug. 12—A dramatic story spun to its conclusion his afternoon here when the outhful, relatively untried contract bridge team of William A. Rosen and Milton M. Ellenby, both of Chicago, Douglas Steen of Los Angeles, Donald Oakie of San Francisco, and Clifford Bishop of Detroit, clinched the 1953 United States team-of-four championship.

At the close of this afternoon's final matches in the three-day eight-team round robin contest the winners had clearly established heir right to represent the United States in the official world's championship scheduled to be held n Europe next February.

Following is the final standing of the teams in matches won and ost:

Rosen, Ellenby, Steen, Bishop, Oakie won 6, lost 1.
Mrs. Edith Kemp, Tobias Stone, New York; Waldemar von Zedtwitz, Harry Harkavy, Miami, and Alvin Roth, Washington, won 4, lost 3.
David Carter, St. Louis; F. Ayres Bombeck and John Hubbell, Kansas City; Arthur Kincaid Liberty, Mo., and George R. Nail, Wichita, won 4, lost 3.
Bertram Lebhar Jr., New York; Sam Katz, Miami; Albert Weiss, Chicago; David Clarren and Edward Burns, Minneapolis, won 4, lost 3.

Associated Press Wirephoto

baby monkey she "adopted"

with an offspring this morning. nly it isn't his baby at all, and he knows it.

Mrs. Baboon, better known as "Girlie," kidnapped a cute little monkey that escaped from his own cage and climbed up the bars of the baboon cage. "Girlie" whipped out a paw and gathered the 4-month-old monkey into her maternal arms. She murmured to it, groomed its fur and fussed over it as if it were her own. "Papa" Baboon was taken n completely.

After consultation, zoo officials decided to let the new "mother" get away with her fraud.

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(Continued from Page Six)

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It was obvious that great care had been lavished on this presentation of the work by the soloists: Jennie Tourel, John McCollum and Nicola Mascona, the Berkshire Festival Chorus prepared by Hugh Ross, and the Boston Symphony. An audience of 7500 expressed its appreciation in prolonged applause. Let us hope that Mr. Munch will continue to bring us such inspired readings of Berlioz.

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The first three movements of the symphony are instrumental, the fourth movement introduces the simple, solemn melody sung by contralto Jennie Tourel. The fifth movement brings the lovely soprano voice of Theresa Green, the chorus, and the great blending of voices in the orchestra.

June Tourel was also soloist in Ravel's *Sheherazade,* Three Poems for Voice and Orchestra to the Verses of Tristan Klingsor. Miss Tourel was truly an enchantress in this work. Her voice, light and clear, gave the illusion of veiled oriental splendor and mistiness. She has the trick of growing in stature and conveys the feeling of fluid grace, as she stands quietly with hands tightly clasped.

The opening work of the concert was Moussorgsky's Prelude to *Khovanstchina,* a musical landscape rich in tone and color.

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Some of the Evil Effects
Of Breeding for Showing
(Hartwell)—Page 17

The Berkshire Evening Eag

Volume 62—No. 79 Pittsfield, Massachusetts, Friday, August 14, 1953.

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ARDEN SCENE AT BENEFIT: This large crowd filled the Tanglewood garden last night for the ope ntations while others gathered elsewhere on the spacious grounds to witness other demonstrations by the students of Center. Here, John McCollum and Sara Mae Endich are appearing in Chabrier's "An Incomplete Education," one of t ances given for the benefit of the Tanglewood school.

Tanglewood 'Parade' Draws Crowd of 8300

LENOX — Some 8300 people scampered across the lawn at Tanglewood yesterday afternoon and evening, dodging isolated raindrops and attempting to pluck choice musical morsels from the cornucopia of talent that was offered them. The 11th annual "Tanglewood on Parade," put on for the benefit of the Berkshire Music Center, took in approximately $20,345 for a near-record gate.

2000 More Than Last Year

The crowd was nearly 2000 more than that attending last year's performance and it closely approached the 8800 mark that Dr. Koussevitzky attained in 1950. The threatening weather and showers might have kept the crowd down slightly but it did not dampen the enthusiasm of those who did attend.

The first event started at 4 PM when the opera department presented three productions for reserved seat holders in the formal gardens. A jammed crowd saw Scene 2 from "Cosi Fan Tutti," arias and duets from "Pagliacci" and Chabrier's naughty but charming "An Incomplete Education." It was at this point that the rain started falling and the audience was torn between finding out what happened to the honeymoon couple and getting wet. Most got wet.

Boris Goldovsky, head of the opera department, started the main events rolling slightly before 6. After the usual fanfare of trumpets, Mr. Goldovsky, in his inimitable accent, explained to the crowd just what was available. It was then every man for himself.

Some went to the theatre to hear the world premieres of two operas, others walked into the main Shed to hear the student symphony perform under student conductors, many walked over to the chamber music hall for works by student composers and some sat right down on the lawn and went to work on their picnic suppers.

Other Tanglewood stories and photos will be found on Page 13.

SATURDAY, AUGUST 15, 1953

MUSIC

The Berkshire Festival

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By Jay S. Harrison

LENOX, Mass., Aug. 14.—The Berkshire Music Festival entered its last week end tonight with a concert by the Boston Symphony Orchestra, Charles Munch conducting, in Tanglewood's Music Shed. Johannes Brahms' "Deutsches Requiem" was the program's only work, with Lois Marshall, soprano, and William Farfield, baritone, as soloists. The Berkshire Festival Chorus, prepared for the occasion by Hugh Ross, rounded out the list of participants.

Brahms' Requiem, based on a text selected from the Lutheran Bible, was composed in 1866 when the composer, as yet neither bearded nor famous, was thirty-three years old. Contemporary musicology is still at odds concerning the motive for its conception, one camp claiming to find its inspiration in the death of Robert Schumann, and another in the passing of Brahms' mother. The point, however, is not worth laboring, since the work, in essence, is deeply reflective and tells us of nothing but the personal qualities of Brahms himself.

Enormous Contrast

As music, the Requiem provided an enormous contrast to the closing number of last night's "Tanglewood on Parade" program, during which Leonard Bernstein conducted the Boston Symphony in the second act of Gershwin "Porgy and Bess," assisted by Mr. Warfield, Leontyne Price, soprano; Betty Lou Allen, mezzo-soprano, and McHenry Boatwright, bass. Previously, and with Mr. Munch in charge, the orchestra had been heard in Handel's "Water Music" suite and Beethoven's Concerto in D, featuring Isaac Stern as violinist.

Let it be admitted at once (and then forgotten) that the Boston Symphony is hardly the ideal orchestra for the performance of Gershwin's music. The bridge from Beethoven to Gershwin, after all is a long one, and more than an intermission is needed to cross it.

Apart from a certain stiffness of rhythm and a misplaced gentility in the woodwind sonority, the work churned like the sea in a storm. Mr. Bernstein is this music's master and Mr. Warfield and Miss Price are its prophets. They know its core—its vigor, its caresses, its exhibitionism. Between them, and without benefit of staging, they brought the alternating agonies and joys of Catfish Row into pin-point focus that pricked the hearts of 8,000 listeners and lifted them into a passion of enthusiasm.

So also had the Beethoven of Mr. Stern. And rightly—it was a glowing performance. Mr. Stern, in addition to his hair-raising talents as a fiddler, refuses as a musician to take tradition and copy it. Everything he plays seems newly studied, recently re-examined, so that its emotional aspect constantly changes and grows as music indeed must always change and grow to keep healthy and stay alive.

Sure Tread

Thus, it was a pleasure to revisit the violinist as he mounted and descended the steps of a phrase, cautiously so as not to lurch or stumble, yet with the sure feel of a man who has trod these steps before.

The program had begun with a clean and whittled reading of Handel's "Water Music," and earlier in the afternoon Allen Sapp's cantata on the words of William Blake and Jan Meyerowitz's opera, "Bad Boys in School" had their world premieres by Tanglewood's opera department.

Both are simple works. Mr. Sapp' work begins with an overture formally in the French style but of a dissonant counter-
int construction and continues
course with considerable
lyphonic ingenuity but little
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's opera is a light, chuckling
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ups should love it. Certainly,
erday's audience did.

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prano, as soloists.
conductor, the chorus and the
chestra received curtain call af
curtain all as the audience refus
to let them go. It was one of the
most appreciative demonstrations
ever seen at Tanglewood. (For
complete details on the main concert see the review by Jay C.
Rosenfeld, music critic of The

8,400 Attend Tanglewood Benefit Show

Waterbury Am. 8/14

(Special to The American)

Lenox, Mass., Aug. 14 — An audience of 8,400 persons at the Tanglewood-on-Parade program here last evening paid $20,400 in admissions for the benefit of the Berkshire Music Center and heard a varied program that began at 5:45 p. m. and lasted until the last dancer on the lawn stopped at midnight.

In between, the audience—4,000 more than a year ago—heard Charles Munch conduct Handel's "Water Music" and Beethoven's "Violin Concerto" with Isaac Stern as soloist. Stern, known to Water-
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to the concerts of

S. M.

—The Berkshire Evening Eagle, Friday, Aug. 14, 1953

Many Questions For Operator At Tanglewood

Kay Mealy Likes Job Which She Calls Summer Vacation

"I like the job. I wouldn't miss it for the world." Miss Kay Mealey of Boston was speaking of her position at the busy Tanglewood switchboard, where she has spent six or seven weeks for the past five summers. The rest of the year she is in charge of mailing at Symphony Hall.

Pleasant, quick and efficient, as a telephone operator should be, there is practically no question Miss Mealey hasn't been asked over the telephone. "Can we have two rooms for tonight?" anxiously asks a man who believes he is speaking to the Tanglewood Motel on the Pittsfield-Lenox road. "What do we do if it rains?" "How do I get into the concert?" or "How do I join the Friends?" are asked many times a day.

The confusion about the Friends and how to get into student concerts is understandable. No one yet has found a clear, concise way to say that all student performances are open to those who make voluntary contributions to the support of the school through membership in the Friends of the Berkshire Music Center. When told that they may attend something like 38 concerts on their membership card they cannot believe it.

"Is there a charge for general admission?" is another frequent question meaning: Is there a charge in addition to the ticket price? Of course there is not.

Calls From Everywhere

Calls come from all over the country for information, ticket reservations and messages to students and faculty. A real task is to locate them. They may be anywhere on the Tanglewood estate, in the village of Lenox, or even having a swim in Stockbridge Bowl. The only thing Miss Mealey can do is to post a note on the bulletin board, which usually is ignored. Probably the cottage where a student is living has no telephone.

"What's going on today?" is another question. Kay keeps the programs for all Festival and student performances, and reads them when asked. She says there aren't as many calls for programs at Tanglewood as at Symphony Hall, for The Eagle publishes all of them.

Many tourists seem to believe that all entertainment in the Berkshires centers at Tanglewood, for there are countless calls for Jacob's Pillow, Festival House, Music Inn, and the Berkshire Playhouse, to mention a few.

Mails to Concert Subscribers

In Boston, Kay posts about 5000 pieces of mail a day. Her chief correspondents are the subscribers to the Boston Symphony Orchestra concert series in Boston, New York, Providence and Tanglewood, and the Friends of the Orchestra and the Music Center. She is in charge of 50,000 stencils, which she keeps up-to-date. Before joining the orchestra management she was a bookkeeper at a clothing company, which she didn't enjoy as much.

Every summer she spends at the Tucker Street home of Charles McCarty, retired postmaster, and Mrs. McCarty. She eats in restaurants and inns about Lenox, but mostly dinners at Chef Karl's and lunches at the Tanglewood cafeteria. When asked what she does in her leisure time, she said she hasn't any. "The first year I was here I used to knit, but now the switchboard is too busy. Often there are no free lines."

As for her taste in music, Kay said, "I don't like modern music, definitely. I'm afraid I don't like the choruses." Her favorite composer, she believes, is Brahms. At Tanglewood she has more opportunity to listen than in Boston.

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Volume 62—No. 79

Pittsfield, Massachusetts, Friday, August 14, 1953.

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The big Shed was filled to capacity and the lawn outside was covered with listeners as the weather turned mild and pleasant after the threatening afternoon. There was just enough of a breeze to relieve the mugginess of the day as Conductor Charles Munch walked to the center of the stage to begin the first number, Handel's suite, "Water Music." Mr. Munch then conducted Beethoven's violin concerto, Opus 61, with Isaac Stern as soloist. Mr. Stern and Mr. Munch received a tremendous ovation for their efforts.

The second half of the program consisted of scenes from Act II from George Gershwin's "Porgy and Bess" with Leonard Bernstein conducting and William Warfield, baritone, and Leontyne Price, soprano, as soloists. The soloists, the conductor, the chorus and the orchestra received curtain call after curtain all as the audience refused to let them go. It was one of the most appreciative demonstrations ever seen at Tanglewood. (For complete details on the main concert see the review by Jay C. Rosenfeld music critic of The

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Waterbury Am. 8/14

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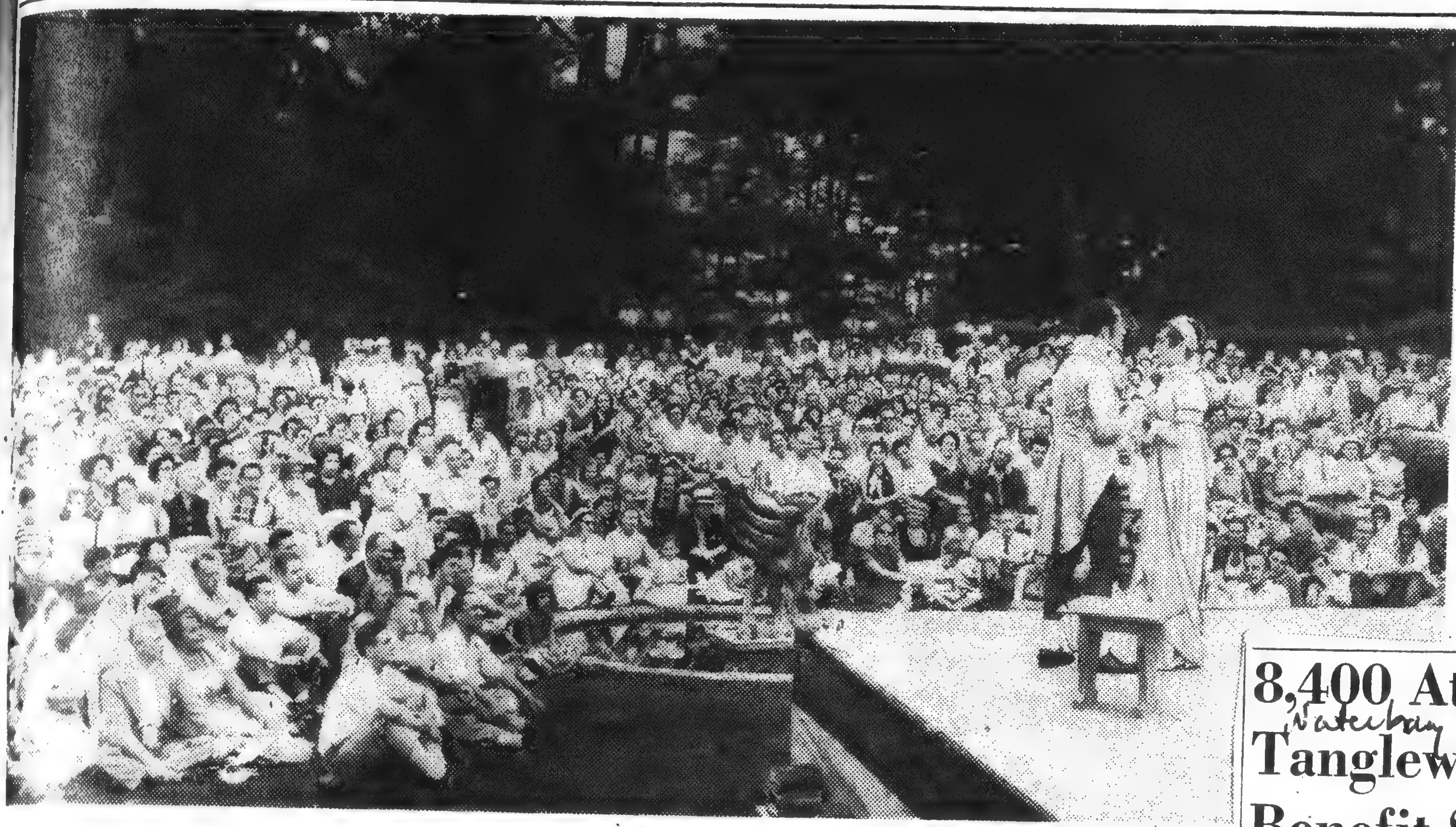

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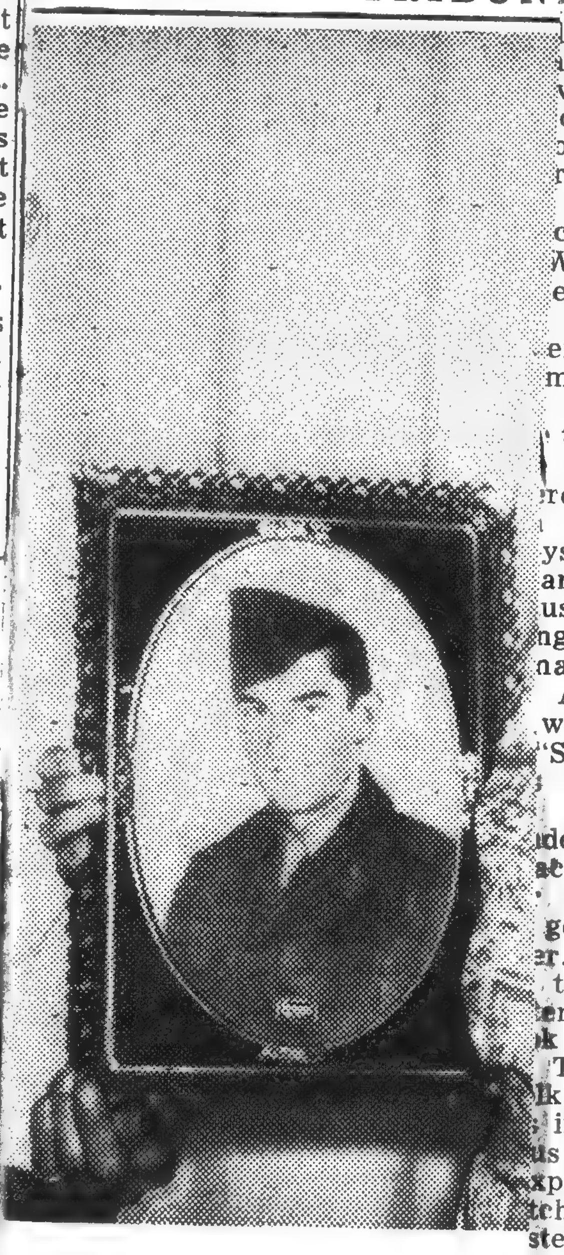

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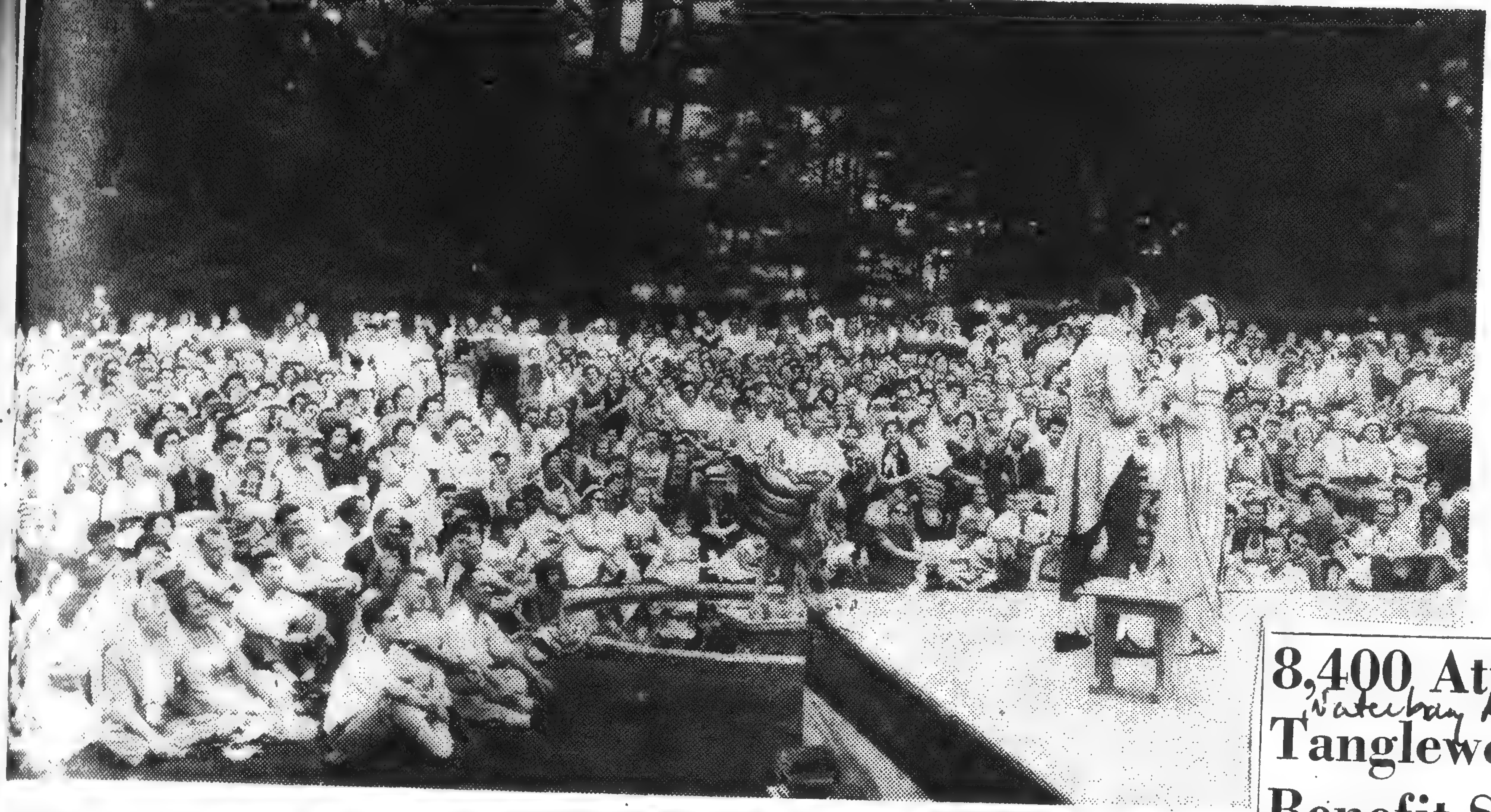

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SATURDAY, AUGUST 15, 1953

MUSIC

The Berkshire Festival

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By Jay S. Harrison

LENOX, Mass., Aug. 14.—The Berkshire Music Festival entered its last week end tonight with a concert by the Boston Symphony Orchestra, Charles Munch conducting, in Tanglewood's Music Shed. Johannes Brahms' "Deutsches Requiem" was the program's only work, with Lois Marshall, soprano, and William Farfield, baritone, as soloists. The Berkshire Festival Chorus, prepared for the occasion by Hugh Ross, rounded out the list of participants.

Brahms' Requiem, based on a text selected from the Lutheran Bible, was composed in 1866 when the composer, as yet neither bearded nor famous, was thirty-three years old. Contemporary musicology is still at odds concerning the motive for its conception, one camp claiming to find its inspiration in the death of Robert Schumann, and another in the passing of Brahms' mother. The point, however, is not worth laboring, since the work, in essence, is deeply reflective and tells us of nothing but the personal qualities of Brahms himself.

Enormous Contrast

As music, the Requiem provided an enormous contrast to the closing number of last night's "Tanglewood on Parade" program, during which Leonard Bernstein conducted the Boston Symphony in the second act of Gershwin "Porgy and Bess," assisted by Mr. Warfield, Leontyne Price, soprano; Betty Lou Allen, mezzo-soprano, and McHenry Boatwright, bass. Previously, and with Mr. Munch in charge, the orchestra had been heard in Handel's "Water Music" suite and Beethoven's Concerto in D, featuring Isaac Stern as violinist.

Let it be admitted at once (and then forgotten) that the Boston Symphony is hardly the ideal orchestra for the performance of Gershwin's music. The bridge from Beethoven to Gershwin, after all is a long one, and more than an intermission is needed to cross it.

Apart from a certain stiffness of rhythm and a misplaced gentility in the woodwind sonority, the work churned like the sea in a storm. Mr. Bernstein is this music's master and Mr. Warfield and Miss Price are its prophets. They know its core—its vigor, its caresses, its exhibitionism. Between them, and without benefit of staging, they brought the alternating agonies and joys of Catfish Row into pin-point focus that pricked the hearts of 8,000 listeners and lifted them into a passion of enthusiasm.

So also had the Beethoven of Mr. Stern. And rightly—it was a glowing performance. Mr. Stern, in addition to his hair-raising talents as a fiddler, refuses as a musician to take tradition and copy it. Everything he plays seems newly studied, recently re-examined, so that its emotional aspect constantly changes and grows as music indeed must always change and grow to keep healthy and stay alive.

Sure Tread

Thus, it was a pleasure to revisit the violinist as he mounted and descended the steps of a phrase, cautiously so as not to lurch or stumble, yet with the sure feel of a man who has trod these steps before.

The program had begun with a clean and whittled reading of Handel's "Water Music," and earlier in the afternoon Allen Sapp's cantata on the words of William Blake and Jan Meyerowitz's opera, "Bad Boys in School" had their world premieres by Tanglewood's opera department.

Both are simple works. Mr. Sapp's work begins with an overture formally in the French style but of a dissonant counterpoint construction and continues its course with considerable polyphonic ingenuity but little brilliance of theme. Mr. Meyerowitz's opera is a light, chuckling piece, blithe in tune, varied in fancy. Schools and amateur groups should love it. Certainly, yesterday's audience did.

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—The Berkshire Evening Eagle, Friday, Aug. 14, 1953

Many Questions For Operator At Tanglewood

Kay Mealy Likes Job Which She Calls Summer Vacation

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Volume 62—No. 79

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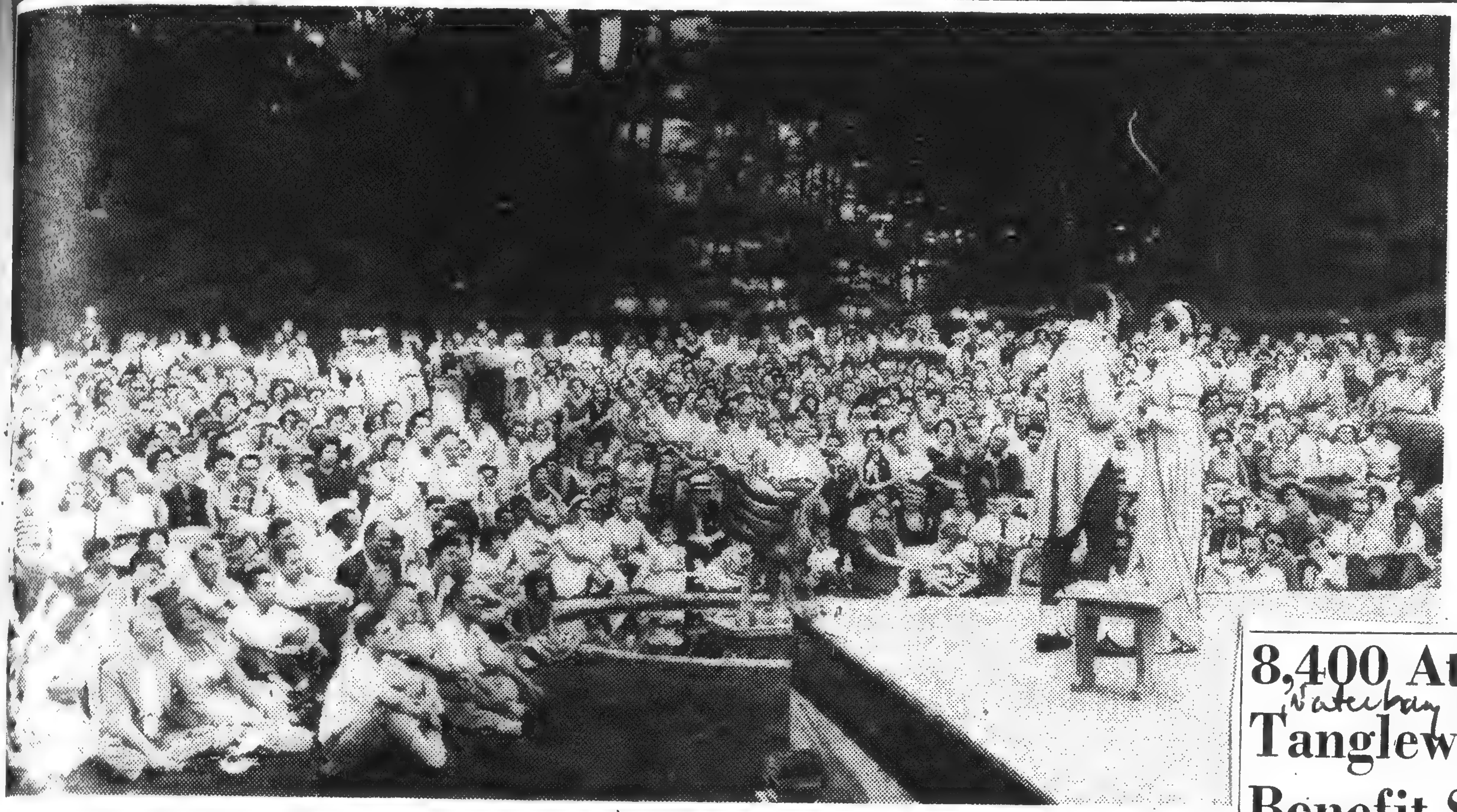

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SATURDAY,

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The Berl

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Let it be admitted at once (and then forgotten) that the Boston Symphony is hardly the ideal orchestra for the performance of Gershwin's music. The bridge

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8,400 Attend Tanglewood Benefit Show

Waterbury Am. 8/14

(Special to The American)

Lenox, Mass., Aug. 14 — An audience of 8,400 persons at the Tanglewood-on-Parade program here last evening paid $20,400 in admissions for the benefit of the Berkshire Music Center and heard a varied program that began at 5:45 p. m. and lasted until the last dancer on the lawn stopped at midnight.

In between, the audience—4,000 more than a year ago—heard Charles Munch conduct Handel's "Water Music" and Beethoven's "Violin Concerto" with Isaac Stern as soloist. Stern, known to Waterbury audiences, was particularly good in the last part of the concerto. Leonard Bernstein, conducting the second half of the concert in the Music Shed, had the audience spellbound with his antics as he led the orchestra, festival chorus, and two soloists in scenes one and two from the second act of Gershwin's "Porgy and Bess." Leontyne Price, soprano, sang beautifully and William Warfield, baritone, was excellent.

But that was only part of the evening's entertainment. Before that, from the welcome by Boris Goldovsky at 5:45 all activities of the Music Center were thrown open to the public. In the shed, short symphonic works were presented by the orchestra; in the theater concert hall, "Bad Boys in School" from a play by Johann Nestroy, with libretto and music by Jan Meyerowitz was being presented following the performance of "A Little Boy Lost," by Allen Sapp. This was a cantata with text by William Blake from "Songs of Innocence" and Songs of Experience."

The audience wandered about from place to place on the grounds, stopping for a while at one program and then going on for a brief taste of another. It was an excellent opportunity to see this wonderful Music Center in operation and everyone took advantage of the opportunity. There were hundreds of young folk about the grounds. Many camps in the area had brought over bus loads of youngsters for this experience. It was a pleasure to watch the faces of some of the youngsters as they reacted to this feast of music and musical talent presented under such informed conditions.

People wandered leisurely about the grounds, enjoying the beautiful formal gardens and walks, and picnicking on the lawns or at the tables. It was a delightful evening all around. And as we had the chance to see it with friends to whom this was a new experience, it was refreshing to hear their comments and see that our own enthusiasms about Tanglewood over the years are shared by each new individual who sees it for the first time. This really is an experience.

The closing week-end of the Berkshire Festival begins tonight when Charles Munch conducts the orchestra and chorus and soloists in Brahms' "Requiem." Saturday night Bernstein will conduct a program of Sibelius, Chavez, and Brahms. Munch will conduct the final concert of the season on Sunday at 2:30 p. m. with a program of Schubert, Wagner and Ravel. By the time the final note is sounded on Sunday afternoon all records for attendance will have been shattered and everyone will begin to look forward to the concerts of next summer.

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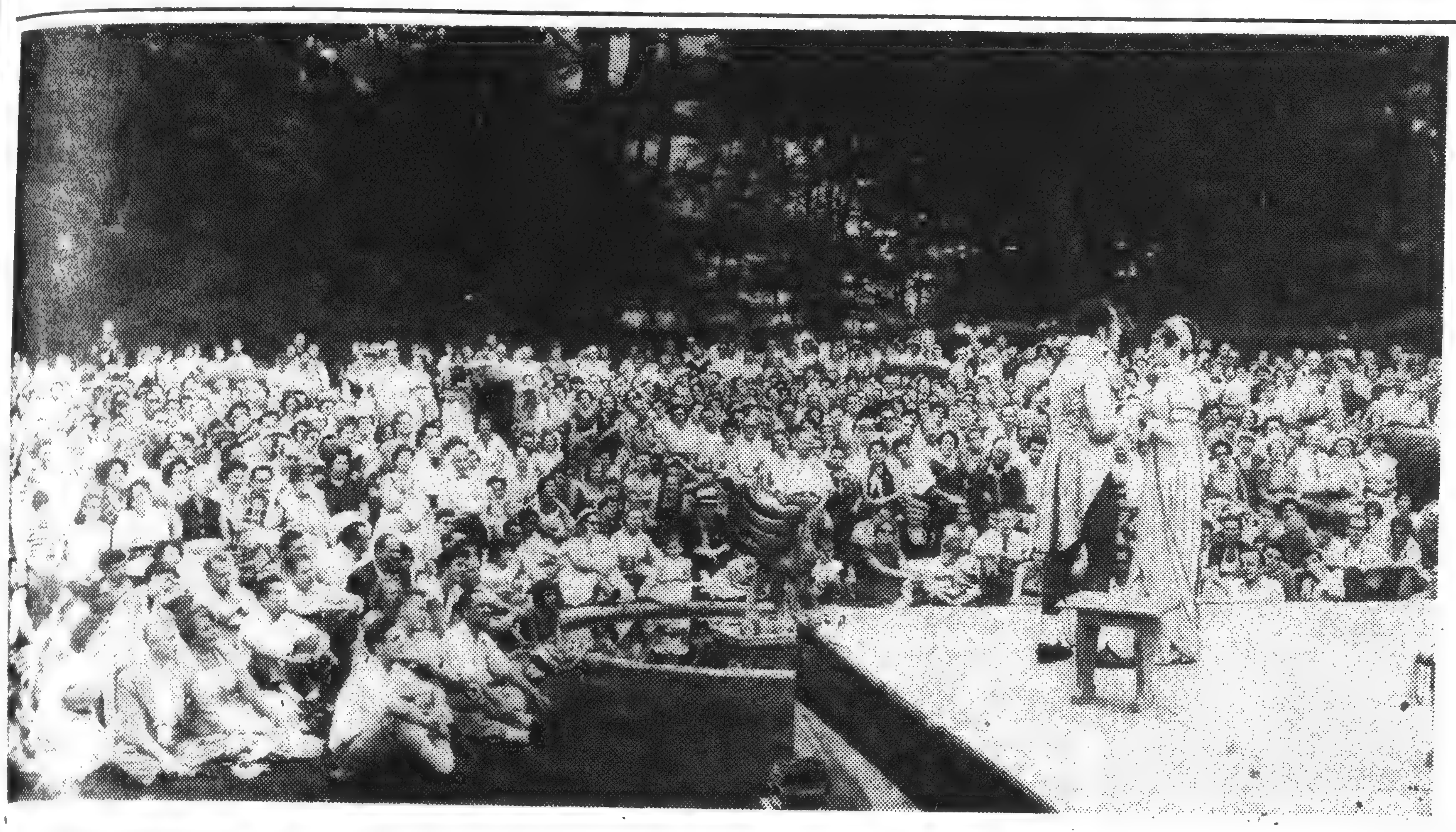

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[2 –

Music

'On Parade' Entertainment Called 'Best Ever' by Critic

By JAY C. ROSENFELD

The Boston Symphony Orchestra and the Berkshire Music Center, the school established by the late Serge Koussevitzky, set them up in all alleys at Tanglewood last night and scored a 10-strike in every box. The annual "Tanglewood on Parade" was the most successful ever from an entertainment viewpoint and from an attendance angle even more so; considering that, at late afternoon, it was either threatening or already raining a trifle here and there.

Events started late in the afternoon when, after a brass fanfare, Boris Goldovsky, head of the school's opera department, and personally a master of ceremonies nonpareil, welcomed the swarms of visitors. And swarms they seemed to be in trying to decide which of the three rings they would elect to attend. Due to certain basic laws of physics and to human limitations everyone was afraid he was missing something, and it was true, for no matter where you went, there was something important and attractive going on in another spot.

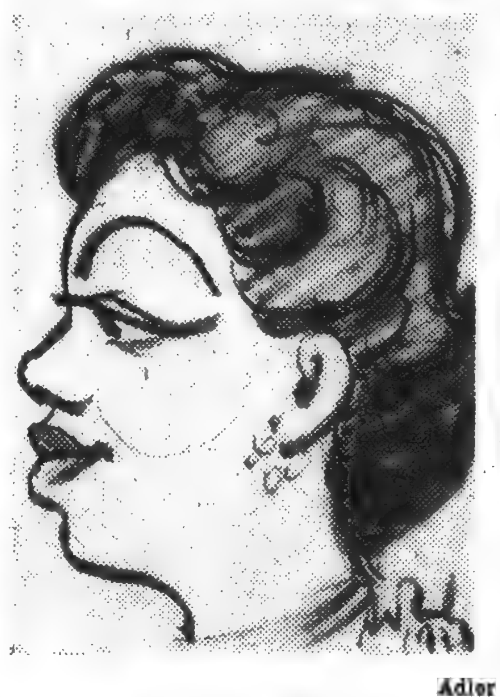
The orchestra of the Berkshire Music Center gave a fine program in the big Shed, with Uziahu Wiesel, an Israeli cello student, featured as soloist in the first movement of the Dvorak concerto; the opera scenes in the theatre-concert hall featured a new cantata by Allen Sapp and the premiere of Jan Meyerowitz' opera "Bad Boys in School" prepared by Laura and Ludwig Zirner; the chamber music department organized a program which did credit to the faculty as well as to the young artists. Every attraction was attended by an audience beyond the capacity of the respective hall. Then while picnic lunches and their avid devourers were spread on the wide lawns, the choral groups of the school held forth with excellent testimony of their short six-week term.

Among the many objects of this annual day of gala music-making is the one which amounts to graduation exercises of the school and an opportunity is presented to allow as many as possible from the brilliant student body to demonstrate their ability and exhibit their program in this unique venture, which, it becomes more evident every year, is one of the most important functions of this important enterprise.

The culmination of the evening came in the concert at 8.30 in which all stops were thrown out and the Boston Orchestra "shot the works," (if no one is checking metaphors). Never has there been a more lavish display of talent on any such evening. Charles Munch opened the evening with a delightful rendition of the Handel "Water Music," a piece contrived to show the string and woodwind sections of the orchestra at their best and Mr. Munch's manipulation of them at his most subtle. Then came Isaac Stern as soloist in the Beethoven violin concerto, again a performance to treasure in the safe-deposit section of one's mind. It was exemplary playing, marked by severe purity and ascetic classicism. Stern seemed to have studiously planned to avoid all show for its own sake and to allow Beethoven to rise in his own might. Munch gave him beautifully flexible support with the orchestra.

* * *

After intermission came an innovation for Tanglewood and one not soon forgotten. Leontyne Price, soprano, and William Warfield, baritone, aided by McHenry Boatright, bass, and Betty Allen, contralto, the latter two from the Center enrollment, gave a concert performance of two scenes from "Porgy and Bess," with the assistance of the Festival chorus, a group selected from the school vocalists. Here Leonard Bernstein took over the orchestra, and, if it were not an unfair comparison by implication, it could be stated that he was indeed in his element. The pathos of Gershwin's music, the compelling rhythm, and all the factors which have made it a candidate for musical immortality were grasped with marvelous perception for a performance which absolutely enchanted every one within hearing distance.

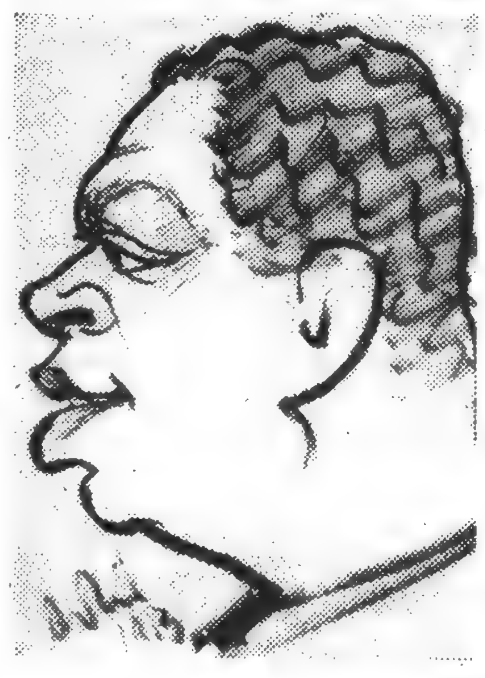


Adler

Leontyne Price

Miss Price's and Mr. Warfield's voices were superlatively projected from their seats in the chorus at the back of the huge stage. The ovation which followed was overwhelming as the jubilant audience moved, like a swift glacier, toward the stage to better observe and more intimately convey their enthusiasm. Mr. Bernstein included Hugh Ross who trained the chorus among the artists recalled to acknowledge the insistent applause. Never has a performance given higher enjoyment and greater entertainment than that of the two soloists, and their entire assisting cast.

Immediately after the concert came the drawing of door prizes in which Anna Russell, the international concert comedienne, took a quickly raised microphone. Then, for a finale, there was waltzing on the lawn. On these latter two events your reviewer is reporting only from the printed program for he was in the very small minority which apparently thinks they know when they've had enough. The vast majority was contrary-minded and stayed on eagerly and zestfully enjoying the show to the last drop.



Adler

William Warfield

Plouffe

'I KISS YOUR HAND, MADAME' Leonard Bernstein, who appeared as guest conductor with the Boston Symphony Orchestra during the second half of last night's benefit program, shows his appreciation to the soloists in scenes from "Porgy and Bess," William Warfield and his wife, Leontyne Price. The orchestra joined the audience in the ovation given the soloists and conductor.

Plouffe

PHONORAMA WINNER: Mrs. Grace Minty of New York and Oakland, Cal., left, beams with happiness after winning this high fidelity Phonorama radio-phonograph donated for the Tanglewood on Parade benefit by the Philco Corporation. Actress Anna Russell takes the winning ticket as Boris Goldovsky, head of the Tanglewood opera department, stands by.

CARICATURES

Plouffe

A POPULAR STUDENT: Wolfe Adler, a student at the Berkshire Music Center, whose sketches of Tanglewood personalities have been appearing in The Eagle this season, aided the school last night by contributing his services to make sketches of people attending Tanglewood on Parade. His attractive subject is Miss Helene Reiback, a student of scenic art in the opera department of the Music Center.

Mexican Composer To Hear Work At Festival Concert Tomorrow

When the Boston Symphony Orchestra, conducted by Leonard Bernstein, plays "Sinfonia India" in tomorrow evening's Berkshire Festival concert the composer will be in the audience. Carlos Chavez is guest teacher of composition at the Berkshire Music Center.

Mr. Chavez, who is director of Mexico's National Conservatory of Music in Mexico City and head of the Mexican Department of Fine Arts of the Secretariat of Public Education, is a leader in the country's awakening to musical consciousness. Aaron Copland, head of Tanglewood's composition department and assistant director of the school wrote of him, "Single-handed he has created a tradition which no future Mexican composer can afford to ignore."

"Sinfonia India" was written during the composer's visit to the United States in 1936. He used three Indian melodies from the northern Pacific coast of his country. He has written "The indigenous music of Mexico is a reality of contemporary life. It is not, as might be thought, a relic to satisfy mere curiosity on the part of intellectuals, or to supply more or less important data for ethnology. The indigenous art of Mexico is, in our day, the only living manifestation of the race which makes up approximately four-fifths of the country's racial stock."

The program will open with Sibelius' Symphony No. 4 and close with Brahms' Second Symphony.

Tanglewood

Tonight

8.30—Opening of third Berkshire Festival series with concert by Boston Symphony Orchestra, Charles Munch conducting Brahms' "Requiem." Music Shed.

Tomorrow

10.00 AM — Public rehearsal of Boston Symphony Orchestra for benefit of pension fund. Music Shed.

*3.00 PM—Symphony concert by student orchestra.

*Open to Friends of the Berkshire Music Center.

Closed-Circuit TV Concerts May Be Another BSO 'First'

The Stadium Television Network, a newly organized theatre-TV company, is offering to theatres a series of five concerts by the Boston Symphony Orchestra. The programs would be broadcast from Symphony Hall over telephone lines on a closed circuit arrangement, similar to that by which last season the Metropolitan Opera Company presented "Carmen" in theatres with proper equipment. The contract would provide for the appearance of a guest soloist for each program, which would be presented on Mondays or Tuesdays, when film audiences are slim.

The Stadium Company, headed by Edward L. Dorfman, formerly vice-president of United World Films, offers to go into a city to pre-sell the entire event on a subscription basis. If they cannot sell at least half the house, theatres may withdraw without obligation. Theatres signing for the series are asked to give a guarantee of about $200.

Reporting the details, Variety, newspaper of show business, states that the interest on the part of local managers varies from city to city. Detroit, for example, where the orchestra played in April, has shown tremendous interest. Circuit executives indicate that they might try it on an experimental basis, since the Boston Symphony is rated as "a hot attraction."

George E. Judd BSO manager, this morning at Tanglewood stated that the Variety article is considerably ahead of the facts which are that two companies have made proposals for the participation of the orchestra on closed-circuit TV, but that no commitments have been made to either group.

Attention was called to the fact that the Boston orchestra has been a leader in new ventures, making the first orchestral recordings in this country, being the first to broadcast widely, and the first to have a radio staton of its own. The station is the FM educational WGBH, which it shares with other non-commercial institutions of Boston, and which has recently been assigned TV channel No. 2.

Cir. (D 96,447)

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The program:

BERKSHIRE FESTIVAL CONCERT C-1
Charles Munch, Conductor
BRAHMS . . . Requiem, with Festival Chorus and Soloists.
Soloists: Lois Marshall, soprano; William Warfield, baritone.
Saturday, August 15, 10.00 a. m.
Music Shed
BOSTON SYMPHONY ORCHESTRA
Charles Munch, Conductor
Public Rehearsal (Benefit, Pension Fund)
—Music Shed
Concert by Students of De-
(Guest Composer Carlos Cha-
nduct his "Sinfonia de Baile,"
ymphony, "H. P." 1932)
—Music Shed
IRE FESTIVAL CONCERT C-2
nard Bernstein, Conductor
— Symphony No. 4, in A minor
— Sinfonia India
— Symphony No. 2, in D major
y, August 16, 10.00 a. m.
Theater-Concert Hall
Music Concert by Students of
nt I.
— Music Shed
IRE FESTIVAL CONCERT C-3
arles Munch, Conductor
— Symphony in B minor ("Un-
— Prelude and Love-Death,
n und Isolde"
ner — A Siegfried Idyll
Wagner — "Die Meistersinger von Nurnberg," Excerpts from Act III
Broadcast coast-to-coast by CBS Radio
James Fassett, Commentator
Ravel — Piano Concerto for the Left Hand
Soloist: Seymour Lipkin
Ravel — "La Valse"

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[290]

Cir. (D 96,447)

This Clipping From
HARTFORD, CONN.
TIMES

AUG 15 1953

Problems of Success Those of Tanglewood

By CARL E. LINDSTRÓM

TOMORROW'S concert ends another Tanglewood season. It has been enormously successful as the Berkshire Symphonic Festival has been progressively successful since its very beginning. Success of this sort naturally brings the problems of traffic, parking, overnight accommodations and food. One way or another, these have been managed. Not the least of the problems have been seats and ticket handling, especially for the student concerts which are open to Friends of the Berkshire Music Center, students, faculty and the press. Because of misunderstandings and a few ruffled feelings, it might not be amiss to explain the problem and its solutions.

For the opera performances several methods have been tried looking toward an equitable distribution of the limited number of seats. First, the distribution was on the first-come-first-served basis. This proved unsatisfactory. Later on the house was reserved, applications were filled as conscientiously as possible and the management discovered that a "free ticket" was often asked for and not used. There were occasions when 20 per cent of the seats were not occupied because the ticket holder neither used his ticket nor returned it to be passed on to someone else.

This year, Friends who wished to reserve a seat were asked to make the nominal supplementary gift of a dollar, not as a purchase price of a ticket, but as a service charge — a very small one, in view of the fact that correspondence and personal calls kept a secretary occupied full time for several weeks.

The new plan resulted in 99 per cent of the people using the tickets instead of 80 per cent.

There was an additional limitation which caused the difficulty this year. People were asked to be in their seats by 8:20 or they forfeited their right to the seat. It has already been decided that next year this experiment will be repeated with the difference that unoccupied seats would be available only after the first break in the performance.

Too, there was a misunderstanding about the concerts which were moved from the small hall to the big Shed. As ticket holders know, there were alternate seat numbers. Obviously there were a great many unoccupied seats in the Big Shed when all of the thousand-odd ticket holders had been seated.

It was the intention of the management that those persons who had grounds admission only would be free to take over the unoccupied seats. This they did not do but it was only because there was no convenient means of letting the lawn-sitters know that they could move in.

It is gratifying anyway to know that Tanglewood's problems are the problems of success.

MUSIC CALENDAR

SUNDAY

2:30 p. m. — Boston Symphony Orchestra, Charles Munch conducting, Tanglewood, Lenox, Mass.

4 p. m.—Berkshire Quartet, Music Mountain, Falls Village.

THURSDAY

8:15 p. m. — Opening performances of the American Dance Festival, premieres and repertoire by Jose Limon, Pauline Koper, Doris Humphrey, Sophie Maslow, John Butler, Ronne Aul and others, through Sunday afternoon, Connecticut College, New London.

FRIDAY

4 and 9 p. m.—Ted Shawn and Shivaram, Jacob's Pillow, Lee, Mass.

8:30 p. m.—American Dance Festival, as above.

SATURDAY

8:30 p. m.—American Dance Festival, as above.

This Clipping From
INDIANAPOLIS, IND.
NEWS

AUG 15 1953

Popular and classical music take ver the radio spotlight tomorrow aft-rnoon and evening.

On World Music Festivals at 1:30 'clock on WFBM-CBS, Charles Muench conducts the Boston Symphony Orchestra at the Berksshire music festival. They will perform Schubert's "Unfinished" symphony and three works by Wagner. At 4 o'clock on WIRE-NBC, Wilfrid Pelletier will conduct the NBC Summer Symphony orchestra. The Canadian conductor will play Symphony No. 8 by Beethoven and three of the five movements of Berlioz's Symphonie Fantastique. Tonight at 9 o'clock Soprano Margaret Roberts and Baritone Raymond Sharp headline the broadcast of the Chicago Theater of the Air on WIBC-Mutual.

Cir. (D 143,029)

This Clipping From
CLEVELAND, OHIO
NEWS

AUG 15 1953

Offers 'Live

WGAR's Music Festivals show offers a "live" concert once again at 2:30 with Charles Munch direct

ng the Boston Symphony Orchesra at the Bershire Music Festival n Schubert's "Unfinished Symphony," and three works by Wagner.

Franz List's "Les Preludes" is played by the Cleveland Municipal Band in the third concert of the series broadcast on WGAR at 4:30. The program also includes Sousa's 'Stars and Stripes Forever," and Schubert's "Serenade."

Morley and Gearhart the duo-pianists who have made many appearances in Cleveland with the Pop Concerts, are the soloists Sunday afternoon at 4 on WTAM with the Hollywood Bowl Concerts, with Arthur Fiedler as guest conductor.

Summer Symphony

At 5 p. m. Sunday afternoon Wilfred Pelletier conducts the NBC Summer Symphony in Beethoven's Eighth Symphony, portions of Berlioz' "Fantastic" Symphony and Ibert's "Les Escales."

Music is plentiful Sunday evening too. Tony Martin's disk show features Eddie Fisher recordings, including "With These Hands," and Martin's own "Tenement Symphony," WTAM at 8. Martin's show gives way at 8:30 to the Best Plays' drama, "Detective Story," with Wendell Corey in the role of Detective McLeod and an excellent supporting cast.

WHK picks up the musical theme at 8:30 with excerpts from MacDowell's popular "Woodland Sketches" on Enchanted Hour at 8:30.

Sophie Tucker picks up the musical ball at 10 when she visits the Robert Q. Lewis show and helps Lewis with his appraisal of record favorites of the day.

FINAL CONCERTS AT TANGLEWOOD

Munch to Conduct Tonight, Tomorrow

E SPRINGFLD, MASS. S

August 14—The final in
of current summer con-
be held this week end at
od with Charles Munch
g.
ogram:
RE FESTIVAL CONCERT C-1
arles Munch, Conductor
S . . . Requiem, with Festival
d Soloists.
Lois Marshall, soprano; Wil-
ield, baritone.
ay, August 15, 10.00 a. m.
Music Shed
N SYMPHONY ORCHESTRA
arles Munch, Conductor
earsal (Benefit, Pension Fund)
—Music Shed
Concert by Students of De-
(Guest Composer Carlos Cha-
nduct his "Sinfonia de Baile,"
ymphony, "H. P." 1932)
—Music Shed
BERKSHIRE FESTIVAL CONCERT C-2
Leonard Bernstein, Conductor
Sibelius — Symphony No. 4, in A minor
Chavez — Sinfonia India
Brahms — Symphony No. 2, in D major
Sunday, August 16, 10.00 a. m.
Theater-Concert Hall
Chamber Music Concert by Students of Department I.
2.30 p. m.- Music Shed
BERKSHIRE FESTIVAL CONCERT C-3
Charles Munch, Conductor
Schubert — Symphony in B minor ("Unfinished")
Wagner — Prelude and Love-Death, "Tristan und Isolde"
Wagner — A Siegfried Idyll
Wagner — "Die Meistersinger von Nurnberg," Excerpts from Act III
Broadcast coast-to-coast by CBS Radio
James Fassett, Commentator
Ravel — Piano Concerto for the Left Hand
Soloist: Seymour Lipkin
Ravel — "La Valse"

Veterans Group To Be Guests At Tanglewood

Eagle 8/15

Eighteen patients from the Veterans Hospital in Northampton will be guests of the Berkshire Music Center at tomorrow afternoon's concert at Tanglewood.

The patients are members of the music appreciation class that meets every Wednesday night at the hospital under the direction of Miss Margaret Harrison, Pittsfield Red Cross volunteer.

The veterans and four aides from the hospital will be driven to Tanglewood by the Berkshire County Red Cross entertainment and supply corps. Quentin N. Thompson of Pittsfield is in charge of the group.

After the concert, the group will have a picnic supper at the home of Ralph M. O'Connell.

Cir. (D 131,670) (S 258,529)

This Clipping From
BOSTON, MASS.
HERALD

AUG 15 1953

LEONARD BERNSTEIN, who will conduct tonight's program at the Berkshire Festival at Tanglewood, Lenox, at which the Boston Symphony Orchestra will play works by Sibelius, Chavez and Brahms.

Cir. (D 98,282)

This Clipping From
WORCESTER, MASS.
GAZETTE

AUG 15 1953

TV'S FIRST SUMMER STOCK COMPANY

The Robert Montgomery Players—with (from left) Elizabeth Montgomery, Vaughn Taylor, Margaret Hayes and John Newland as stars—are television's first permanent Summer stock company. Elizabeth is producer Montgomery's daughter. The series is a Summer feature making its premiere this year.

RADIO AND TELEVISION

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Tanglewood's Music Shed Is an Acoustical Eccentric

By JOSEPH FRANZ

Thousands flock to Tanglewood from many states and foreign countries to enjoy music superbly played by the Boston Symphony Orchestra at the Music Shed with its unique surroundings and perfect acoustics.

There is no amplification used in this auditorium; the faintest notes can be heard not only within the Shed, but also some distance outside its confines. The casual listener sometimes wonders if this condition is due to just an accident or if perhaps some study and thought preceded its accomplishment.

It is true that all available technical information was obtained before the plans for the shed were made, but no guarantee could be given as to what the results would be. The problem to fill with sound a hall 40 feet high and one and one-third acres in area was new and unprecedented.

Echo Disappeared

One factor that could have ruined the acoustics was discovered at the time the foundations for the steel columns that support the huge structure were laid out. The first layout was made 50 feet nearer to the woods that flank the sides of the Shed. When the survey stakes were driven a distinct echo could be heard on the stage end of the layout. As this work progressed towards the great arc, the echo disappeared.

This would perhaps have passed unnoticed had it not been for the fact that during the early concerts given at the Dan Hanna estate in 1934 and 1935 (now the Stockbridge School), an annoying echo of this sort plagued the performances. Therefore the layout was shifted some 50 feet away from the woods. This echo can still be heard if one claps his hands at the end of what is now the tuning room. Had the stage been at this point it would have been disastrous to the acoustic results.

Another interesting feature is the design and material used in the building of the so-called shell in which the orchestra plays. Accepted theories for shell construction are to use a material that has no resonance such as solid concrete. Examples of such shells are the Hollywood Bowl in Los Angeles and the Esplanade Shell in Boston. Both of these are fitted with amplifiers.

Built of Plywood

The idea underlying this principle is that no resonator could be designed that would be in synchronism with all the tonal qualities used in an orchestra such as percussion, brass, woodwinds, and string instruments. The shell at the Music Shed is built of three-eighths-inch plywood supported on wood uprights and joists and is very resonant. One can feel the vibration of the shell by laying his hand on the walls during a concert.

The requirements of a successful shell are first, the musicians must be able to hear themselves so that they may all play together at the same concert pitch. Secondly, the shell must act as a mixing bowl for all the sounds and blend them together. Thirdly, it must send the entire volume of sounds out to the audience in increasing volume.

Wetting the Shell

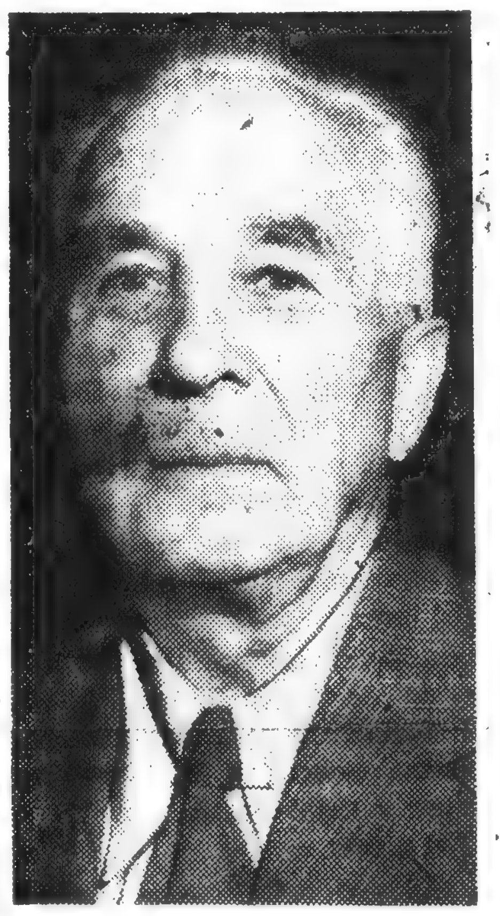
Years of experimentation produced the present shell. It was found during concerts given at the Hanna estate that a rain which wetted the exposed shell before a concert had profound beneficial effects on the accoustics. Therefore, for several concerts the shell was given a good wetting before hand.

This practice was discontinued and the acoustics were still good. During the wetting and drying, the layers of plywood opened as well as the grain in the wood. This gives a mellowness to the music similar to that found in old instruments.

For economic reasons the old plywood and other lumber of the former shell was used again in the Shed. It was to be just a temporary expedient until a more pretentious one could be built from future funds. It has worked out so well that no one would want to risk a change.

Limited Funds Helped

Limited funds also left the building unfinished inside. The sounds are sent out into a maze of steel which so well breaks up the surfaces that there are no large reflecting areas which may create an echo, with its resulting dead spots so often found in some of our finest auditoriums.



Joseph Franz

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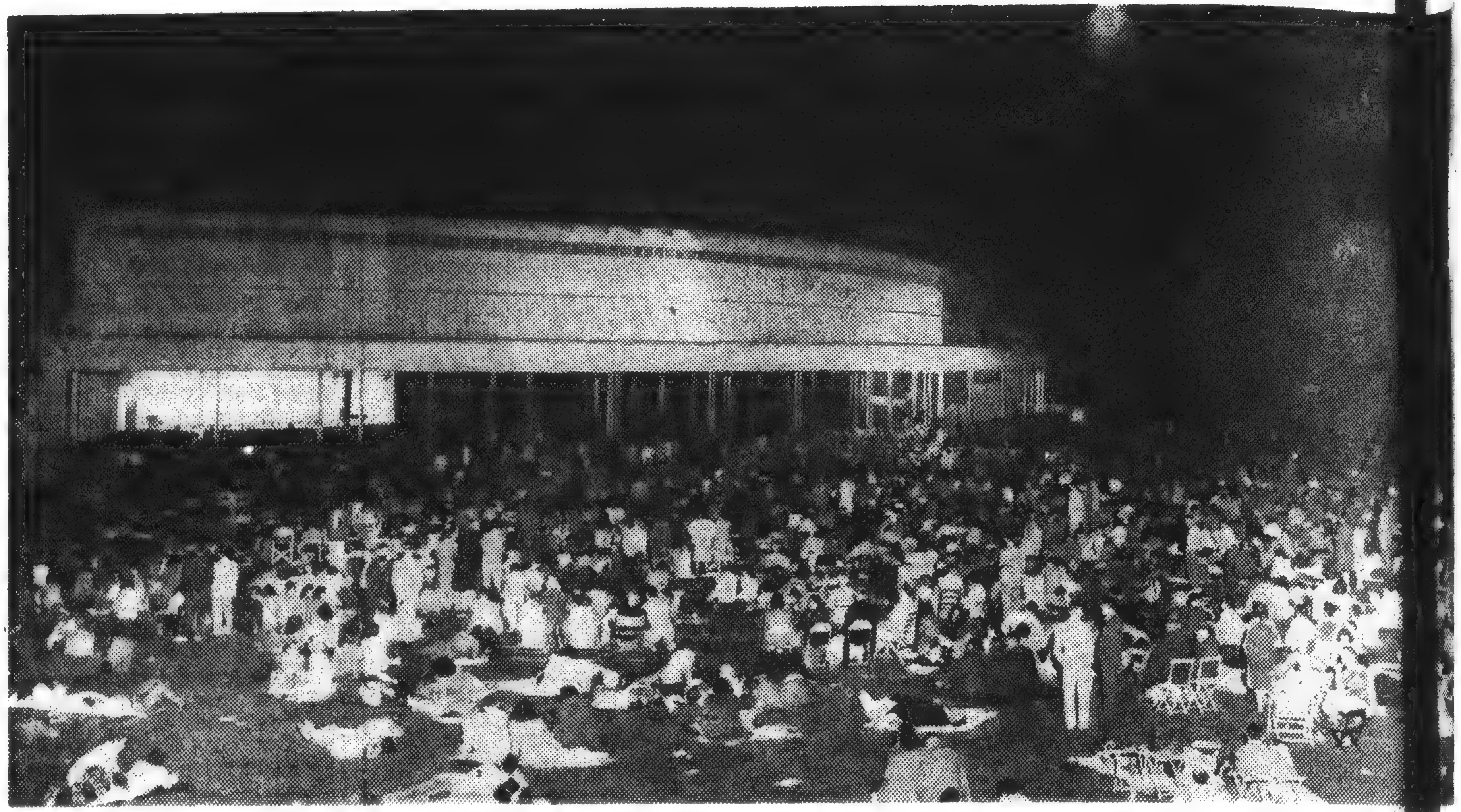
It can be said that the exceptional acoustical qualities of the Shed are at least partly due to the fact that it had to be realized on very limited funds.



IT SOUNDS GOOD: A midsummer's night crowd overflows the Tanglewood Music Shed and enjoys the Boston Symphony's ings from under the stars. Acoustics in the Shed are so good that persons can hear the music equally as good inside or ou the 6000-capacity Shed.

The Berkshire Evening Eagle, Saturday, Aug. 15, 1953—9

Joseph Franz Changed Design To Fit Pocketbook

Joseph Franz of Stockbridge, 71-year-old German-born engineer, is the man who made famed architect Eliel Saarinen's designs for the Tanglewood Music Shed fit the Tanglewood pocketbook.

Saarinen's original design in 1937 provided for no supporting columns in the center of the Shed. Cost of building the Shed to that design was estimated at about $240,000. Mr. Franz recalls that only $80,000 was available.

When Saarinen refused to compromise his design, he withdrew from the project and Mr. Franz was assigned to amend the plans and specifications to come within the budget.

The main change, and the one to which Saarinen strongly objected, was the erection of three columns in the center of the Shed to reduce the steel costs by one-third.

Berkshire Festival Concludes Today

The most successful Berkshire Festival in the 16 summers concerts have been performed in the hills of Western Massachusetts, the fourteenth since the Boston Symphony Orchestra participated, concludes its activities today with all attendance records shattered. More than 150,000 music lovers have attended the 15 Festival concerts; the 40 demonstrations of student symphony, chamber music, choral music, opera and study group departments of the Berkshire Music Center (the summer school of music maintained by the Boston Symphony); and Thursday's "Tanglewood on Parade" gala, the annual benefit for the school.

This afternoon Mr. Munch will have Seymour Lipkin, pianist who is assistant to Mr. Bernstein in the summer school's conducting department and to BSO concertmaster Richard Burgin in its chamber music department, as soloist in the Ravel Concerto for the Left Hand, a Tanglewood premiere.

The portion of today's concert, 2:30 to 4:00 p. m., will be broadcast nationally by CBS Radio, with the network's director of music, James Fassett, as com-

AUGUST 16, 1953

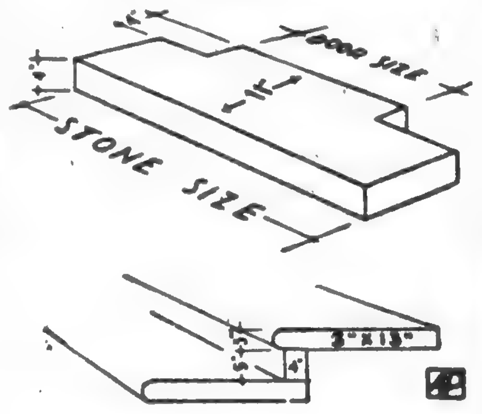
Piano Concerto for the ... Ravel
Soloist: Seymour Lipkin
"La Valse" ... Ravel

BERKSHIRE FESTIVAL
TANGLEWOOD, LENOX, MASS

TODAY, 2:30 P. M., the Shed. Boston Symphony conducted by Charles Munch. Seymour Lipkin, pianist. Final concert.
Symphony in B minor .... Schubert
Bourree Fantasque .... Chabrier
Excerpts from Tristan und Isolde and Die Meistersinger; A Siegfried Idyll .... Wagner
Piano Concerto for the Left Hand; La Valse ....

SUNDAY, AUGUST 16, 1953

Cut Stone Slabs Help Keep Steps In Safe Repair



Serious accidents, inside and out, can result from neglecting stairways and steps. Loose treads should be repaired without delay; worn ones must be replaced.

Cut stone slabs offer the most permanent treads for outside steps. They can be obtained in standard sizes from masonry dealers.

r safe and easy use, any flight airs should have risers (the ht boards between steps) no than 7½ inches high. Treads part you step on) should be s than 10 inches wide. This adequate footing.

Treads are allowed to overlap risers by an inch or so to provide toe room.

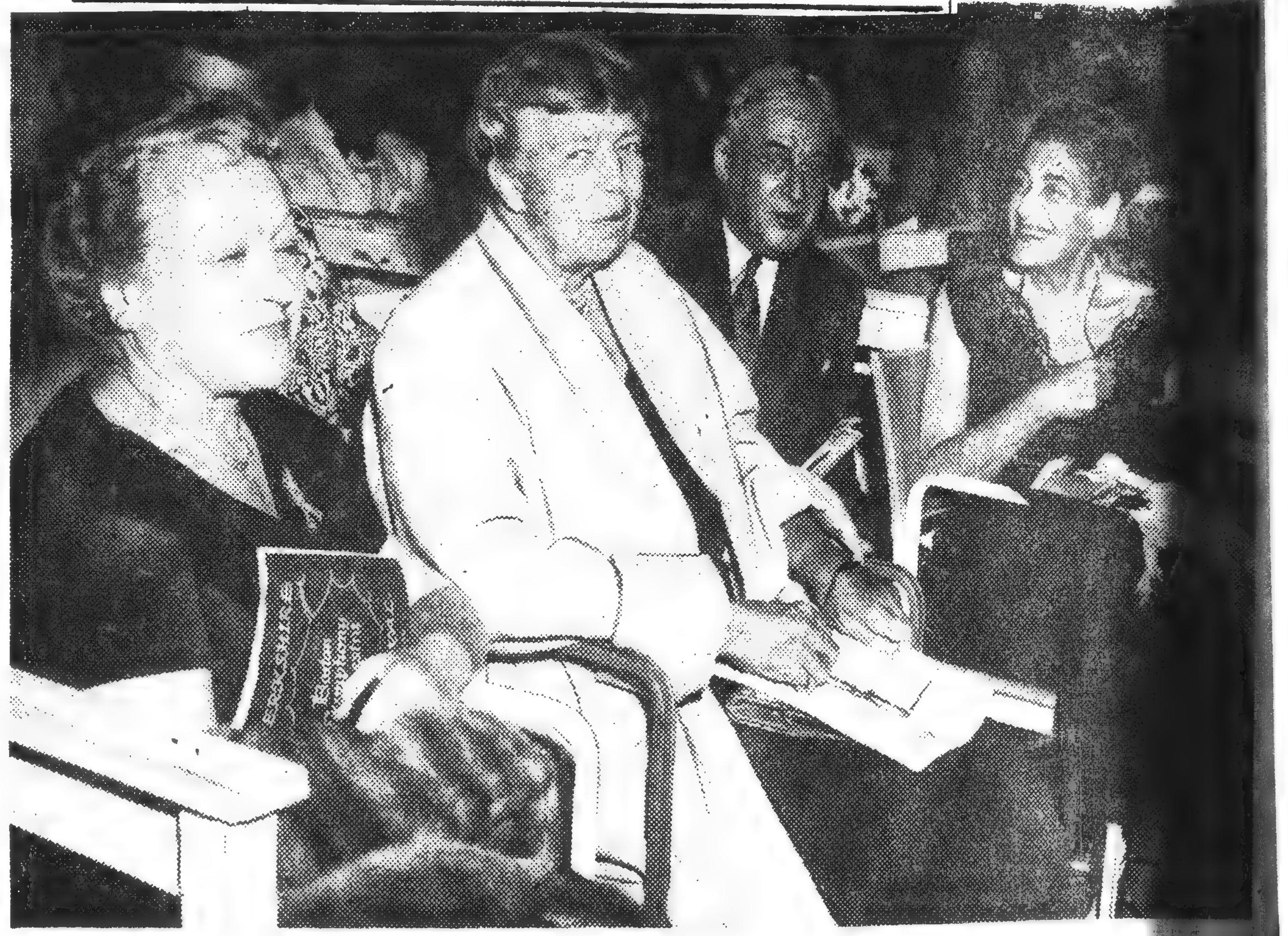
TANGLEWOOD, Lenox, Mass.
BERKSHIRE FESTIVAL
by the
BOSTON SYMPHONY
Orchestra

YORK TIMES, SUN

TANGLEWOOD, Lenox, Mass.
BERKSHIRE FESTIVAL
by the
BOSTON SYMPHONY
Orchestra
CHARLES MUNCH, Musical Director

BOSTON SUNDAY HERA

20—The Berkshire Evening Eagle, Saturday, Aug. 15, 1953 ★ ★



EMINENT GUEST: Mrs. Eleanor Roosevelt listens to Brahms' "Requiem" from box of Mrs. Beatrice Fox Auerbach, right, of Hartford. The famous visitor arrived with her niece, unannounced. At intermission she asked to be taken to the Tanglewood Green Room, where she chatted with the conductor, met Miss Lois Marshall, and gave a message from a mutual friend to William Warfield, baritone soloist. She told the usher that the Berkshire Festival is one of the things to which she looks forward with pleasure and wishes to attend every season. She has appeared there many times.

Only 7600 At Brahms Concert

Mrs. Roosevelt And Fritz Kreisler Hear Program

The audience for Brahms' "Requiem" performed last night in the Tanglewood Music Shed by the Boston Symphony Orchestra, conducted by Charles Munch, with soloists Lois Marshall, soprano, and William Warfield, baritone, and the Festival Chorus, was 7600.

The opening concert of the final 1952 series, on a Thursday evening, attracted 10,250. That program consisted of Brahms' Second Piano Concerto, with Artur Rubinstein as soloist; Howard Swanson's Short Symphony and Robert Schumann's First Symphony.

In last night's audience was Mrs. Eleanor Roosevelt, in the box with her friend, Mrs. Beatrice Fox Auerbach of Hartford, whose guest she often has been at Tanglewood. Also seen for the first time at this season's concerts was the violinist, Fritz Kreisler.

The Concerts

AUGUST 16, 1953

TODAY

Tanglewood, Lenox, Mass Symphony Orchestra, Charles ducting. Final concert. Schu finished" Symphony. Chabr Fantasque, Wagner-Prelude Death from Tristan und Isol fried Idyll, "Die Meister Nurnberg." Ravel-Piano C Left Hand, La Valse, Solois Lipkin. 2:30 p. m.

* * *

Southern Vermont Art C ester, Vt. Grant Johann 4 p. m.

* * *

WEDNESDAY

Plymouth Rock Centre fo bury Playhouse, Duxbury. tra concert. George Poina Stephan Manes, pianist. tinues nightly at 8:30 p Saturday.

* * *

FRIDAY

Castle Hill, Ipswich, M and Field, duo-pianists. tra conducted by Frank Bach, Milhaud and Bartok.

* * *

SATURDAY

Castle Hill, Ipswich, Mass. Repeat program.

TANGLEWOOD, Lenox, Mass.
BERKSHIRE FESTIVAL
by the

S., AUGUST 16, 1953

REPUB

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20—The Berkshire Evening Eagle, Saturday, Aug. 15, 1953 ★★

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AUGUST 16, 1953

Piano Concerto for the ... Soloist: Seymour Lipkin — Ravel
"La Valse" — Ravel

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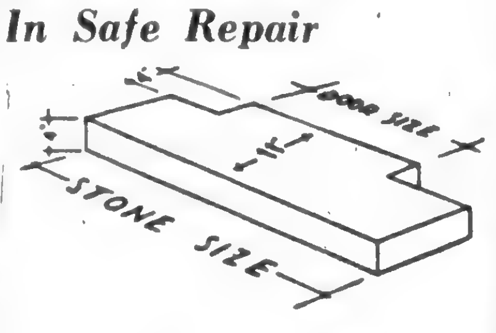

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SUNDAY, AUGUST 16, 1953

TANGLEWOOD, Lenox, Mass.
BERKSHIRE FESTIVAL
by the
BOSTON SYMPHONY

NEW YORK TIMES, SUNDAY

TANGLEWOOD, Lenox, Mass.
BERKSHIRE FESTIVAL
by the
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BOSTON SUNDAY HERALD

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AUGUST 16, 1953

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TANGLEWOOD, Lenox, Mass.
BERKSHIRE FESTIVAL
by the

[29]

S., AUGUST 16, 1953 SUNDAY REPUB

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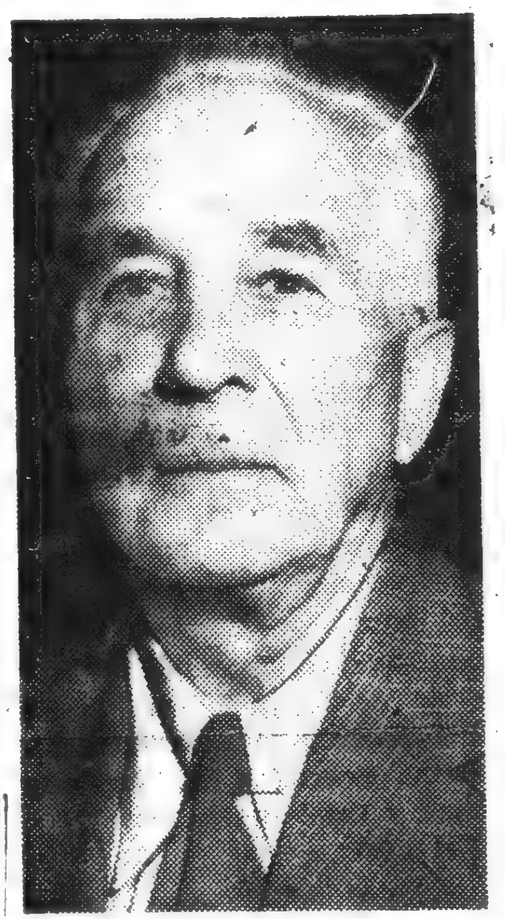

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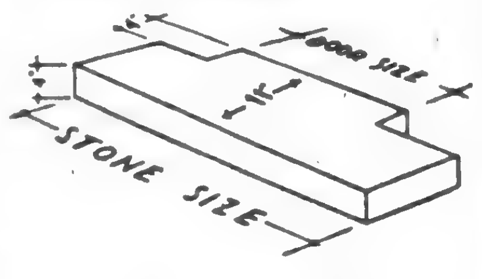

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Orchestra

NEW YORK TIMES, SUN

TANGLEWOOD, Lenox, Mass.
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* * *

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* * *

SATURDAY

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BOSTON SUNDAY POST

TANGLEWOOD, Lenox, Mass.
BERKSHIRE FESTIVAL

THE SPRINGFIELD SUNDAY REPUBLICAN

[29]

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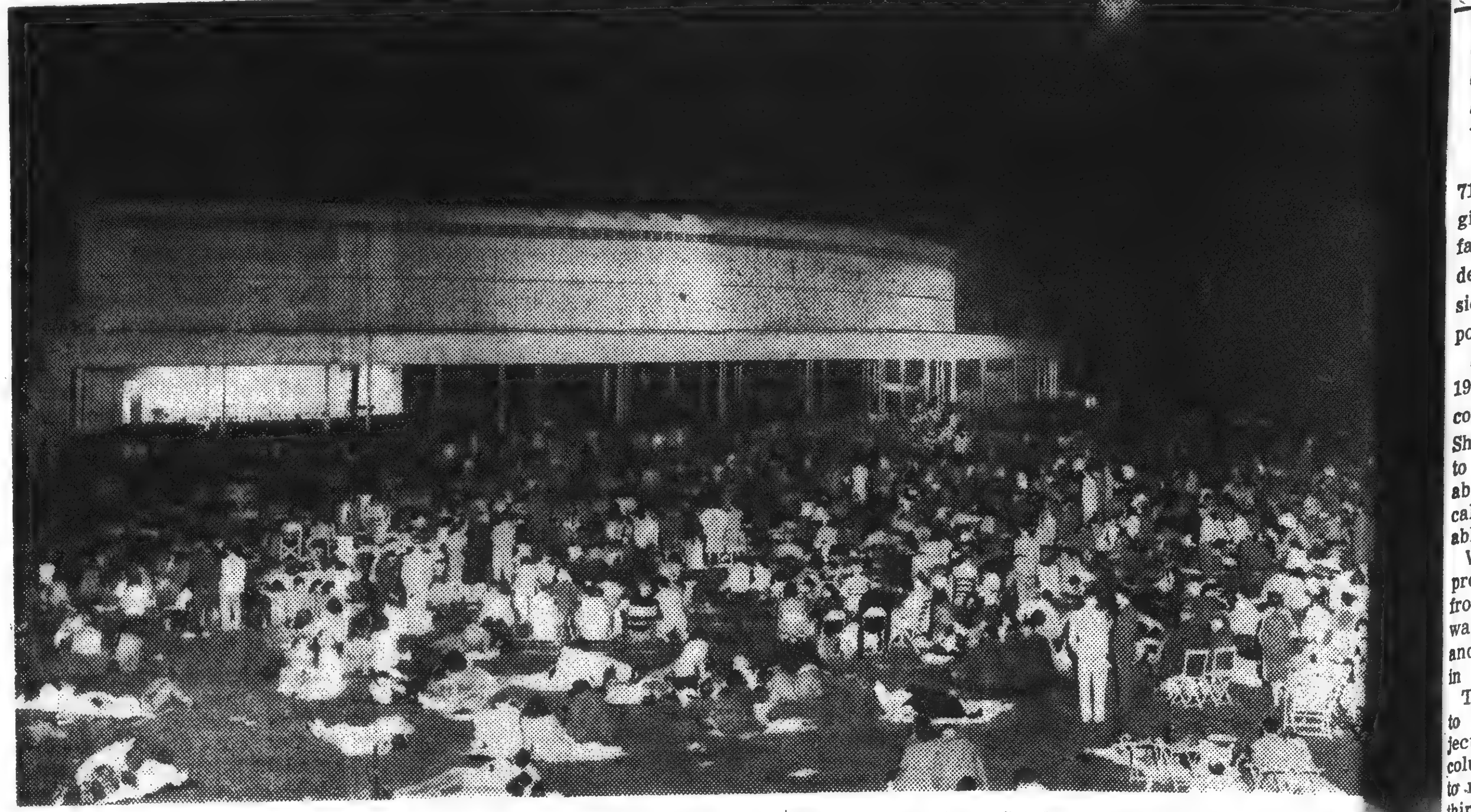

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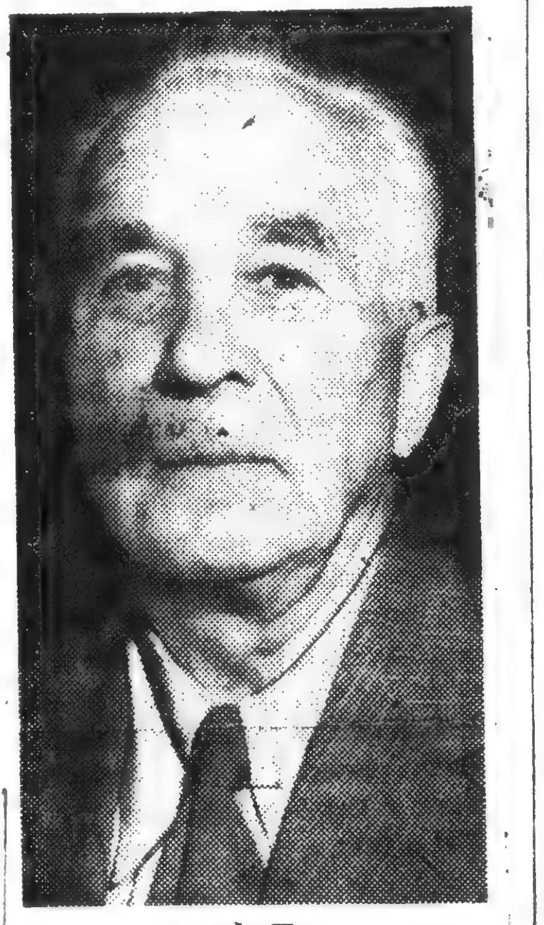

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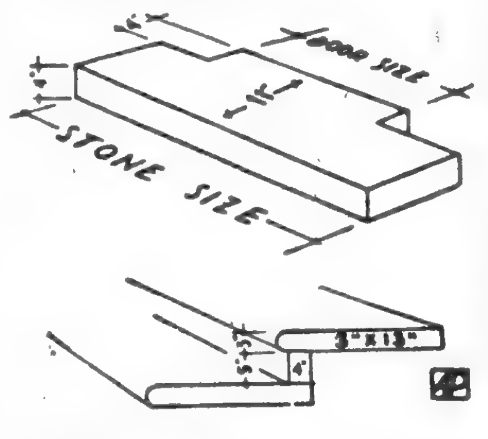

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…YORK TIMES, SUN…

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…NGFD., MASS., AUGUST 16, 19…

SUNDAY REPUBLICAN, SPR…

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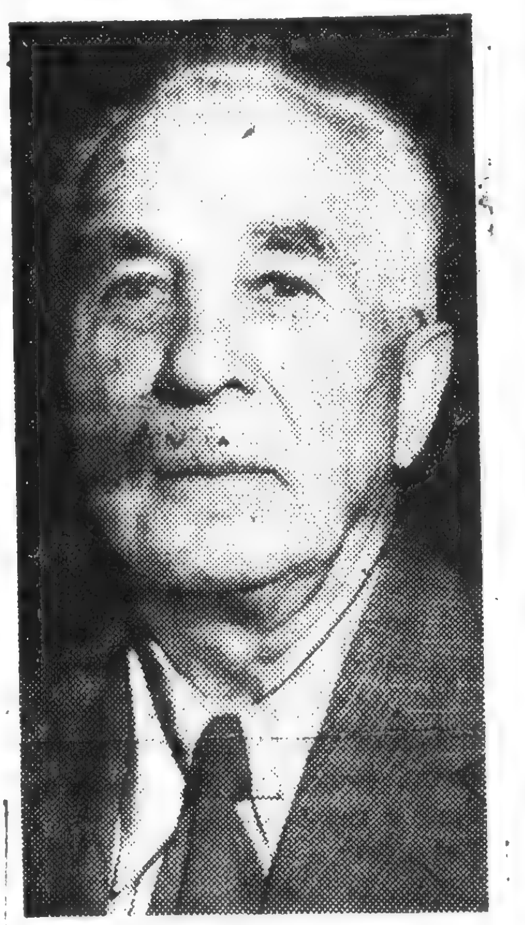

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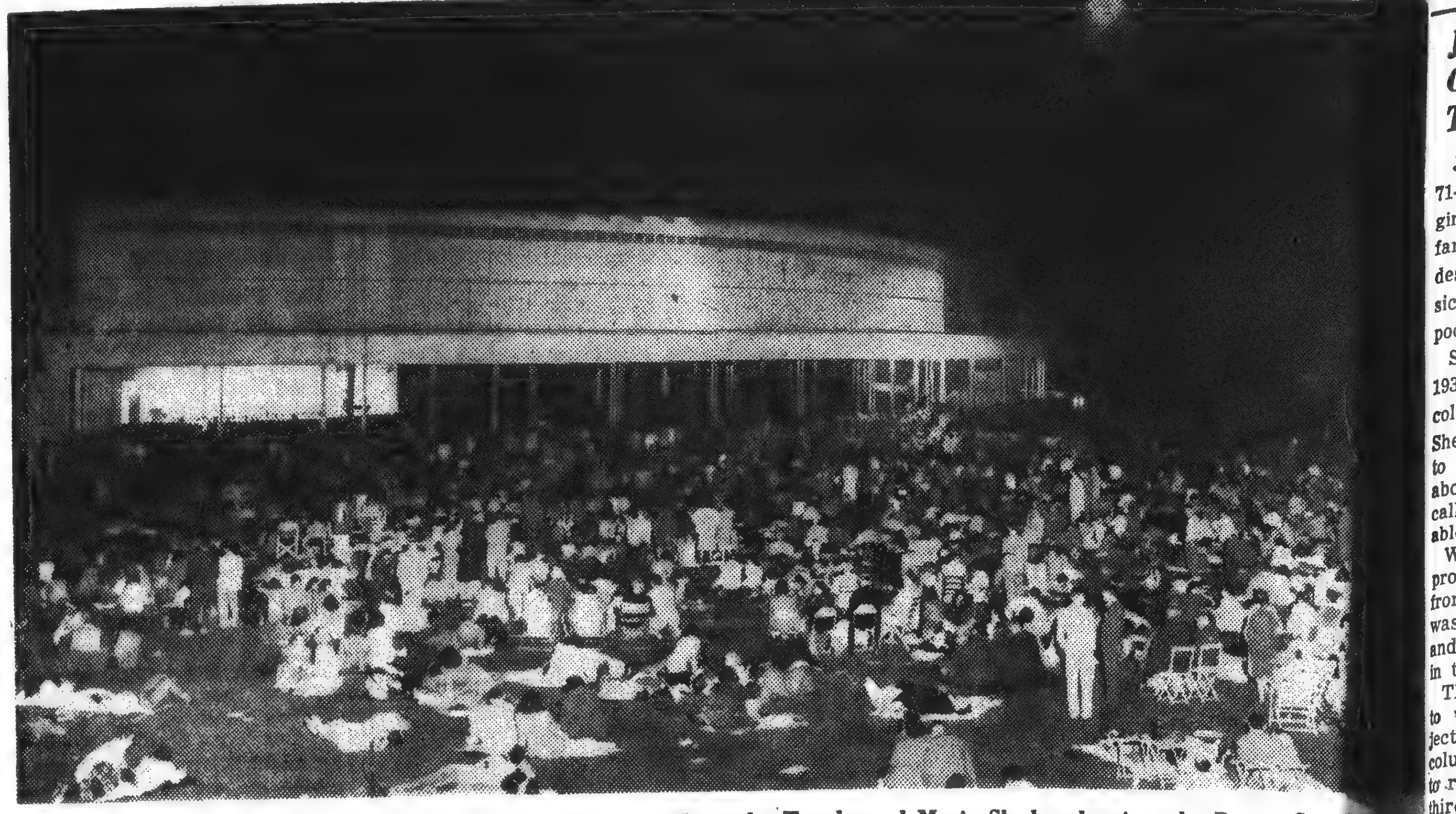

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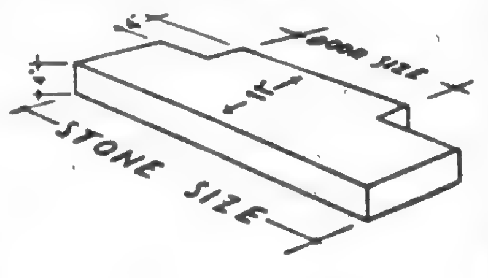

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BERKSHIRE FESTIVAL
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BOSTON SYMPHONY
Orchestra

YORK TIMES, SUN

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CHARLES MUNCH, Musical Director

BOSTON SUNDAY HERA

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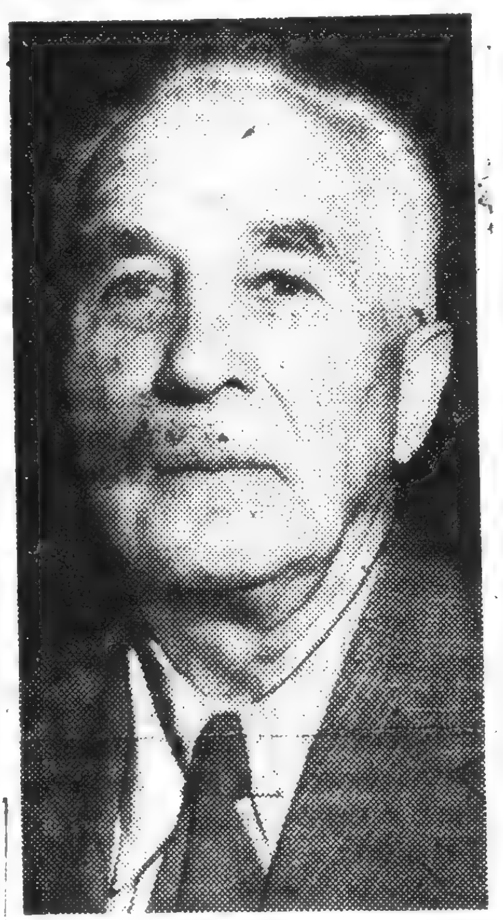

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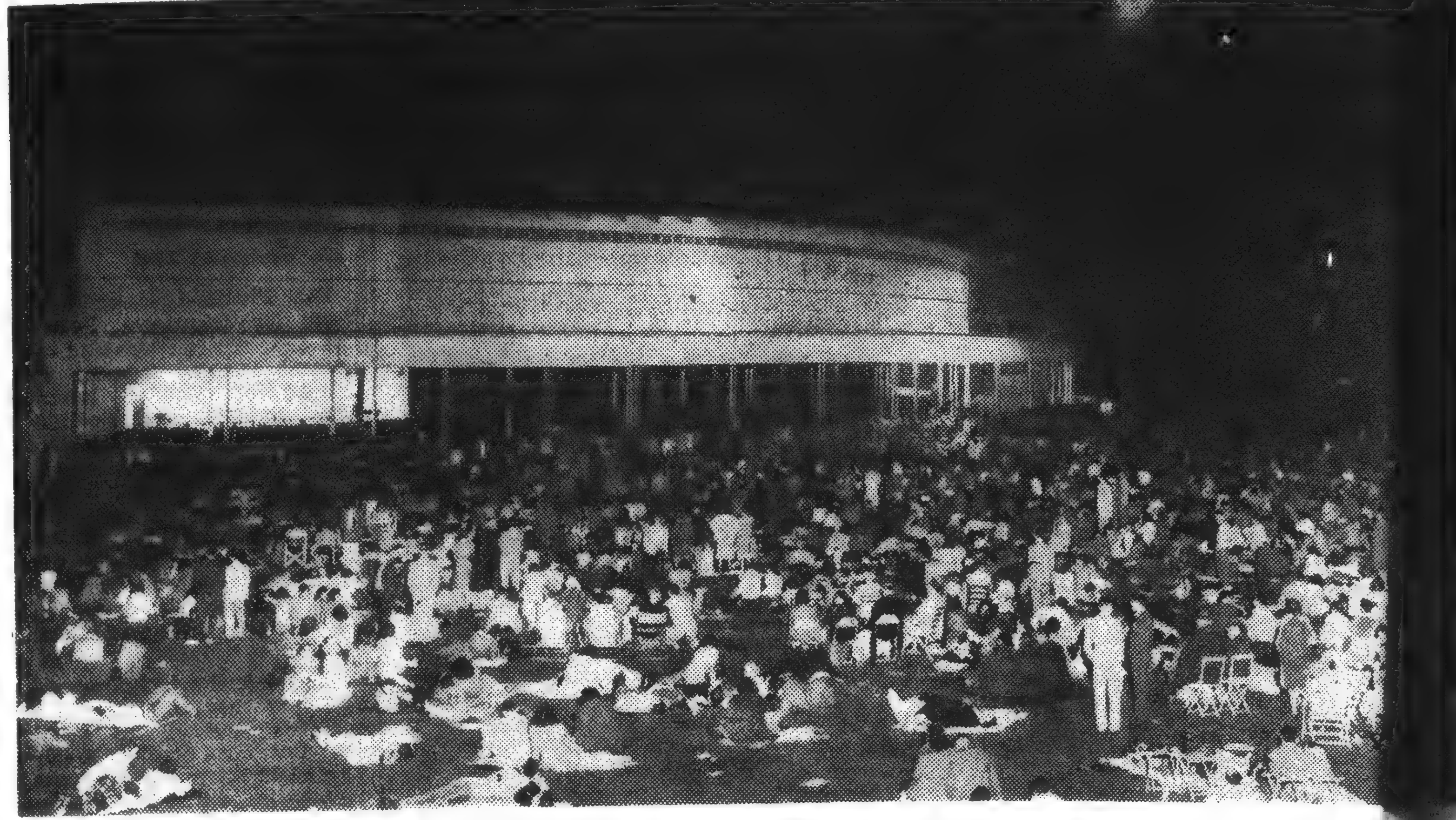

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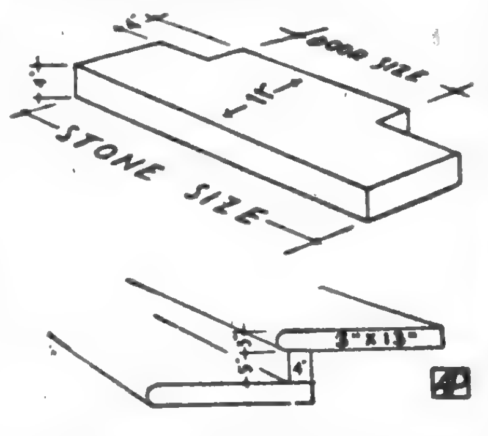

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by the

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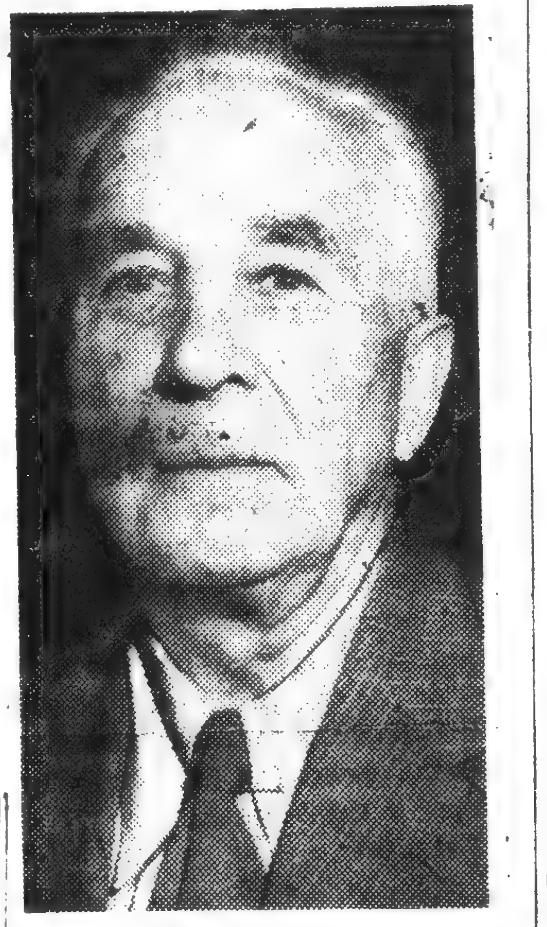

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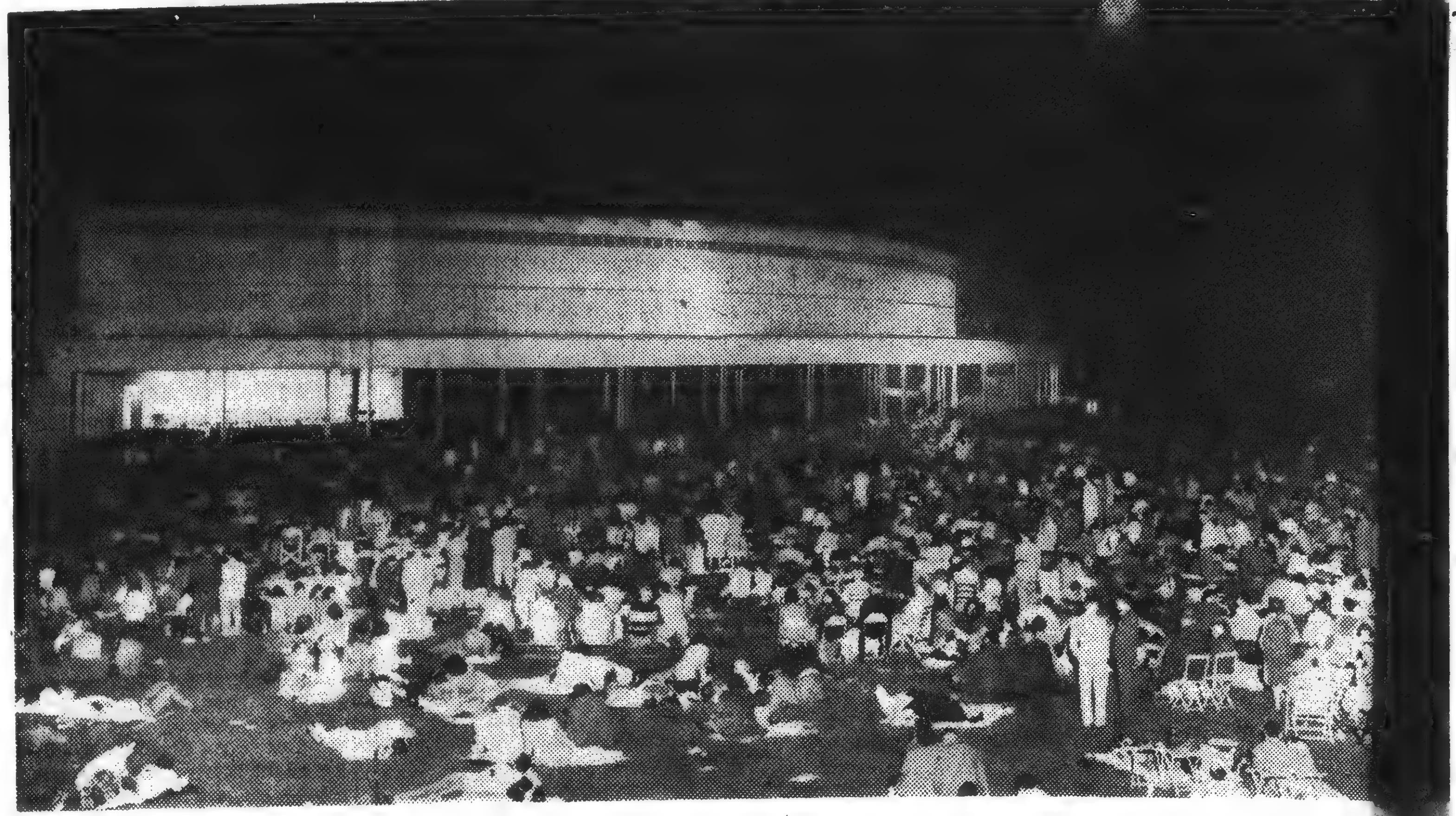

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AUGU. BOSTO[N], 1953

Piano Concerto [illegible] Ravel
Soloist: Seymou[r] [illegible]
"La Valse." Ravel

BERKSHIRE FESTIVAL
TANGLEWOOD, LENOX, MASS

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SUNDA THE NE

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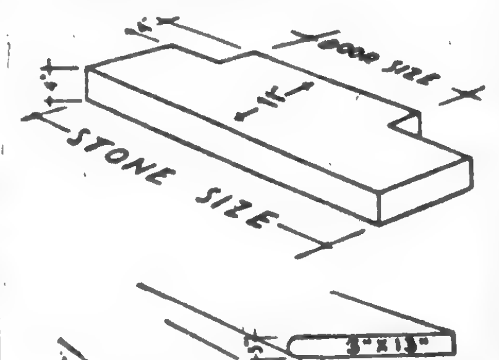

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TANGLEWOOD, Lenox, Mass.
BERKSHIRE FESTIVAL
by the
BOSTON SYMPHONY
Orchestra

YORK TIMES, SUN

TANGLEWOOD, Lenox, Mass.
BERKSHIRE FESTIVAL
by the
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CHARLES MUNCH, Musical Director

BOSTON SUNDAY HERA

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SATURDAY

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TANGLEWOOD, Lenox, Mass.
[illegible]KSHIRE FESTIVAL
by the

S., AUGUS[illegible] THE S[illegible]NGFIELD SUNDAY REPUB

[291]

Tanglewood's Music Shed Is an Acoustical Eccentric

By JOSEPH FRANZ

Thousands flock to Tanglewood from many states and foreign countries to enjoy music superbly played by the Boston Symphony Orchestra at the Music Shed with its unique surroundings and perfect acoustics.

There is no amplification used in this auditorium; the faintest notes can be heard not only within the Shed, but also some distance outside its confines. The casual listener sometimes wonders if this condition is due to just an accident or if perhaps some study and thought preceded its accomplishment.

It is true that all available technical information was obtained before the plans for the shed were made, but no guarantee could be given as to what the results would be. The problem to fill with sound a hall 40 feet high and one and one-third acres in area was new and unprecedented.

Echo Disappeared

One factor that could have ruined the acoustics was discovered at the time the foundations for the steel columns that support the huge structure were laid out. The first layout was made 50 feet nearer to the woods that flank the sides of the Shed. When the survey stakes were driven a distinct echo could be heard on the stage end of the layout. As this work progressed towards the great arc, the echo disappeared.

This would perhaps have passed unnoticed had it not been for the fact that during the early concerts given at the Dan Hanna estate in 1934 and 1935 (now the Stockbridge School), an annoying echo of this sort plagued the performances. Therefore the layout was shifted some 50 feet away from the woods. This echo can still be heard if one claps his hands at the end of what is now the tuning room. Had the stage been at this point it would have been disastrous to the acoustic results.

Another interesting feature is the design and material used in the building of the so-called shell in which the orchestra plays. Accepted theories for shell construction are to use a material that has no resonance such as solid concrete. Examples of such shells are the Hollywood Bowl in Los Angeles and the Esplanade Shell in Boston. Both of these are fitted with amplifiers.

Built of Plywood

The idea underlying this principle is that no resonator could be designed that would be in synchronism with all the tone qualities used in an orchestra such as percussion, brass, woodwinds, and string instruments. The shell at the Music Shed is built of three-eighths-inch plywood supported on wood uprights and joists and is very resonant. One can feel the vibration of the shell by laying his hand on the walls during a concert.

The requirements of a successful shell are first, the musicians must be able to hear themselves so that they may all play together at the same concert pitch. Secondly, the shell must act as a mixing bowl for all the sounds and blend them together. Thirdly, it must send the entire volume of sounds out to the audience in increasing volume.

Wetting the Shell

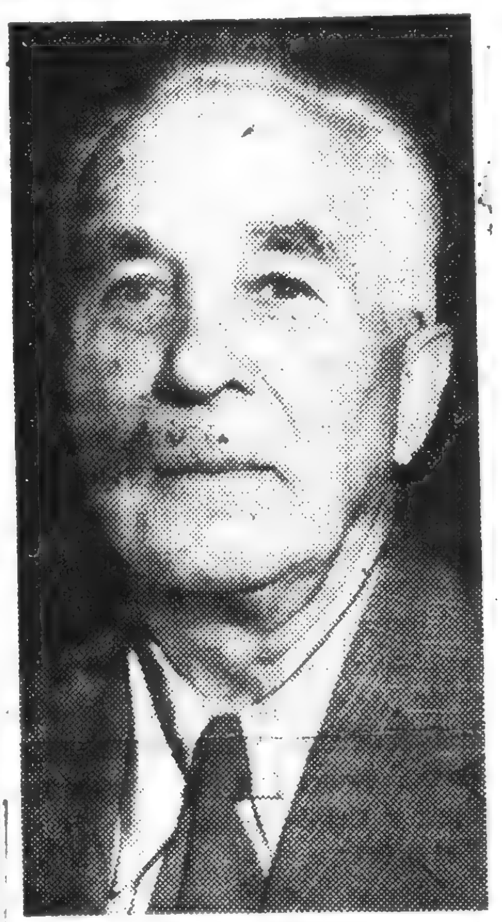
Years of experimentation produced the present shell. It was found during concerts given at the Hanna estate that a rain which wetted the exposed shell before a concert had profound beneficial effects on the accoustics. Therefore, for several concerts the shell was given a good wetting before hand.

This practice was discontinued and the acoustics were still good. During the wetting and drying, the layers of plywood opened as well as the grain in the wood. This gives a mellowness to the music similar to that found in old instruments.

For economic reasons the old plywood and other lumber of the former shell was used again in the Shed. It was to be just a temporary expedient until a more pretentious one could be built from future funds. It has worked out so well that no one would want to risk a change.

Limited Funds Helped

Limited funds also left the building unfinished inside. The sounds are sent out into a maze of steel which so well breaks up the surfaces that there are no large reflecting areas which may create an echo, with its resulting dead spots so often found in some of our finest auditoriums.


Joseph Franz

Just what takes place when sounds are reflected back from such broken up surfaces is still not thoroughly understood. Concert halls must have resonance—they must reverberate for a certain period before dying out. The musicians call it a live hall as compared to a dead one not suitable for musical performances.

It can be said that the exceptional acoustical qualities of the Shed are at least partly due to the fact that it had to be realized on very limited funds.

IT SOUNDS GOOD: A midsummer's night crowd overflows the Tanglewood Music Shed and enjoys the Boston Symph[illegible] ings from under the stars. Acoustics in the Shed are so good that persons can hear the music equally as good inside or [illegible] the 6000-capacity Shed.

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The complete
Symphony in C
Prelude and Love
Isolde"
A Siegfried Idyll
"Die Meistersing
Excerpts from
(Broadcast coast-
James Fasse
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AY HERAL

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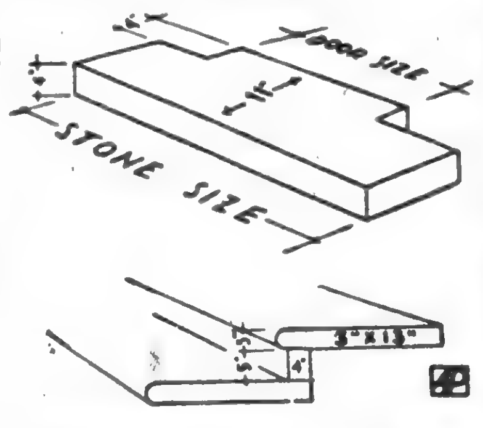
K TIMES,

1953

Cut Stone Slabs Help Keep Steps In Safe Repair



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BERKSHIRE FESTIVAL
by the
BOSTON SYMPHONY
Orchestra

YORK TIMES, SUN

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BOSTON SUNDAY HERA

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SUN

TANGLEWOOD, Lenox, Mass.
SHIRE FESTIV
by the

[29]

S., AUGUS

THE SPRINGFIELD SUNDAY REPUBLICAN,

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Final Note Tomorrow

Schubert, Ravel and Wagner Featured on Closing Program

Seymour Lipkin
Festival Soloist

TANGLEWOOD—Charles Munch has chosen for the Boston Symphony Orchestra's 15th and final program of the 1953 Berkshire Festival season Schubert's Unfinished Symphony, three Wagner numbers and two by Ravel. Soloist for the latter's Pianoforte Concerto for the left hand will be Seymour Lipkin, a former Berkshire Music Center student currently on its conducting faculty.

Mr. Lipkin, who many times has soloed with the Boston Orchestra, began the study of piano at the age of 11 with Rudolf Serkin at the Curtis Institute, Philadelphia. He studied conducting under the late Serge Koussevitzky and became apprentice conductor and guest soloist with George Szell and the Cleveland Orchestra. In 1948 he won the Rachmaninoff Award in a nation-wide contest. He has appeared with more than 15 major orchestras in this country, as well as in annual recital tours in the United States, and last summer in Europe. He was one of two artists in the Rachmaninoff 10th anniversary memorial concert at Sedgwick Hall, Lenox, in May. His sister, Eleanor, teaches music at Foxhollow School, Lenox.

Wrote Symphony in 1822

Franz Schubert's Unfinished Symphony was written in 1822 and first performed in Vienna 37 years after the composer's death. It is not known why he abandoned work on it, but musicologists, including the late Alfred Einstein have written many articles on the question.

Richard Wagner wrote the poem, "Tristan and Isolde," in Zurich in the summer of 1857. He completed the music in Lucerne two years later. The article was first performed at the Hoftheater in Munich in 1856. "A Siegfried Idyll" was written in 1870 and performed a month later at Tribschen. It was a birthday gift to Cosima in the first year of their marriage, and was performed as a surprise to her on Christmas Day in their villa on Lake Lucerne at 7.30 in the morning. Elaborate secret preparations included the copying of the parts, the engaging of musicians from Zurich, rehearsals in the foyer of the old theatre and at the Hotel du Lac in Lucerne. The musicians tuned in the kitchen and assembled quietly on the stairs. There were 15 players, and Wagner conducted from the top of the stairs.

Possible Opera Subject

"Die Meistersinger von Nurnberg" was first sketched by Wagner as a possible opera subject at Dresden in 1845. He wrote the libretto in Paris in 1861 and completed the score in 1867. The first performance was at the Royal Court Theatre in Munich the next year. The excerpts to be played tomorrow are the Introduction, the "Dance of the Apprentices" and the "Entrance of the Mastersingers."

Maurice Ravel wrote his Piano Concerto for the left hand in 1931. It was first performed in 1932 in Vienna by soloist Paul Wittgenstein, who had lost his right arm in World War I. Written in 1920, "La Valse," choreographic poem, was first performed in Paris in the same year from the manuscript.

With the direction, "Movement of a Viennese waltz," Ravel wrote the following paragraph on the score: "At first the scene is dimmed by a kind of swirling mist, through which one discerns, vaguely and intermittently, the waltzing couples. Little by little the vapors disperse, the illumination grows brighter, revealing an immense ballroom filled with dancers; the blaze of the chandeliers comes to full splendor. An Imperial Court about 1855."

From 2.30 to 4 the program will be broadcast over the CBS network, with commentary by James Fassett. It will be the last American concert in the current World Festival series.

Seats for the concert, as for that of tonight, are on sale at the Tanglewood box office. General admission tickets for listening from the lawn, will be available two hours before the opening.

CROWD OF 12,100 AT TANGLEWOOD

By WILLARD CLARK

Tanglewood, Aug. 15 — There was excitement in the air at Tanglewood tonight as there always is when Leonard Bernstein is conducting the Boston Symphony Orchestra.

12,100 On Hand

An estimated 12,100 persons was on hand, and this makes him the biggest drawing card of the festival. Much has been written about his pechant for an understanding of contemporary music, sometimes to the detriment of his interpretations of the so-called classics. But Leonard Bernstein has matured in spite of the laurels he has gained and tonight he showed his true stature as a conductor as he provided arresting interpretations of the fourth symphony of Sibelius. The "Sinfonia India" of Chavez, who was present to share in the applause, and the second symphony of Johannes Brahms.

When and if final evaluation of the cymphones of Jan Sibelius is made, it is highly possible that the fourth symphony will emerge as his most rewarding work. Its very

(Continued On Page 8A)

Leonard Bernstein (left) and Lukas Foss, faculty members at the Berkshire Music Center, Tanglewood, who will appear at the first annual concert to benefit the Stockbridge Bowl Association which will be held at Mrs. Serge Koussevitzky's residence, Serenak, in Lenox, on Tuesday, August 11, at 3:30 p.m. Messrs. Bernstein and Foss, who will make their first public appearance as a piano-duo, will be joined on the program by Richard Dyer-Bennet, ballad singer, Mac Morgan, bass, and Boris Goldovsky, will be master-of-ceremonies.

Tanglewood

FRIDAY

By A. C. S.

Music lovers can be grateful to Charles Munch for presenting the seldom heard larger works of Hector Berlioz. Visitors to Tanglewood last season were privileged to hear the *Requiem*. This year the *Dramatic Symphony, Romeo and Juliet* was given its first Tanglewood performance. While portions of the orchestral score have been in the standard repertory for years, complete performances, calling for a chorus and soloists, are a rarity. Toscanini gave the last complete New York presentation in 1942, and the Boston Symphony played it for the first time at home last winter.

The attraction of Berlioz to Shakespeare's drama was heightened by the appearance of the English actress, Henrietta Smithson, as the heroine in a production he attended. An English critic is quoted by the

(Continued on Page Ten)

Berkshire Festival To Conclude At Tanglewood

With an anticipated attendance at its fifteen concerts by the Boston Symphony Orchestra of 100,000 including 10,000 at "Tanglewood on Parade," the annual benefit for the Berkshire Music Center (the summer school of music maintained by the symphony); and a predictable 40,000 patrons at the 38 concerts and demonstrations of the school's departments, the 16th Berkshire Festival at Tanglewood, Lenox, Mass. concludes it 1953 program this weekend. 150,000 persons will have helped shatter all existing records.

Charles Munch, Music Director of the Boston Symphony, conducts the concluding concerts on Friday night (August 14) and Sunday afternoon (August 16), and Leonard Bernstein will be on the great Music Shed's podium for the concert of Saturday night (August 15).

The Friday evening program will be given over in its entirety to Brahms' "German Requiem," for chorus and soloists. Canadian soprano Lois Marshall and baritone William Warfield will make their Tanglewood debuts as soloists, with the Festival Chorus of Berkshire Music Center students participating.

On the Saturday night program Leonard Bernstein will feature the "Sinfonia India" of Carlos Chavez, which had its premiere by the Boston Symphony Orchestra in 1936, the composer conducting. The symphony will be in honor of the distinguished Mexican composer-conductor who is guest teacher of composition at the Tanglewood this summer.

Seymour Lipkin, pianist, will be soloist in the Ravel Concerto for the Left Hand, which will have its first Tanglewood performance at the concluding concert. Other Tanglewood premieres of the weekend are Sibelius' Symphony No. 4, (Saturday evening), and Chabrier's Bourrée Fantasque (Sunday afternoon).

The portion of the Sunday concert, 2:30 to 4:00 p.m., will be broadcast nationally by CBS Radio, with the network's director of music, James Fassett, as commentator.

The Series C programs are:

Friday, August 14, at 8:30 p.m.: Charles Munch, Brahms, *German Requiem,* Soloists: Lois Marshall, Soprano; William Warfield, Baritone and the Berkshire Festival Chorus.

Saturday, August 15, at 8:30 p.m.: Leonard Bernstein, Sibelius, *Symphony No. 4, in A minor;* Chavez, *Sinfonia India;* Brahms, *Symphony No. 2, in D major.*

Sunday, August 16, at 2:30 p.m.: Charles Munch, Schubert, *Symphany in B minor ("Unfinished");* Chabrier, *Bourrée Fantasque;* Wagner, *Prelude and Love-Death, "Tristan and Isolde";* Wagner, *A Siegfield Idyll;* Wagner, *"Die Meistersinger von Nürnberg,"* Excerpts from Act III; Ravel, *Piano Concerto for the Left Hand,* Soloist: Seymour Lipkin; Ravel, *La Valse.*

World Music Festivals—Berkshire Festival in Tanglewood, Charles Munch, conducting

2:30 p. m.—WEEI. Berkshire Music Festival at Tanglewood, with Charles Munch conducting the Boston Symphony Orchestra.

Post 8/16

Troy Observer-Bud. 8/16

—Tanglewood Closes Today

The Berkshire Festival at Tanglewood closing today with the Boston Symphony Orchestra directed by Charles Munch as the final program, has shattered all attendance records this season. In spite of this fact the festival will close in the red and will be obliged to appeal for funds as was necessary by the Metropolitan Opera and New York City Center. This should meet with popular response because not only do these concerts bring cultural enjoyment to music lovers but an opportunity for students of music to associate with the greatest men in the musical world. Not only the concerts in the shed, but students of the Center presenting 38 concerts of chamber music, choir and operas have drawn large and appreciative audiences. It's one of the joys of living in this part of the country to be able to go to Tanglewood.

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This Clipping From
SYRACUSE, N. Y.
HERALD-AMERICAN

AUG 16 1953

Betty Ann Busch, left, recently arrived from a European tour, will be starred in "Carousel" in the Lyric Circus, starting Tuesday night. Playing opposite Miss Busch is Robert Shafer, like Miss Busch with wide experience in musical comedies and operettas.

'Carousel' Opens Aug. 18 In Lyric Circus Tent; 'Tanglewood' Concert

This date in music: 1876, in Bayreuth, as part of The Ring's performance, the world premiere of Wagner's "Siegfried."

By E. V. W.

BETTY ANN BUSCH, lovely young soprano, remembered in the Lyric Circus opening and closing shows last season, returns to the Theater-in-the-Round near Skaneateles in "Carousel," opening Tuesday night. She will play opposite Robert Shafer, who starred in "Song of Norway on Broadway" and who was a featured artist in Manhattan with Beatrice Lillie.

"CAROUSEL" will give Lyric Circus dancer Leslie Franzos, the first role of her theatrical career. Vivienne Bauer, who has appeared under baton of Toscanini, also on Broadway, is a featured singer in the last cast of the Rodgers and Hammerstein hit show. Miss Busch comes to Skaneateles directly from a European tour. Shafer is in the Lyric from Louisville, Ky. and from other starring engagements including Washington, D. C. and in Toronto's Melody Fair. "Sweethearts," closes tonight in the Lyric with show time set for 7:30 o'clock.

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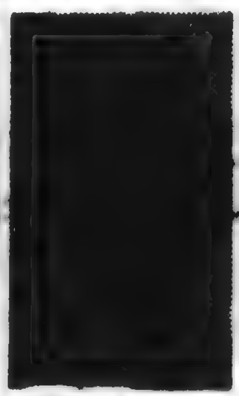
Berkshire Festival Program Today Under Munch



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Cir. (D 449,449) (S 473,004)

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FREE PRESS

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Elinor 8/16

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Cir. (D 57,751) (S 49,376)

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[292]

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HERALD-AMERICAN

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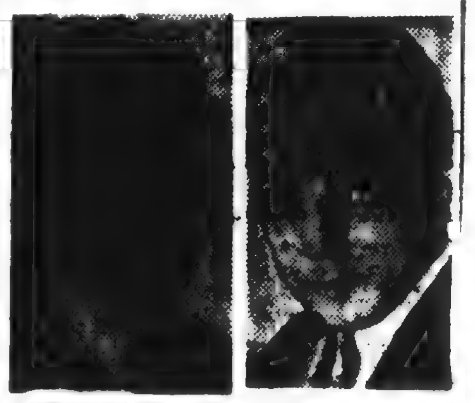

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Schubert .... Symphony in C minor ("Unfinished")
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Wagner ....."Die Meistersinger von Nurnberg," Excerpts from Act III
Ravel ......Piano Concerto for the Left Hand
Soloist: SEYMOUR LIPKIN
Ravel ...."La Valse"

Final activities of the Berkshire Music Center, to whose concerts are admitted those friends whose contributions help to support it, consist of orchestra concert (Dept. I students,) including "H. P.," 1932 ballet-symphony by Carlos Chavez, led by the composer, who is the school's guest teacher of composition, Music Shed, this afternoon and a chamber music concert (Dept. I students), Theater-Concert Hall, tomorrow morning.

43 STUDENT EVENTS HELD AT TANGLEWOOD

Lenox, Aug. 15—Activities of the Berkshire Music Center, currently in its 11th six-week season, come to a close this weekend, with the culmination of the 1953 Berkshire Festival by the Boston Symphony Orchestra, at Tanglewood. When the summer school of music maintained by the Boston Symphony Orchestra in the Berkshires—the only such school operated by a symphony anywhere in the world closes its doors tomorrow, it will have given 43 concerts and demonstrations of the work of its students.

The student concerts, which are open to all those who contribute to the Society of Friends of the summer school, their contributions helping to support its activities, have proven increasingly popular. Membership in the Friends numbers well over 4000, of which some 1500 or about 35 per cent are from Berkshire County, which means that Tanglewood's summer neighbors have found growing pleasure in observing the work of its students in orchestra playing and conducting, chamber music, choir, opera, composers' forums, and Tanglewood Study Group departments.

CASH AWARDS GO TO FOUR STUDENTS

Lenox, Aug. 15—Three special cash prizes named for their donors were announced today by the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in connection with the annual Berkshire Festival which concludes tomorrow. They are the Jascha Heifetz Award, the Gregor Piatigorsky Award and the Samuel Wechsler Commission.

On the basis of talent, co-operative spirit and future promise the prizes have been awarded to the following: the Heifetz Award $150 each to two violinists, Barbara Lieberman, of 602 Cortelyou Rd., Brooklyn, N. Y., and Barbara Sorlien, of 315 13th St. South, Fargo, N. D.; the Piatigorsky Award, of $200 to cellist Uziahu Wiesel, of Israel; the Wechsler Commission $300 to Juan Orrego, of the Facultad de Belles Artes, Augustinas 620, Santiago, Chile; a former Tanglewood student, for a chamber music composition scored for three violins, one viola, one cello and piano. Mr. Wechsler is himself a former student at Tanglewood.

The awards were announced by Aaron Copland, assistant director of the Berkshire Music Center since its founding in 1940, at a concert this afternoon by the student orchestra.

Cir. (D 324,268) (S 435,939)

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MILWAUKEE, WIS.
JOURNAL

AUG 16 1953

World Music Festivals, 1:30 p.m., WISN; Charles Munch conducts the Boston symphony at the Berkshire music festival.

* * *

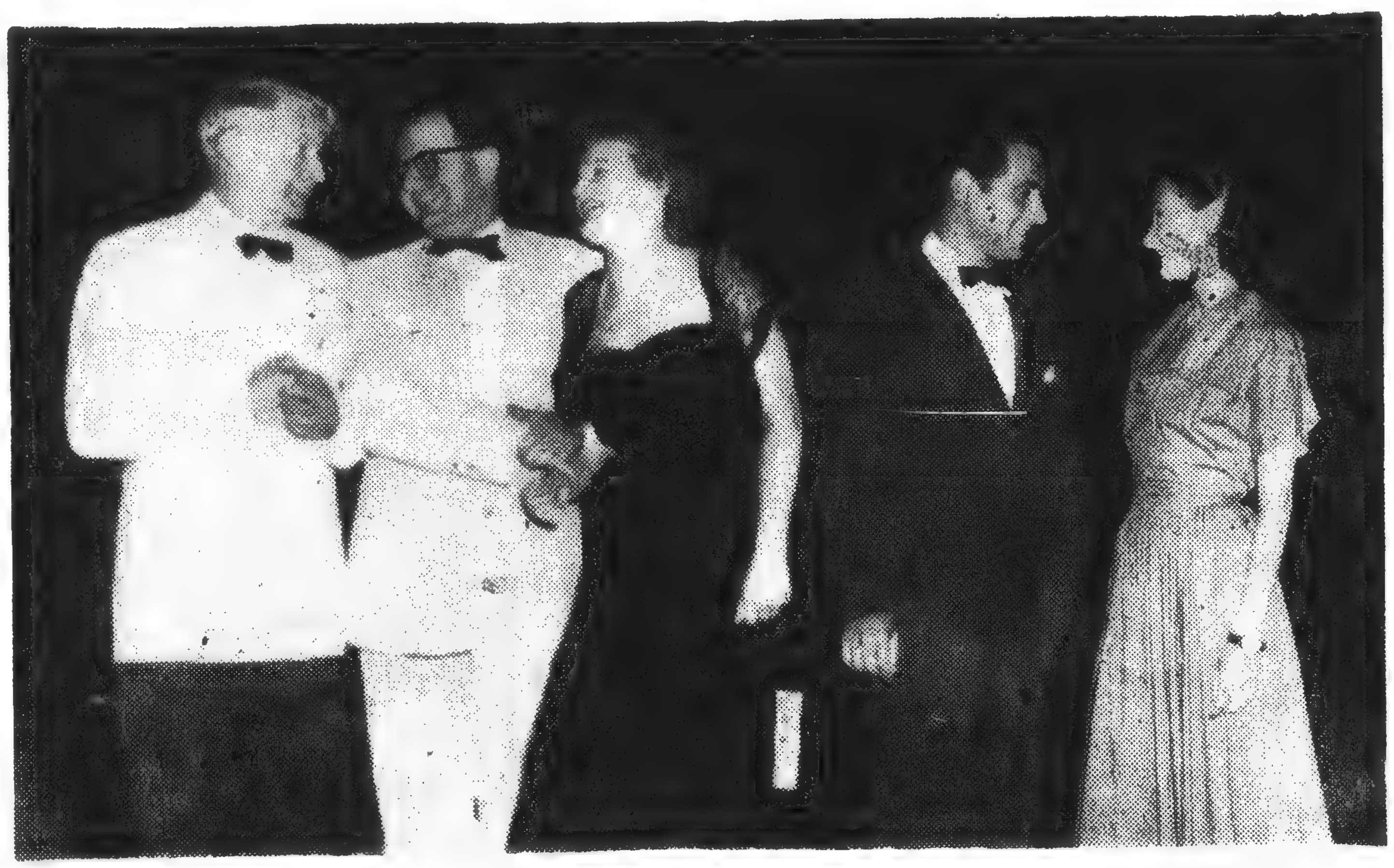
Fine Music Concert, 8 p.m., WEMP-FM; two hour concert program featuring high fidelity recordings.

* * *

NBC Summer Symphony, 10:15 p.m., WTMJ, under the direction of Wilfrid Pelletier.

Symphony No. 8 .... Beethoven
Symphonie Fantastique .. Berlioz
Escales .... Ibert

Stars Meet at Tanglewood On Parade



Left to right — Charles Munch, conductor of the Boston Symphony Orchestra; director Billy Miles of the Berkshire Playhouse; Anna Russell, concert comedienne; Leonard Bernstein, conductor; and Deirdre Owens, star of "Gigi" this week at the Playhouse.

Wallingford Post

Munch, Bernstein Conduct Programs At Tanglewood

8/16

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y Francis D. Perkins

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Cir. (D 193,011) (S 222,310)

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HERALD

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Tanglewood

TANGLEWOOD
TONIGHT

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TOMORROW

0—Chamber music concert. Chamber Music Hall.

Septet, Op. 20 .... Beethoven
Helen Smith and Alan Iglitzin, violins; Jean Moore, cello; Robert Ciccarelli, contrabass; Kenneth Moore, clarinet; Robert Martenson, bassoon; Barbara Bloomer, French horn.
Overture on Hebrew Themes. Prokofieff
Lynne Hartman and Allyn Otnes, violins; Endel Kalam, viola; Norma Marcus, cello; George Townsend, clarinet; Betsy Moyer, piano.
Sextet No. 2 .... Brahms
Serge Blanc and Marion Bloom, violins; Barbara Kroll and James Fawcett, violins; Uziahu Wiesel and Camilla Heller, cellos.

2.30—Final 1953 Berkshire Festival concert, Charles Munch conducting. Music Shed.

*Open to Friends of the Berkshire Music Center by voluntary contribution.

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Membership in the Friends society has increased by 1500 over that of 1952. About 35 per cent of the more than 4000 members are permanent or summer residents of Berkshire County.

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The students will disperse tomorrow to continue their musical study, to teach, to play in orchestras or concert, to sing in churches, or to return to work not connected with music. A large percentage will return for the 1954 season.

SPRINGFIELD, MASS., AUGUST 16, 1953 THE SPRINGFIELD SUNDAY REPUBLICAN

FINAL PROGRAM AT TANGLEWOOD THIS AFTERNOON

Seymour Lipkin Soloist in Ravel Concerto for Left Hand

Lenox, Aug. 15—The most successful Berkshire Festival in the 16 summer concerts have been performed in the hills of Western Massachusetts, the 14th since the Boston Symphony Orchestra participated, concludes its activities tomorrow with all attendance records shattered. More than 150,000 music lovers have attended the 15 festival concerts; the 40 demonstrations of student symphony, chamber music, choral music, opera and study group departments of the Berkshire Music Center (the summer school of music maintained by the Boston Symphony); and Thursday's "Tanglewood on Parade" gala, the annual benefit for the school.

Last Concert Today

The week end's concluding concerts by the 104-piece Boston Symphony Orchestra in the 6000-seat Shed at Tanglewood, are shared by Charles Munch, the symphony's music director, and Leonard Bernstein, who heads the orchestra conducting department of the Berkshire Music Center. The latter conducted tonight.

Tomorrow afternoon Munch will have Seymour Lipkin, pianist who is assistant to Bernstein in the summer school's conducting department, and to BSO concertmaster Richard Burgin in its chamber music department, as soloist in the Ravel Concerto for the Left Hand, a Tanglewood preview.

The portion of the Sunday concert, 2.30 to 4.00 p. m., will be broadcast nationally by CBS Radio, with the network's director of music, James Fassett, as commentator. The complete program:

Schubert .... Symphony in C minor ("Unfinished")
Wagner .... Prelude and Love-Death, "Tristan und Isolde"
Wagner ....A Siegfried Idyll
Wagner ...."Die Meistersinger von Nurnberg," Excerpts from Act III
Ravel ......Piano Concerto for the Left Hand
Soloist: SEYMOUR LIPKIN
Ravel .... "La Valse"

Final activities of the Berkshire Music Center, to whose concerts are admitted those friends whose contributions help to support it, consist of orchestra concert (Dept. I students,) including "H. P.," 1932 ballet-symphony by Carlos Chavez, led by the composer, who is the school's guest teacher of composition, Music Shed, this afternoon and a chamber music concert (Dept. I students), Theater-Concert Hall, tomorrow morning.

CASH AWARDS GO TO FOUR STUDENTS

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Symphony No. 8 ....Beethoven
Symphonie Fantastique ..Berlioz
Escales ....Ibert

13

4-H Clubs
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Rural Members Be
Comprehensive

By BRIAN F. KIN

"I pledge:
My head to clearer th
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My health to better
For my club,
My community,
And my country."

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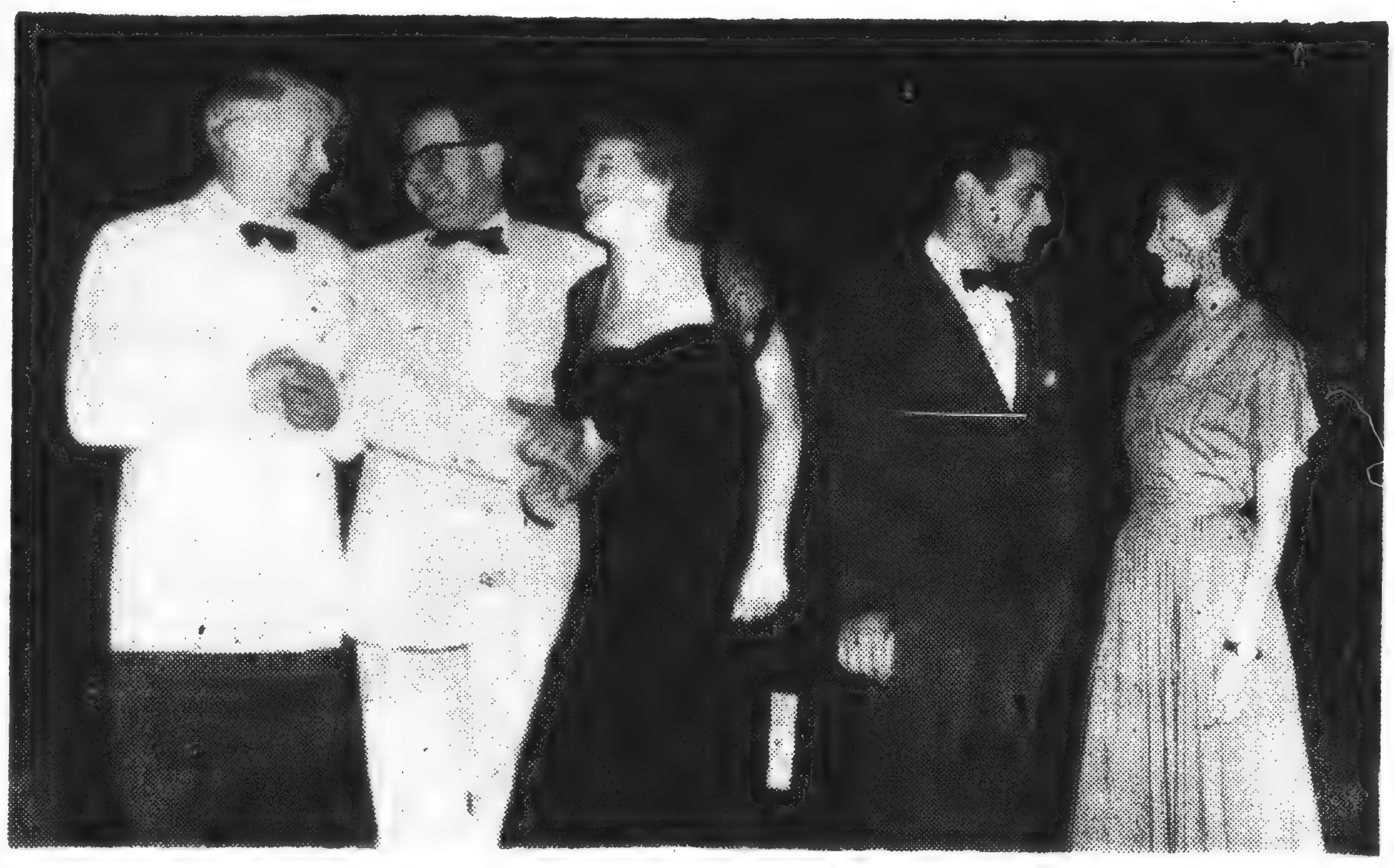

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Wallingf'd Post

Munch, Bernstein Conduct Programs At Tanglewood

8/16

NEW YORK HERALD TRI

AY, AUGUST 16, 1953

p 38

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By Francis D. Perkins

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[299]

HERALD TRIBUNE, SUNDAY, AUGUST 16, 1953

'The Tuscan Players'

Carlos Chavez Discusses His Opera

By ARTHUR BERGER

It is somehow consistent with a neat and simplified order of things that a Mexican composer should, if he writes an opera, write a Mexican opera—Mexican to the extent of local color in its story and folk evocation in its music. Accordingly, when I took advantage of the presence of Carlos Chavez at Tanglewood to question him on the stage-work he has been commissioned to write by Lincoln Kirstein, I promptly broached the matter of whether he intended to use native folk tunes. Chavez is best known in this country through such works as "Sinfonia India" in which the indigenous element is very strong, indeed. Even if it were not for the fact that all composers of Hispanic origin, like Scandinavians, Russians and Israelites, are oddly expected, as a matter of course, to wear native garb when they appear before us in their music, there would still be many listeners who would expect in an opera from Chavez some allusion to his native source material, if only on the basis of those of his works that are most familiar.

On this point, however, the composer gave assurance at once—almost as if he were on the alert for the question—that there would be no occasion to make deliberate reference to such material since nothing in the libretto would call for it.

The plan for this libretto, Chavez explained, grew out of an idea that has been revolving in his mind for a few years now. The notion to write an opera had come to him as many as twenty years ago, but it long remained what he describes as a "Platonic" notion, since the desire was there, but no libretto to consummate it. Still, he did not abandon the hope of one turning up. His thoughts dwelt, from time to time, on the problem of what type of plot he should find most congenial and suitable, until he finally came up with a dramatic device that would make for a libretto "not too realistic, but not fantastic either."

Kallman as Librettist

It would be about a troupe of actors who would pass, at times imperceptibly, from their real life to the imaginary life of the stage. There would be no obligation to fix the action rigorously in time and place. He conveyed
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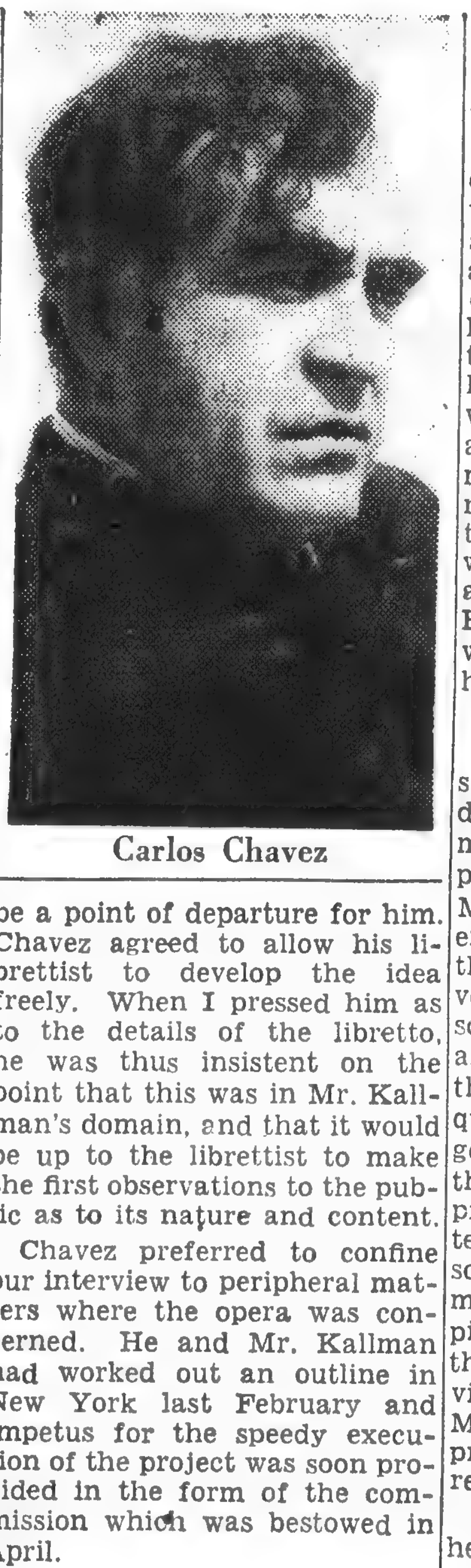

Carlos Chavez

be a point of departure for him. Chavez agreed to allow his librettist to develop the idea freely. When I pressed him as to the details of the libretto, he was thus insistent on the point that this was in Mr. Kallman's domain, and that it would be up to the librettist to make the first observations to the public as to its nature and content.

Chavez preferred to confine our interview to peripheral matters where the opera was concerned. He and Mr. Kallman had worked out an outline in New York last February and impetus for the speedy execution of the project was soon provided in the form of the commission which was bestowed in April.

"The Tuscan Players"

According to the terms of the commission, Chavez further stated, he was to have two years for its completion. This would mean that he may be expected to deliver it April, 1955. It is further stipulated that at that time the New York City Opera Company will have the privilege of giving the first performance. There is a likelihood, then, that it would be mounted in the fall of 1955. It will be in three acts and it now has the tentative title, "The Tuscan Players." Chavez is keeping abreast of the librettist and setting each section as it is submitted to him. The composer has received to

sarily have any set-pieces, but should the occasion for them arise, he would not be opposed to the idea.

Chavez belongs to the ranks of those predominantly intuitive composers who are understandably reluctant to theorize about their own music. As a critic he has shown himself lucid and perceptive in his articles for the musical periodical he established in Mexico. As visiting instructor this summer at the Berkshire Music Center, moreover, his chief aim has been not so much to teach composition as to fill the role of critic with regard to the creative achievements of his students. But it is quite another thing when it comes to the music he himself writes.

The Elusive Folk Influence

Thus, even if Chavez, at this stage of his work on his opera, denies any intention to use folk music deliberately, it would not preclude the elusive effect that Mexican music has had on his eminently personal style. For this is something he should be very unlikely to discuss. It is something he has left to others, and they have often observed that even when he does not quote folk songs or evoke its general style he inevitably shows that he has absorbed a certain primative austerity, a stark intensity into his eminently personal style. Instances of this may be found in his many piano pieces, and I was reminded of them when I found him, on my visit to his studio in Lenox, Mass., practicing his book of ten preludes which he intends to record presently.

In addition to the preludes he has written etudes, a set of seven pieces and other short piano works, and he expects this year to finish his fourth sonata. It is odd, with pianists constantly scurrying around to find worthwhile contemporary music for their programs, that one almost never hears these pieces. In my memory such little works as "Unidad" and "36" from the seven pieces have held a particularly fond place over the years.

It seems important for musicographers and listeners to know whether a composer quotes folk tunes and what they are. They find it comforting to have something concrete to grasp in the abstract world of music, some
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Berkshire Festival Features Mozart This Week End

THURSDAY, JULY 16, 1953
THE LITCHFIELD ENQUIRER

weekend of Berk-
concerts in the
rt Hall at Tangle-
Mass. on Saturday
18, at 8:30 P.M.
fternoon, July 19,
will be devoted to
Mozart. Charles
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phony Orchestra,
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ll be soloist in the
Violin, in G (K.
day evening, and
h Joseph de Pas-
f the Boston Sym-
stra, on Sunday
the Sinfonia Con-
, for Violin and Viola

Another feature of the weekend will be the first performance anywhere by the Boston Symphony Orchestra of the Divertimento in D, for Strings (K. 136), with which Mr. Munch will open the Sunday afternoon program.

The complete programs are: Saturday: Mozart, Divertimento in D, for Strings (K. 136); Concerto for Violin, in G (K. 216); (Soloist: ISAAC STERN); Serenade for Thirteen Winds (K. 361); and Symphony in D ("Prague") (K. 504).

Sunday: Mozart, Overture to "The Marriage of Figaro;" Sinfonia Concertante, for Violin and Viola (K. 364); (Soloists: ISAAC STERN and JOSEPH DE PASQUALE) Eine kleine Nachtmusik (K. 525); Symphony in D major ("Jupiter") (K. 551).

Through the generosity of Mrs. Elizabeth Sprague Coolidge, a

Charles Munch

sonata recital will be given on Wednesday evening, (July 22), by Ruth Posselt, violinist, and Gary Graffman, pianist. Miss Posselt is a member of the faculty of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in connection with the Berkshire Festival. The program will include music of Hindemith, Faure, Bach and Prokofieff.

Berkshire Footlights

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By ARTHUR BERGER

It is somehow consistent with a neat and simplified order of things that a Mexican composer should, if he writes an opera, write a Mexican opera—Mexican to the extent of local color in its story and folk evocation in its music. Accordingly, when I took advantage of the presence of Carlos Chavez at Tanglewood to question him on the stagework he has been commissioned to write by Lincoln Kirstein, I promptly broached the matter of whether he intended to use native folk tunes. Chavez is best known in this country through such works as "Sinfonia India" in which the indigenous element is very strong, indeed. Even if it were not for the fact that all composers of Hispanic origin, like Scandinavians, Russians and Israelites, are oddly expected, as a matter of course, to wear native garb when they appear before us in their music, there would still be many listeners who would expect in an opera from Chavez some allusion to his native source material, if only on the basis of those of his works that are most familiar.

Carlos Chavez

On this point, however, the composer gave assurance at once—almost as if he were on the alert for the question—that there would be no occasion to make deliberate reference to such material since nothing in the libretto would call for it.

The plan for this libretto, Chavez explained, grew out of an idea that has been revolving in his mind for a few years now. The notion to write an opera had come to him as many as twenty years ago, but it long remained what he describes as a "Platonic" notion, since the desire was there, but no libretto to consummate it. Still, he did not abandon the hope of one turning up. His thoughts dwelt, from time to time, on the problem of what type of plot he should find most congenial and suitable, until he finally came up with a dramatic device that would make for a libretto "not too realistic, but not fantastic either."

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Chavez preferred to confine our interview to peripheral matters where the opera was concerned. He and Mr. Kallman had worked out an outline in New York last February and impetus for the speedy execution of the project was soon provided in the form of the commission which was bestowed in April.

"The Tuscan Players"

According to the terms of the commission, Chavez further stated, he was to have two years for its completion. This would mean that he may be expected to deliver it April, 1955. It is further stipulated that at that time the New York City Opera Company will have the privilege of giving the first performance. There is a likelihood, then, that it would be mounted in the fall of 1955. It will be in three acts and it now has the tentative title, "The Tuscan Players." Chavez is keeping abreast of the librettist and setting each section as it is submitted to him. The composer has received to sarily have any set-pieces, but should the occasion for them arise, he would not be opposed to the idea.

Chavez belongs to the ranks of those predominantly intuitive composers who are understandably reluctant to theorize about their own music. As a critic he has shown himself lucid and perceptive in his articles for the musical periodical he established in Mexico. As visiting instructor this summer at the Berkshire Music Center, moreover, his chief aim has been not so much to teach composition as to fill the role of critic with regard to the creative achievements of his students. But it is quite another thing when it comes to the music he himself writes.

The Elusive Folk Influence

Thus, even if Chavez, at this stage of his work on his opera, denies any intention to use folk music deliberately, it would not preclude the elusive effect that Mexican music has had on his eminently personal style. For this is something he should be very unlikely to discuss. It is something he has left to others, and they have often observed that even when he does not quote folk songs or evoke its general style he inevitably shows that he has absorbed a certain primative austerity, a stark intensity into his eminently personal style. Instances of this may be found in his many piano pieces, and I was reminded of them when I found him, on my visit to his studio in Lenox, Mass., practicing his book of ten preludes which he intends to record presently.

In addition to the preludes he has written etudes, a set of seven pieces and other short piano works, and he expects this year to finish his fourth sonata. It is odd, with pianists constantly scurrying around to find worthwhile contemporary music for their programs, that one almost never hears these pieces. In my memory such little works as "Unidad" and "36" from the seven pieces have held a particularly fond place over the years.

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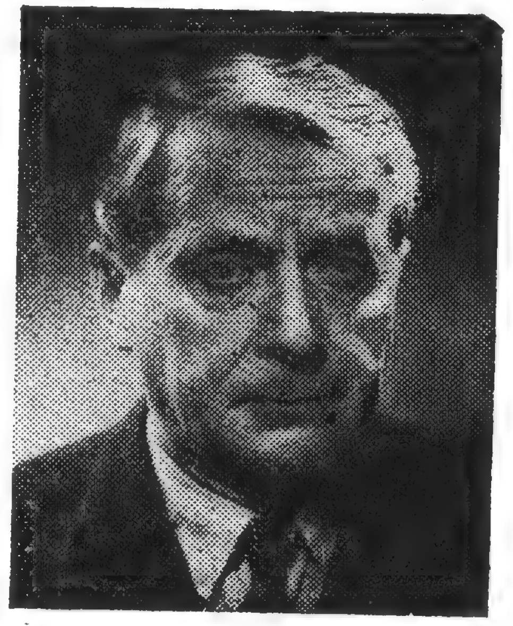
FIELD ENQUIRER

Berkshire Festival Features Mozart This Week End

The second weekend of Berkshire Festival concerts in the Theatre-Concert Hall at Tanglewood, Lenox, Mass. on Saturday evening, July 18, at 8:30 P.M. and Sunday afternoon, July 19, at 2:30 P.M. will be devoted to the works of Mozart. Charles Munch will lead members of the Boston Symphony Orchestra, with Isaac Stern, violinist, as soloist.


Charles Munch

Mr. Stern will be soloist in the Concerto for Violin, in G (K. 216) on Saturday evening, and will team with Joseph de Pasquale, violist of the Boston Symphony Orchestra, on Sunday afternoon in the Sinfonia Concertante, for Violin and Viola (K. 364).

Another feature of the weekend will be the first performance anywhere by the Boston Symphony Orchestra of the Divertimento in D, for Strings (K. 136), with which Mr. Munch will open the Sunday afternoon program.

The complete programs are:

Saturday: Mozart, Divertimento in D, for Strings (K. 136); Concerto for Violin, in G (K. 216); (Soloist: ISAAC STERN); Serenade for Thirteen Winds (K. 361); and Symphony in D ("Prague") (K. 504).

Sunday: Mozart, Overture to "The Marriage of Figaro;" Sinfonia Concertante, for Violin and Viola (K. 364); (Soloists: ISAAC STERN and JOSEPH DE PASQUALE) Eine kleine Nachtmusik (K. 525); Symphony in D major ("Jupiter") (K. 551).

Through the generosity of Mrs. Elizabeth Sprague Coolidge, a sonata recital will be given on Wednesday evening, (July 22), by Ruth Posselt, violinist, and Gary Graffman, pianist. Miss Posselt is a member of the faculty of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in connection with the Berkshire Festival. The program will include music of Hindemith, Faure, Bach and Prokofieff.

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The idea appealed to Mr. Kallman. It was, however, only to be a point of departure for him. Chavez agreed to allow his librettist to develop the idea freely. When I pressed him as to the details of the libretto, he was thus insistent on the point that this was in Mr. Kallman's domain, and that it would be up to the librettist to make the first observations to the public as to its nature and content.

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As to the nature of his music and style of the word-setting Chavez was willing to say nothing more than that he believed an opera should be singable and that he did not believe in "formulae." As far as he knows now, he said, his opera will not necessarily have any set-pieces, but should the occasion for them arise, he would not be opposed to the idea.

Chavez belongs to the ranks of those predominantly intuitive composers who are understandably reluctant to theorize about their own music. As a critic he has shown himself lucid and perceptive in his articles for the musical periodical he established in Mexico. As visiting instructor this summer at the Berkshire Music Center, moreover, his chief aim has been not so much to teach composition as to fill the role of critic with regard to the creative achievements of his students. But it is quite another thing when it comes to the music he himself writes.

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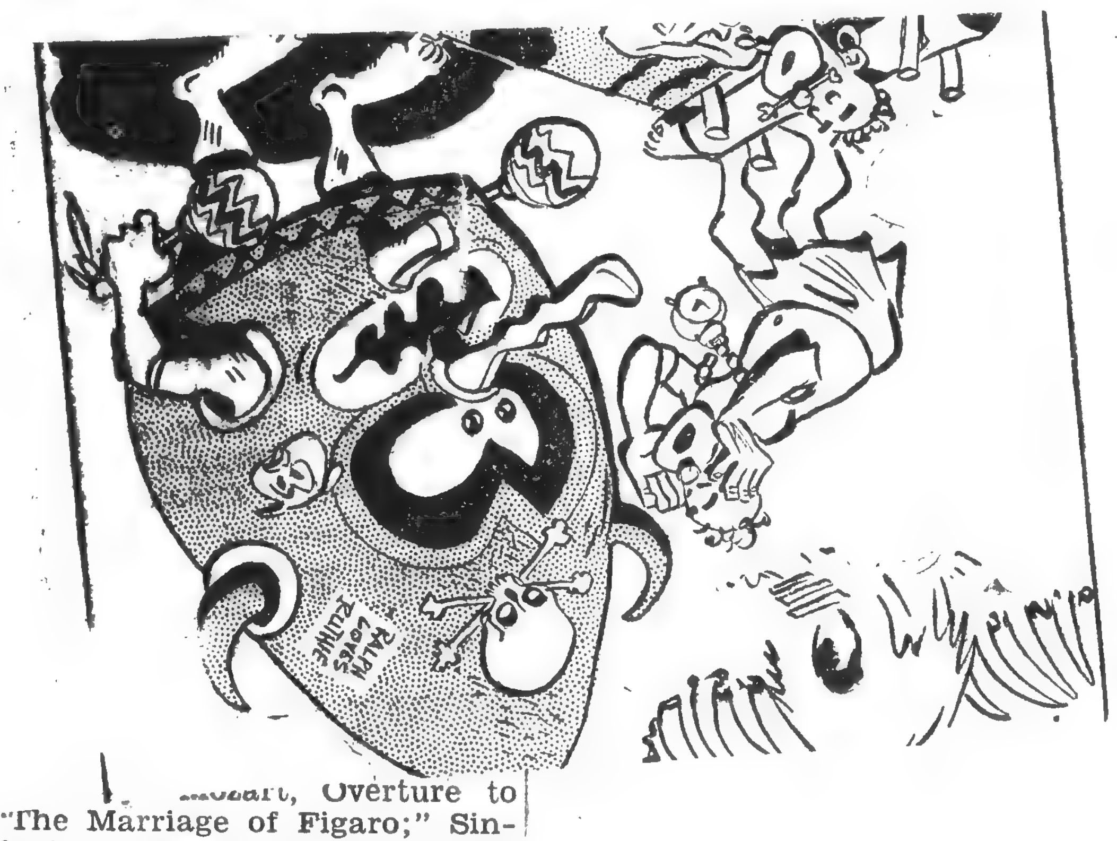

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S., AUGUST 16, 1953

Tanglewood Tales

Lenox, Aug. 15—Among the notables at the closing concerts of the Berkshire Festival at Tanglewood this week end will be the following: Irving Brown, of New York City, Chappel, Inc., music publishers; Dr. Lewis Perry, Boston trustee of the Boston Symphony Orchestra and President of the Society of Friends of the Berkshire Music Center, the orchestra's summer school of music in the Berkshires; Anna Russell, the concert comedienne, and her manager, Eastman Bloomer, of New York City; Mr. and Mrs. A. C. Howatson, of the Montreal, Canada Symphony Orchestra; Larney Goodkind, personal manager of William Warfield and Leontyne Price, soloists at the "Tanglewood on Parade" concert; and Miss Nelly Walter of Columbia Artists Management.

Leis Marshall, young Canadian soprano who made her Tanglewood debut in the Brahms' "Requiem" with the Boston Symphony Orchestra at the Berkshire Festival last Friday night, is a week end visitor at the Village Inn, Lenox, with her accompanist and music teacher, Weldon Kilburn, of Toronto, Ont.

William Warfield, the concert baritone who sang with Miss Marshall at the Friday night Festival concert, is at the Curtis Hotel, Lenox, with his wife, Leontyne Price, star of BrRoadway's "Porgy and Bess." Miss Price was a Berkshire Music Center opera student in 1951.

Miss Katie Clare Roys, secretary to John N. Burk, press representative for the Boston Symphony Orchestra, flew to Mexico City on Wednesday, after spending the summer at Tanglewood. In addition to her office duties, Miss Roys, of Seattle and Boston, is a concert pianist, and performed the Bach "Sonata in A major for Violin and Piano" with Stanley Dombrowski, violin student, at the Berkshire Music Center's student chamber music concert last Monday.

One of Tanglewood's most interesting students this summer has been Warrant Officer John Norris, U. S. N., of Arlington, Va., the first Armed Services representative the Berkshire Music Center has had on its student rolls in its 11 years. Mr. Norris is assistant conductor of the U. S. Navy Band, which officiates at all Washington ceremonial occasions, and gives summer concerts on the steps of the Capitol, winter concerts in the Navy Department Auditorium, also performs at Watergate open-air amphitheater on the banks of the Potomac. The Navy Band tours annually through different regions of the U. S.

Marcelle Hammond, of New York City a student in the Associate Division of the Opera Department of the Berkshire Music Center, who sang the comic role of the charwoman Bertha in the Jan Meyerowitz short opera, "Bad Boys in School," at Tanglewood on Parade last Thursday, is publisher and managing editor of two weekly newspapers, "Seaside Topics" published during the summer at Watch Hill, R. I., and "Winter Park Topics," published winters at Winter Park, Fla.

When the Berkshire Festival concludes at Tanglewood tomorrow with attendance figures expecting to top the all-time record of 157,000 established in 1950 when the late Serge Koussevitzky performed there for the last time, the entire Boston Symphony Orchestra will return directly to Boston, for a recording session in Symphony Hall on Monday afternoon Aug. 17. The following day, Music Director Charles Munch flies to Nice, via Air France, for vacation until the BSO commences its 73d season, Oct. 9-May 1, in Boston. Three-quarters of the orchestra will remain in Boston for a concert in the Shell on the Esplanade Sunday night Aug. 23, for the National Convention of the American Bar Association, which "Pops" conductor Arthur Fiedler will conduct. Mr. Fiedler will interrupt his current West Coast season to fly to Boston for the engagement.

Victor Records is releasing in the early autumn the latest pressings by the Boston Symphony Orchestra, some of which Tanglewood has heard this summer, including the entire Berlioz dramatic symphony, "Romeo and Juliet," complete with soloists, which will occupy three LP sides; Roussel's "Bacchus and Ariane" suite; and Arthur Honegger's "Symphony No. 5." The "Pops" orchestra, Arthur Fiedler conductor, is releasing a new version of Prokofieff's "Peter and the Wolf," with the celebrated English stage and screen actor Alec Guinness as narrator. Mr. Guinness recorded his commentary in London, and clever engineering "dubbed" it with the music. Another "Pops" BSO album sure to excite comment is one provacatively labeled "Classical Music For People Who Hate Classical Music," with selections from Beethoven, Schubert and several other "longhair" composers.

PASTE OVER

NEW YORK HERALD TRIBUNE, SUNDAY, AUGUST 16, 1953

PROGRAM NOTES TODAY

Opera: "Thais," by Massenet, 10:30 a. m.; "Carmen," by Bizet, (FM), 12:05 p. m.; "Fidelio," by en, WOR, 1:30; "Don Giovanni," y Mozart, WQXR, 8:05.

to Learning: Harvey Breit and ite Richards discuss Stendahl's fe of Henri Brulard," WCBS, 11:35.

American Story—Bill Costello in- J. Rafael Oreamuno, Costa Rican ador to the U. S., WCBS, noon.

nal Light: Mark Van Doren and Samuel discuss "Egypt and the of Israel—part 2," in their dia- n Thomas Mann's "Joseph and His s," WNBC, 12:30 p. m.

-Jewish Caravan of Stars, with Oysher, Marlin Sisters, Shoshana n and Georgia Kaye, WMGM, 12:30.

Out: "Can the Democrats Capture rsey This Year?" Robert B. Meyner, ratic candidate for Governor of N. J., ewed by Earl Mazo, of the Herald e, and others, WCBS, 1.

: Yankees-Athletics, WINS, 1; Phil- lants, WMCA, 1:55; Pirates-Dodgers, M, 2. All are doubleheaders.

S. Riegelman, Republican candidate ayor, is today's guest on "Citizen's Searchlight," WNBC, 1:30.

Hour celebrates the fiftieth anni- of Papal pronouncement on sacred with choral groups, WNBC, 2.

unday Afternoon—String Serenade, cted by Alfredo Antonini, WCBS, 2.

Munch conducts the Boston Sym- in a concert at the Berkshire Festi- Tanglewood, WCBS, 2:30.

per and public opinion, WNBC, 2:45.

Large—Leon Pearson's views on books and entertainment, WNBC, 3.

of Books with a survey of the writ- Mark Twain, WNBC, 3:15.

lantic Briefing—five-way conversa- mong correspondents stationed in apitals of the world, WNBC, 3:30.

d Bowl Concert—Arthur Fiedler ts; duo-pianists Morley and Gear- e guest artists, WNBC, 4.

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On a Sunday Afternoon, with Jane Harvey, Stuart Foster, host Eddie Gallagher and the Russ Case Orchestra, WCBS, 4:30.

Fordham University Lecture: James J. Flynn discusses "Little Known Facts About Presidents," WFUV (FM), 4:30.

Wilfrid Pelletier conducts NBC Summer Symphony in a program of works by Beethoven, Berlioz and Ibert, WNBC, 5.

On the Line, with Bob Considine, with news, views and interviews, WNBC, 6.

Alben W. Barkley and Earl Godwin invite you to "Meet the Veep," WNBC, 6:15.

American Musical Hall in a musical tribute to composer Vincent Youmans, WABC, 7:05.

American Forum: "Is Communism Threatening the Church?" Very Rev. James A. Pike, dean of St. John the Divine, and Rep. Kit Clardy, R., Mich., WNBC, 7:30.

Richard Diamond, Private Detective: Dick Powell in "The Hatpin Case" visits an Oklahoma rancher to solve the mystery of his brother's death, WCBS, 7:30.

Junior Miss, teen-age family comedy series featuring Barbara Whiting, WCBS, 8.

Best Plays: Wendell Corey, Alexander Scourby, Elspeth Eric, Leon Janney, James Westerfield and Mandel Kramer in Sidney Kingsley's "Detective Story," telling of a day in the detective squad-room of a New York precinct police station, WNBC, 8:30.

Guggenheim Memorial Concert, from the Mall in Central Park, WNYC, 8:30.

Escape: "The Thirteenth Truck," story of a famous World War II exploit in which desert commandoes smuggled themselves aboard a German truck to dynamite a Nazi airfield, WCBS, 9:30.

Couchiching Conference on "Defense and Diplomacy." Alister Buchan, Elmer Davis and Edgar McInnis, WNYC, 10.

Robert Q. Lewis plays records and talks with his guest, Sophie Tucker, WCBS, 10.

Alistair Cooke takes his listeners on a "Cooke's Tour" of the U. S., WABC, 10:15.

Walter S. Robertson, Assistant Secretary of State, who was the President's representative at the pre-truce negotiations in Korea, guest on "Meet the Press," WNBC, 10:30.

Fire—a dramatic documentary, WNBC, 11:30.

USIC PROGRAMS ON THE RADIO

Today

ROOM: William Masselos, oist. 9 a. m., WCBS.

as; E minor, G major...Scarlatti

Lune....Debussy

....Hovhaness

E. POWER BIGGS. 9:30, WCBS.

Chorale Preludes....Walther

Three Correnti for Violin and Organ....Uccellini

Chaconne for Violin and Organ (radio premiere)....Sapp

Three Chorale Preludes....Bach

CHARLES MUNCH conducts the Boston Symphony at the Berkshire Festival, Tanglewood. 2:30, WCBS.

Symphony No. 8 in B minor......Schubert

Prelude and Love Death....Wagner

A Siegfried Idyl....Wagner

Excerpts from Act III, "Die Meistersinger," ....Wagner

OPERA MUSIC. 2:30, WQXR.

Der Freischutz: Overture ....Weber

Peter Grimes: Four Sea Interludes..Britten

SYMPHONY MUSIC. 8:05 WQXR.

Symphony No. 3 in E flat ("Rhenish

GOLDMAN BAND, 8:30, WNYC.

International Accord March..E. F. Goldman

Overture to "Joan of Arc"....Verdi

Jesu, Joy of Man's Desiring; Bouree....Bach

Introduction to Act III and Bridal Chorus from "Lohengrin"....Wagner

Overture to "Romeo and Juliet" ....Tchaikovsky

Carnival of Venice ....J. B. Arban

Italian Polka....arr. by Rachmaninov

Illinois March ....

Finale from Symphony No. 4

SERENADE. 8:35. WH

Beatrice and Benedict Overtu

Concerto No. 1 in B Flat M

WEEK'S RADIO CONCERTS

SUNDAY, AUGUST 16, 1953.

TODAY, AUG. 16

9:30-10 A. M., WCBS—DANIEL PINK- organist; Robert Brink, violin- Cambridge, Mass.:

ale Preludes: O God, Give My Sighing; O God, Deal ercifully; Praise to the Almighty King of Cre- ....Walther

r Violin & Organ..Ucellini

or Violin & Organ....Sapp

eludes: Deck Thyself, My th Gladness; In Dulci We All Believe in One ....Bach

M., WHLI—MUSIC HALL:

Algiers, Overture...Rossini

Excerpts) ....Puccini

, Prelude, Act 3 ....

rfly (Aria)....Puccini

e Cammorists..Wolf-Ferrari

ance....de Falla

....Rachmaninoff

he Dwarfs....Grieg

Wish....Chopin-Liszt

Militaire....Chopin

2-3, WHLI—OPERA BITS:

Fra Diavolo: Overture....Auber

La Traviata (aria)....Verdi

Werther: Letter Scene ......Massenet

Cavalleria Rusticana (aria)...Mascagni

Tales of Hoffman: Bacarolle.Offenbach

Louise: Depuis le jour....Charpenteir

Manon Lescaut: Intermezzo....

Madame Butterfly: Love Duet..Puccini

2:30-4, WCBS—WORLD MUSIC FESTIVALS—Boston Symphony Orchestra, at Berkshire Festival, Tanglewood, Mass.; Charles Munch, conductor; James Fasset, comments:

Symphony No. 8....Schubert

Prelude & Love Death; A Siegfried Idyl; Die Meistersinger (excerpts), Wagner

3-3, WQXR—OPERA FROM THE PIT:

....Weber

Peter Grimes: Sea Interludes..Britten

4:05-5, WQXR—SYMPHONY:

Symphony No. 3 (Rhenish)..Schumann

Piano Concerto No. 1....Chopin

Symphony No. 2....Sibelius

3:30-3:55, WNYC—NEW CHAMBER MUSIC SOCIETY: Paul Wolfe and Fred Manzella, Violinists:

Sonata ....Leclair

Vier Leichte Stucke....Hindemith

Sonatina in C major....Mozart

Vorstiel und Kanon....Bartok

Chacconne ....Auerbt

5, WNBC—NBC SUMMER SYMPHONY; Wilfrid Pelletier, conductor:

Symphony No. 8 in F....Beethoven

Fantastic Symphony: A Ball; March to the Scaffold; Witches' Sabbath, Berlioz

TURE — Janet Schumacher, mezzo-soprano; Betty Fischer, pianist:

Ave Maria; Liebesbotschaft; Der Tod und das Madchen....Schubert

Nicolette ....Ravel

C'est l'extase langoureuse....Debussy

Adieu, forets....Tchaikovsky

Little Red Lark....arr. Fischer

Tell Me Where I'm Goin'...Irish Song

I Heard in Night the Pigeons....arr.

Kerry Dance....Molloy

6:05-7, WQXR—FAMOUS BALLETS: Sleeping Beauty: Prologue, Act II, Tchaikovsky

6:30-7, WCBS — SUMMER IN ST. LOUIS — Priscilla Gillette, soprano; David Poleri, tenor; KMOX Orchestra; Edwin MacArthur, conductor:

Bittersweet (Excerpts) ....Coward

6:30-6:45, WNYC—SONG CLASSICS—Alice Weeks, soprano, Marienka Michna, pianist:

Un moto di gioja....Mozart

Vola Farfalletta ....Chopin-Sandoval

A une fontaine ....Milhaud

A des Oiseaux ....Hue

Mignon: Je suis Titania....Thomas

Mother Dear ....Polish Song

7-8:30, WNYC—MASTERWORK:

Symphony No. 41 ....Mozart

Triple Concerto in C, Symphony No. 8 ....Beethoven

7:05-8, WQXR—SYMPHONY HALL:

Elegiac Melody for Strings....Gruner

Symphonia Domestica ....Strauss

8-8:30, WHLI-FM—MUSIC FROM THE NETHERLANDS:

Concerto for Violin & Orchestra (Theo Olef, violinist; Utrecht Municipal Orchestra) Oscar Van Hemel

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Cir. (D 57,751) (S 49,376)

This Clipping From

NEW BEDFORD, MASS.
STANDARD-TIMES

AUG 16 1953

FRANCOIS CHARLES-ROUX, French consul-general in Boston, right, makes awards to three outstanding men of Massachusetts. Named chevaliers of the Legion of Honor were, from left, Dr. Edward Churchill, chief of general surgical services at Massachusetts General Hospital; George E. Judd, manager of the Boston Symphony Orchestra, which toured France last year, and Henry R. Shepley, Essex architect.

(Photo Courtesy of Boston Globe)

Cir. (D 113,811) (S 168,042)

This Clipping From

ROCHESTER, N. Y.
DEMOCRAT & CHRONICLE

AUG 16 1953

Summer Music Jottings

Those Outdoor Melodies Linger

By HARVEY W. SOUTHGATE

MUSIC out of doors must be something like a picnic sandwich—it seems tastier to many people when absorbed in the open air with the sky arching overhead and the green meadows rolling into the distance. At least many persons go to outdoor musical events who are not ordinarily seen in the concert halls, and this applies to events where an admission is charged as well as those given for free. All over the country outdoor music seems to be attracting more people, whether under the reliable starlight of California or under the fickle skies of Western New York.

bly there is something human nature that asso the outdoor world with Have not some of our composers turned to na- some of their most in- hemes? Is not musical li filled with moonlight dust and mountains and and lightning? Are not d horns and drums asso- ith the outdoors?

are right, then there is extraordinary about the hat turn out for outdoor including "Opera Under " in Rochester. Not that take the place of the in- cert or opera. The point o many people it is dif- ad being outdoors, seems a special appeal. The n seems clear: We need but more of this attrac- which so many people

for Lincoln College. The program

of music, James Fassett, as commentator.

Kay Choral Work Broadcast

remiere performance of

Concerts Today End Berkshire Season

The most successful Berkshire Festival in the 16 summers' concerts have been performed in the hills of Western Massachusetts the 14th since the Boston Symphony Orchestra participated, concludes its activities today with all attendance records shattered.

More than 150,000 music lovers have attended the 15 Festival concerts; the 40 demonstrations of student symphony, chamber music, choral music, opera and study group departments of the Berkshire Music Center (the summer school of music maintained by the Boston Symphony); and Thursday's "Tanglewood on Parade" gala, the annual benefit for the school.

The weekend's concluding concerts by the 104-piece Boston Symphony Orchestra in the 6,000-seat Shed at Tanglewood, Lenox, Mass. are shared by Charles Munch, the symphony's music director, and Leonard Bernstein, who heads the orchestra conducting department of the Berkshire Music Center.

This afternoon Mr. Munch will have Seymour Lipkin, pianist who is assistant to Mr. Bernstein in the summer school's conducting department, and to BSO concertmaster Richard Burgin in its chamber music department, as soloist in the Ravel Concerto for the Left Hand, a Tanglewood premiere.

The portion of the Sunday concert, 2:30 to 4 p. m., will be broadcast nationally by CBS Radio, with the network's director

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Cir. (D 46,046) (S 173,079)

This Clipping From

PROVIDENCE, R. I.
JOURNAL

AUG 16 1953

Will Air Tanglewood's Last Concert of Season

THE last concert of the season at Tanglewood will be broadcast this afternoon at 2:30 o'clock, with Charles Munch conducting the Boston Symphony Orchestra in Schubert's "Unfinished" Symphony and three works by Richard Wagner. It will be carried here by WPRO.

The second of three concerts broadcast from the eighth annual Brevard Music Festival at the Transylvania Music Camp, Brevard, N.C., will also be heard on WPRO next Saturday afternoon at 4:30 o'clock.

Details of the week's concerts follow:

TODAY

WPRO—2:30-4 p.m.—World Music Festivals. Charles Munch conducts the Boston Symphony Orchestra at the Berkshire Festival, Tanglewood, Mass.

Symphony No. 8 in B minor .. Schubert

Prelude and Love Death .... Wagner

A Siegfried Idyl .... Wagner

Excerpts from Act III, "Die Meistersinger" .... Wagner

WJAR—5-6 p.m.—NBC Summer Symphony Orchestra, Wilfrid Pelletier guest conductor.

Symphony No. 8 in F ...... Beethoven

Three Movements from "Fantastic" Symphony ...... Berlioz
"A Ball"
"March to the Scaffold"
"Witches' Sabbath"

Les Escales (Ports of Call) ...... Ibert

WBZ-TV—5-5:30 p.m.—Television Recital Hall, Jeanne Mitchell violin soloist.

Fugue in A .... Tartini-Kreisler

Rondo in G .... Mozart-Kreisler

Ipanema .... Milhaud

Le Printemps .... Milhaud

Ritournel .... Haieff

Vocalise .... Rachmaninoff

La Vide Breve ...... DeFalla-Kreisler

WEAN—8:30-9 p.m.—Enchanted Hour. Henry Weber conducts; Margaret Roberts, soloist.

Selections from 'Woodland Sketches' .... MacDowell

La Morte di Margarita .... Boito

My Johann .... Greig

TOMORROW

WPJB—8:30-10 p.m.—Chautauqua Symphony Orchestra, Louis Krasner is violin soloist.

Overture to 'The Magic Flute' ..Mozart

Symphony No. 7, C Major ....Schubert

Violin Concerto ....Berg

WJAR and WBZ-TV—8:30-9 p.m.—Chorus and orchestra conducted by Howard Barlow. Mildred Miller, mezzo-soprano, is soloist.

S'Wonderful, S'Marvelous ... Gershwin
Chorus and Orchestra

It's a Grand Night for Singing...... .... Rodgers
Miss Miller

Chorus of the Flower Girls from "Samson et Delilah" .....Saint-Saens
Chorus and Orchestra

Printemps qui commence from "Samson et Delilah" .....Saints-Saens
Miss Miller

Angels of Mercy ....Berlin
Miss Miller and Chorus

Ballet Music from "Faust" ....Gounod
Orchestra

In the Still of the Night ....Porter
Miss Miller and Chorus

WJAR—9-9:30 p.m.—Orchestra conducted by Donald Voorhees. Michael Rabin, violin, is soloist.
Rabin, violin, is solist.

Hungarian Dance No. 4. .... Brahms
Orchestra

Sea Shell .... Engel-Arr.-Zimbalist

The Old Refrain .... Kreisler

Etude in Thirds... Scriabin-Arr.-Szigeti
Rabin and Orchestra

Scherzo from "A Midsummer Night's Dream" .... Mendelsoshn
Orchestra

Concerto No. 5 in A Minor-Last Part (Beginning with the cadenza) .... Vieuxtemps
Rabin and Orchestra

SATURDAY

WPRO—4:30-5 p.m.—Brevard Music Festival. James Christian Pfhol conductor.

Academic Festival Overture .... Brahms

Romeo and Juliet .... Tschaikowski

RECORDED CONCERTS

WICE—today at 11 a.m.—Music of the Masters.

'Oberon' overture .... Von Weber
Vienna Philharmonic Orchestra
Wilhelm Furtwangler conducting

Concerto No. 2 in C Minor .... Rachmaninoff
Robin Hood Dell Orchestra
William Steinberg

William Kapell, piano soloist

Mazurkas .... Chopin
Kapell

WPRO—today from 9 to 10 p.m.—Masterworks of Music.

Swan Lake Ballet ...... Tschaikowski
Andre Kostelanetz' Orchestra

Don Juan .... Strauss
New York Philharmonic-Symphony
Bruno Walter conducting

Love Walked In .... Gershwin

Embraceable You .... Gershwin

Variations On I Got Rhythm Gershwin
Dorothy Kirsten, Oscar Levant
Morton Gould's Orchestra

WPTL-fm—today through Saturday, at 9 p.m.—Symphony Hall. Today—Beethoven, Concerto in D Major for violin and orchestra; Mozart, Eine Kleine Nachtmusik. Tomorrow—Mozart, Symphony No. 34 in C Major; Chausson, Concerto in D for Violin, Piano and String Quartet. Tuesday—Delius, Eventyr; R. Strauss, Ein Heldenlehen. Wednesday—Beethoven, Symphony No. 9 in D Minor. Thursday—Saint-Saens, Carnival of the Animals; Gruenberg, Concerto for Violin and Orchestra. Friday—Mehul, Overture to Les Deux Avengles di Toledo; Berlioz, Symphonic Fantastique. Saturday—Haydn, Symphony No. 88 in G Major; Chopin, Concerto No. 1 in E Minor.

WPRO—Friday, 8:30 to 10 p.m. Friday Night Concert. Notes by Morton Blender.

Variations on a Theme by Haydn .... Brahms
Amsterdam Concertgebouw Orchestra
Eduard van Beinum, conductor

Violin Concerto in D Major, Tchaikovsky
Isaac Stern, soloist
Philadelphia Orchestra
Alexander Hillsberg, conductor

Suite: Three Cornered Hat .... DeFalla
London Symphony Orchestra
Enrique Jorda, conductor

Overture: Cyrano De Bergerac, Wagenaar
Utrecht Municipal Orchestra
Paul Hupperts, conductor.

WPJB—Saturday at 2:05 p.m.—At the Opera.

Rigoletto .... Verdi

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(Photo Courtesy of Boston Globe)

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Three Correnti for Violin and Organ ... Uccellini
Chaconne for Violin and Organ (radio premiere) ... Sapp
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Finale from Symphony No. 4

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Beatrice and Benedict Overtu
Concerto No. 1 in B Flat M

WEEK'S RADIO CONCERTS

NEW YORK TIMES, SUNDAY, AUGUST 16, 1953

TODAY, AUG. 16

9:30-10 A. M., WCBS—DANIEL PINK- organist; Robert Brink, violin- Cambridge, Mass.:
ale Preludes: O God, Give My Sighing; O God, Deal ercifully; Praise to the e Almighty King of Cre- ... Walther
r Violin & Organ .. Ucellini
or Violin & Organ. .. Sapp
eludes: Deck Thyself, My th Gladness; In Dulci We All Believe in One ... Bach
M., WHLI—MUSIC HALL:
Algiers, Overture ... Rossini
Excerpts) ... Puccini
, Prelude, Act 3 ...
rfly (Aria) ... Puccini
e Cammorists .. Wolf-Ferrari
nce ... de Falla
... Rachmaninoff
he Dwarfs ... Grieg
Wish ... Chopin-Liszt
Militaire ... Chopin
, WFUV—AT THE OPERA:
... Bizet
R — ZINO FRANCESCATTI
minor ... Vitali
20 in D; No. 21 in A ... Paganini
... Ravel
YC—BROOKLYN MUSEUM Marienka Michna, Pianist; er, Violinist; with Leopold ccompanist:
major ... Bach
West Wind Saw; Nocturne, ... Debussy
ashore ... Smetana
minor ... Albinoni
D for Violin ... Prokofieff
iolin & Piano: Waltz, ... Britten
orme de Habanera ... Ravel
4: Chaconne ... Bach
Nocturne, C sharp minor ... Chopin
Caprice No. 24 ... Paganini

2-3, WHLI—OPERA BITS:
Fra Diavolo: Overture ... Auber
La Traviata (aria) ... Verdi
Werther: Letter Scene ... Massenet
Cavalleria Rusticana (aria) ... Mascagni
Tales of Hoffman: Bacarolle. Offenbach
Louise: Depuis le jour ... Charpenteir
Manon Lescaut: Intermezzo ...
Madame Butterfly: Love Duet .. Puccini
2:30-4, WCBS—WORLD MUSIC FESTIVALS—Boston Symphony Orchestra, at Berkshire Festival, Tanglewood, Mass.; Charles Munch, conductor; James Fasset, comments:
Symphony No. 8 ... Schubert
Prelude & Love Death; A Siegfried Idyl; Die Meistersinger (excerpts), ... Wagner
2:30-3, WQXR—OPERA FROM THE PIT:
Der Freischutz: Overture ... Weber
Peter Grimes: Sea Interludes .. Britten
3:05-5, WQXR—SYMPHONY:
Symphony No. 3 (Rhenish) .. Schumann
Piano Concerto No. 1 ... Chopin
Symphony No. 2 ... Sibelius
3:30-3:55, WNYC—NEW CHAMBER MUSIC SOCIETY: Paul Wolfe and Fred Manzella, Violinists:
Sonata ... Leclair
Vier Leichte Stucke ... Hindemith
Sonatina in C major ... Mozart
Vorstiel und Kanon ... Bartok
Chacconne ... Auerbt
5-6, WNBC—NBC SUMMER SYMPHONY; Wilfrid Pelletier, conductor:
Symphony No. 8 in F ... Beethoven
Fantastic Symphony: A Ball; March to the Scaffold; Witches' Sabbath, ... Berlioz
Les Escales (Ports of Call) ... Ibert
5-6, WNYC— RANDOLPH:
Clarinet Con ... Mozart
Der Hirt auf dem Felsen ... Schubert
Clarinet Trio, Op. 114 ... Brahms
Rhapsody, No. 1 ... Debussy
5:05-5:30, WQXR—CONCERT HALL:
Trumpet Voluntary .. Clarke-Stokowski
Larghetto—Horn & Orchestra. Chabrier
Die Meistersinger: Prelude ...
5:30-6, WFUV—CONCERT

TURE — Janet Schumacher, mezzo-soprano; Betty Fischer, pianist:
Ave Maria; Liebesbotschaft; Der Tod und das Madchen ... Schubert
Nicolette ... Ravel
C'est l'extase langoureuse ... Debussy
Adieu, forets ... Tchaikovsky
Little Red Lark ... arr. Fischer
Where I'm Goin' ... Irish Song
I Heard in Night the Pigeons ... arr.
Kerry Dance ... Molloy
6:05-7, WQXR—FAMOUS BALLETS:
Sleeping Beauty: Prologue, Act II, ... Tchaikovsky
6:30-7, WCBS — SUMMER IN ST. LOUIS — Priscilla Gillette, soprano; David Poleri, tenor; KMOX Orchestra; Edwin MacArthur, conductor:
Bittersweet (Excerpts) ... Coward
6:30-6:45, WNYC—SONG CLASSICS— Weeks, soprano, Marienka Michna, pianist:
Un moto di gioja ... Mozart
Vola Farfalletta ... Chopin-Sandoval
A une fontaine ... Milhaud
A des Oiseaux ... Hue
Mignon: Je suis Titania ... Thomas
Mother Dear ... Polish Song
7-8:30, WNYC—MASTERWORK:
Symphony No. 41 ... Mozart
Triple Concerto in C, Symphony No. 8 ... Beethoven
7:05-8, WQXR—SYMPHONY HALL:
Elegiac Melody for Strings ... Gruner
Symphonia Domestica ... Strauss
8-8:30, WHLI-FM—MUSIC FROM THE NETHERLANDS:
Concerto for Violin & Orchestra (Theo Olef, violinist; Utrecht Municipal Orchestra) ... Oscar Van Hemel
8:05-10, WQXR—OPERA HOUSE:
Don Giovanni (Part II) ... Mozart
8:30-10, WNYC (To 10:30 on FM) — GUGGENHEIM MEMORIAL CONCERT —The Goldman Band; Edwin Franko Goldman, conductor; James Burke, cornet soloist, from Central Park:
International Accord ... Goldman
: Overture ... Verdi

Cir. (D 113,811) (S 168,042)

This Clipping From
ROCHESTER, N. Y.
DEMOCRAT & CHRONICLE

AUG 16 1953

Summer Music Jottings

Those Outdoor Melodies Linger

By HARVEY W. SOUTHGATE

MUSIC out of doors must be something like a picnic sandwich—it seems tastier to many people when absorbed in the open air with the sky arching overhead and the green meadows rolling into the distance. At least many persons go to outdoor musical events who are not ordinarily seen in the concert halls, and this applies to events where an admission is charged as well as those given for free. All over the country outdoor music seems to be attracting more people, whether under the reliable starlight of California or under the fickle skies of Western New York.

Possibly there is something deep in human nature that associates the outdoor world with music. Have not some of our greatest composers turned to nature for some of their most inspired themes? Is not musical literature filled with moonlight and stardust and mountains and thunder and lightning? Are not pipes and horns and drums associated with the outdoors?

If we are right, then there is nothing extraordinary about the ds that turn out for outdoor including "Opera Under " in Rochester. Not that take the place of the in- cert or opera. The point o many people it is dif- nd being outdoors, seems a special appeal. The n seems clear: We need but more of this attrac- which so many people

Kay Choral Work Broadcast

emiere performance of for Lincoln College. The program also will feature the presentation of honorary degrees to Thomas, author of the b biography "Abraham and to Carl Haverlin, Kay's work is dedicate the nation's outstandi and Civil War author

Biggest Chau Season Ne

Chautauqua its final two recreational emphasis

Symph weekly Tuesd day vo ay's "Tanglewood on Pa e" gala, the annual benefit for the school.

The weekend's concluding concerts by the 104-piece Boston Symphony Orchestra in the 6,000-seat Shed at Tanglewood, Lenox, Mass. are shared by Charles Munch, the symphony's music director, and Leonard Bernstein, who heads the orchestra conducting department of the Berkshire Music Center.

This afternoon Mr. Munch will have Seymour Lipkin, pianist who is assistant to Mr. Bernstein in the summer school's conducting department, and to BSO concertmaster Richard Burgin in its chamber music department, as soloist in the Ravel Concerto for the Left Hand, a Tanglewood premiere.

The portion of the Sunday concert, 2:30 to 4 p. m., will be broadcast nationally by CBS Radio, with the network's director of music, James Fassett, as commentator.

Freedom's Bo

THE NEGRO IN TH WAR, by Benj 379 pages. L

Bi on W noon at

Details o follow:

TODA

WPRO—2:30-4 p.m.—Wo vals. Charles Munch cond ton Symphony Orchestra at shire Festival, Tanglewood,
Symphony No. 8 in B minor ..
Prelude and Love Death ....
A Siegfried Idyl ... Wagner
Excerpts from Act III, "Die Meistersinger" ... Wagner
WJAR—5-6 p.m.—NBC Summer Symphony Orchestra, Wilfrid Pelletier guest conductor.
Symphony No. 8 in F ... Beethoven
Three Movements from "Fantastic" Symphony ... Berlioz
"A Ball"
"March to the Scaffold"
"Witches' Sabbath"
Les Escales (Ports of Call) ... Ibert
WBZ-TV—5-5:30 p.m.—Television Recital Hall, Jeanne Mitchell violin soloist.
Fugue in A ... Tartini-Kreisler
Rondo in G ... Mozart-Kreisler
Ipanema ... Milhaud
Le Printemps ... Milhaud
Ritournel ... Haieff
Vocalise ... Rachmaninoff
La Vide Breve ... DeFalla-Kreisler
WEAN—8:30-9 p.m.—Enchanted Hour. Henry Weber conducts; Margaret Roberts, soloist.
Selections from 'Woodland Sketches' ... MacDowell

mbalist
Kreisler
rr.-Szigeti
Dream"
Mendelsoshn
Concerto Minor-Last Part (Beginning the cadenza) ... Vieuxtemps
Rabin and Orchestra

SATURDAY

WPRO—4:30-5 p.m.—Brevard Music Festival. James Christian Pfhol conductor.
Academic Festival Overture ... Brahms
Romeo and Juliet ... Tschaikowski

RECORDED CONCERTS

WICE—today at 11 a.m.—Music of the Masters.
'Oberon' overture ... Von Weber
Vienna Philharmonic Orchestra
Wilhelm Furtwangler conducting
Concerto No. 2 in C Minor ... Rachmaninoff
Robin Hood Dell Orchestra
William Stei

Eine ow—Mo- C Major; D for Violin, Quartet, Tuesday— R. Strauss, Ein Hel- dnesday—Beethoven, Sym- 9 in D Minor, Thursday— -Saens, Carnival of the Animals; Gruenberg, Concerto for Violin and Orchestra. Friday—Mehul, Overture to Les Deux Avengles di Toledo; Berlioz, Symphonic Fantastique. Saturday—Haydn, Symphony No. 88 in G Major; Chopin, Concerto No. 1 in E Minor.

WPRO—Friday, 8:30 to 10 p.m. Friday Night Concert. Notes by Morton Blender.
Variations on a Theme by Haydn ... Brahms
Amsterdam Concertgebouw Orchestra
Eduard van Beinum, conductor
Violin Concerto in D Major. Tchaikovsky
Isaac Stern, soloist
Philadelphia Orchestra
Alexander Hillsberg, conductor
Suite: Three Cornered Hat ... DeFalla
London Symphony Orchestra
Enrique Jorda, conductor
Overture: Cyrano De Bergerac, Wagenaar
Utrecht Municipal Orchestra
Paul Hupperts, conductor
WPJB—Saturday at 2:05 p.m.—At the Opera.
Rigoletto ... Verdi

[216]

PASTE OVER

NEW YORK HERALD TRIBUNE, SUNDAY, AUGUST 16, 1953

PROGRAM NOTES TODAY

Opera: "Thais," by Massenet, 10:30 a. m.; "Carmen," by Bizet, (FM), 12:05 p. m.; "Fidelio," by en, WOR, 1:30; "Don Giovanni," y Mozart, WQXR, 8:05.

to Learning: Harvey Breit and ite Richards discuss Stendahl's fe of Henri Brulard," WCBS, 11:35.

American Story—Bill Costello in- J. Rafael Oreamuno, Costa Rican ador to the U. S., WCBS, noon.

nal Light: Mark Van Doren and Samuel discuss "Egypt and the of Israel—part 2," in their dia- n Thomas Mann's "Joseph and His s," WNBC, 12:30 p. m.

-Jewish Caravan of Stars, with Oysher, Marlin Sisters, Shoshana n and Georgia Kaye, WMGM, 12:30.

l Out: "Can the Democrats Capture rsey This Year?" Robert B. Meyner, ratic candidate for Governor of N. J., ewed by Earl Mazo, of the Herald e, and others, WCBS, 1.

: Yankees-Athletics, WINS, 1; Phil- ants, WMCA, 1:55; Pirates-Dodgers, M, 2. All are doubleheaders.

S. Riegelman, Republican candidate ayor, is today's guest on "Citizen's Searchlight," WNBC, 1:30.

Hour celebrates the fiftieth anni- of Papal pronouncement on sacred with choral groups, WNBC, 2.

unday Afternoon—String Serenade, cted by Alfredo Antonini, WCBS, 2.

Munch conducts the Boston Sym- in a concert at the Berkshire Festi- Tanglewood, WCBS, 2:30.

per and public opinion, WNBC, 2:45.

Large—Leon Pearson's views on books and entertainment, WNBC, 3.

of Books with a survey of the writ- Mark Twain, WNBC, 3:15.

lantic Briefing—five-way conversa- mong correspondents stationed in apitals of the world, WNBC, 3:30.

d Bowl Concert—Arthur Fiedler ts; duo-pianists Morley and Gear- e guest artists, WNBC, 4.

heater: Robert Louis Stevenson's Mystery of the Empty Ship," pt. 3, based on "The Wrecker," WNYC, 4.

On a Sunday Afternoon, with Jane Harvey, Stuart Foster, host Eddie Gallagher and the Russ Case Orchestra, WCBS, 4:30.

Fordham University Lecture: James J. Flynn discusses "Little Known Facts About Presidents," WFUV (FM), 4:30.

Wilfrid Pelletier conducts NBC Summer Symphony in a program of works by Beethoven, Berlioz and Ibert, WNBC, 5.

On the Line, with Bob Considine, with news, views and interviews, WNBC, 6.

Alben W. Barkley and Earl Godwin invite you to "Meet the Veep," WNBC, 6:15.

American Musical Hall in a musical tribute to composer Vincent Youmans, WABC, 7:05.

American Forum: "Is Communism Threatening the Church?" Very Rev. James A. Pike, dean of St. John the Divine, and Rep. Kit Clardy, R., Mich., WNBC, 7:30.

Richard Diamond, Private Detective: Dick Powell in "The Hatpin Case" visits an Oklahoma rancher to solve the mystery of his brother's death, WCBS, 7:30.

Junior Miss, teen-age family comedy series featuring Barbara Whiting, WCBS, 8.

Best Plays: Wendell Corey, Alexander Scourby, Elspeth Eric, Leon Janney, James Westerfield and Mandel Kramer in Sidney Kingsley's "Detective Story," telling of a day in the detective squad-room of a New York precinct police station, WNBC, 8:30.

Guggenheim Memorial Concert, from the Mall in Central Park, WNYC, 8:30.

Escape: "The Thirteenth Truck," story of a famous World War II exploit in which desert commandoes smuggled themselves aboard a German truck to dynamite a Nazi airfield, WCBS, 9:30.

Couchiching Conference on "Defense and Diplomacy." Alister Buchan, Elmer Davis and Edgar McInnis, WNYC, 10.

Robert Q. Lewis plays records and talks with his guest, Sophie Tucker, WCBS, 10.

Alistair Cooke takes his listeners on a "Cooke's Tour" of the U. S., WABC, 10:15.

Walter S. Robertson, Assistant Secretary of State, who was the President's representative at the pre-truce negotiations in Korea, guest on "Meet the Press," WNBC, 10:30.

Fire—a dramatic documentary, WNBC, 11:30.

Cir. (D 57,751) (S 49,376)

This Clipping From
NEW BEDFORD, MASS.
STANDARD-TIMES

AUG 16 1953

FRANCOIS CHARLES-ROUX, French consul-general in Boston, right, makes awards to three outstanding men of Massachusetts. Named chevaliers of the Legion of Honor were, from left, Dr. Edward Churchill, chief of general surgical services at Massachusetts General Hospital; George E. Judd, manager of the Boston Symphony Orchestra, which toured France last year, and Henry R. Shepley, Essex architect.
(Photo Courtesy of Boston Globe)

USIC PROGRAMS ON THE RADIO

Today

ROOM: William Masselos, oist. 9 a. m., WCBS.
s; E minor, G major...Scarlatti
Lune...Debussy
...Hovhaness

E. POWER BIGGS. 9:30, WCBS.
Chorale Preludes...Walther
Three Correnti for Violin and Organ...Uccellini
Chaconne for Violin and Organ (radio premiere)...Sapp
Three Chorale Preludes...Bach

SERENADE. 10:30, WFUV.
Selections...Kreisler
Waltzes...Strauss

MR. & MRS. OPERA. 10:30, WNYC.
Thais...Massenet

MUSIC HALL. 11, WHLI.
Overture to "Italians in Algiers"...Rossini
Love and Music from "La Tosca"...Puccini
Prelude to Act 3 from "La Traviata"..Verdi
Ancora Un Passo or Via from "Mme Butterfly"...Puccini
Dance of the Cammorists from "Jewels of the Madonna"....Wolf-Ferrari
Spanish Dance from "La Vida Breve"...De Falla
Polka De W. R...Rachmaninov
March of the Dwarfs...Grieg
The Maiden's Wish...Chopin-Liszt
Polonaise Militaire in A major...Chopin

SALT LAKE CHOIR. 11, WCBS.
Allelula...Mozart
Oh God Thy Bounty Reaches Wide...Beethoven-Holmes
Shepherd, Lead Me...Miles
The Morning Breaks...Careless
Achieved Is the Glorious Work...Haydn
Concerto to the Cuckoo and Nightingale...Handel
ic Interlude...Schreiner

RENCH MUSIC. Noon, WNYC.
ere des Saints
...Henry Barraud

BOX. 12:05, WFUV.
...Bizet

MUSEUM: Marienka Irving Becker, vio-
...Bach
...Debussy
...Smetana
..Albinoni
rckofiev
tter

CHARLES MUNCH conducts the Boston Symphony at the Berkshire Festival, Tanglewood. 2:30, WCBS.
Symphony No. 8 in B minor...Schubert
Prelude and Love Death...Wagner
A Siegfried Idyl...Wagner
Excerpts from Act III, "Die Meistersinger,"...Wagner

OPERA MUSIC. 2:30, WQXR.
Der Freischutz: Overture...Weber
Peter Grimes: Four Sea Interludes..Britten

SYMPHONY MUSIC. 3:05, WQXR.
Symphony No. 3 in E flat ("Rhenish")...Schumann
Piano Concerto No. 1 in E minor...Chopin
Symphony No. 2 in D...Sibelius

NEW CHAMBER MUSIC SOCIETY: Paul Wolfe and Fred Manzella, violinists. 3:30, WNYC.
Sonata...Leclair
Vier Leichte Stucke...Hindemith
Sonatina in C major...Mozart
Vorstiel und Kanon...Bartok
Chaconne...Aubert

WILFRID PELLETIER conducts the NBC Summer Symphony. 5, WNBC.
Symphony No. 8 in F...Beethoven
Three Movements from "Fantastic" Symphony...Berlioz
Les Escales...Ibert

RANDOLPH CONCERT. 5, WNYC.
Clarinet Concerto...Mozart
Der Hirt auf dem Felsen...Schubert
Clarinet Trio, Op. 114...Brahms
Rhapsody, No. 1...Debussy

CONCERT HALL. 5:05, WQXR.
Trumpet Voluntary...Clarke-Stokowski
Larghetto for Horn and Orchestra..Chabrier
"Die Meistersinger": Prelude...Wagner

MINIATURE. 5:30, WFUV.
Ave Maria...Schubert
Liebesbotschaft...Schubert
Der Tod und das Madchen...Schubert
Nicolette...Ravel
C'est l'extase langoureuse...Debussy
Adieu, forets...Tchaikovsky
The Little Red Lark...arr. Fischer
I Know Where I'm Goin'....Country Antrim
I Heard in the Night the Pigeons, arr. Fischer
The Kerry Dance...Molloy

FAMOUS BALLETS. 6:05, WQXR.
The Sleeping Beauty...Tchaikovsky

SONG CLASSICS: Anne Weeks, soprano. 6:30, WNYC.
Un moto di gioa...Mozart
Vola Farfalletta...Chopin-Sandoval
A une fontaine...Milhaud
A des Oiseaux...Hue
Je suis Titania, from "Mignon"....Thomas
Mother Dear...Polish folk song

RECORDED MUSIC. 7, WNYC.
ony No. 41...Mozart
ncerto in C...Beethoven
No. 8...Beethoven

NY HALL. 7:05, WQXR.
for Strings....Gruner-Hegge
tica...Richard Strauss

S MUSIC. 8, WHLI-
Orchestra
Van Hemel

GOLDMAN BAND. 8:30, WNYC.
International Accord March..E. F. Goldman
Overture to "Joan of Arc"...Verdi
Jesu, Joy of Man's Desiring; Bouree....Bach
Introduction to Act III and Bridal Chorus from "Lohengrin"...Wagner
Overture to "Romeo and Juliet"...Tchaikovsky
Carnival of Venice...J. B. Arban
Italian Polka...arr. by Rachmaninov
Illinois March
Finale from Symphony No. 4

SERENADE. 8:35. WH
Beatrice and Benedict Overtu
Concerto No. 1 in B Flat M
movement
Classical Symphony in D Maj
Scherzo Capriccioso Op.66
Emporer Waltz

ETELKA FREUND, pi WNYC-FM.
Organ — Chorale — Prelude Thee, Lord"—transcribed fo Busoni
Sonata, Op. 10, No. 3 in D Ma

CHAMBER MUSIC. 11,
Symphonic Etudes
Quartet No. 2

WORLD OF MUSIC. 11
Violin Concerto in G Minor.
Suite for Orchestra, Op. 19.

CITY SLEEPS. 12 m.,
Magnificat

AT MIDNIGHT. 12:05
Symphony No. 6 in F ("Pastor
My Country: The Moldau

Monday

NOON CONCERT. 12
L'Arlesienne Suite No. 1
Belshazzar's Feast

MUSIC THAT LIVES. 2, WH
Symphony No. 41 in C major...Mo
Symphony No. 99 in E flat major...Ha

BALLET MUSIC. 5, WNYC.
Les Biches...Poulenc

GUIOMAR NOVAES, piano. WNYC.
Symphony in B Flat...Chausson
Piano Concerto No. 2...Chopin
Billy the Kid: Ballet Music...Copland

SERENADE. 8, WHLI-FM.
Overture to "An Italian Comedy"..Benjamin
Concerto No. 2 in D Minor...Wieniawski
Poeme d'Extase Op. 54...Scriabin
Cagliostro Waltz...Strauss

SYMPHONY HALL. 8:05, WQXR.
The Ruler of the Spirits: Overture..Weber
Symphony No. 3 in D ("Polish")...Tchaikovsky

MILDRED MILLER, soprano, 8:30, WNBC.
S'Wonderful, S'Marvelous...Gershwin
It's a Grand Night for Singing....Rodgers
Chorus of the Flower Girls from "Samson et Delilah"...Saint-Saens
Printemps qui commence from "Samson et Delilah"...Saint-Saens
Angels of Mercy...Berlin
Ballet Music from "Faust"...Gounod
In the Still of the Night...Porter

CHAMBER MUSIC on Washington Square. 9, WNYC.
Concerto Grosso in D Minor...Vivaldi

Cir. (D 113,811) (S 168,042)

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AUG 16 1953

Summer Music Jottings

Those Outdoor Melodies Linger

RVEY W. SOUTHGATE

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for Lincoln College. The program

of music, James Fassett, as commentator.

Concerts Today End Berkshire Season

The most successful Berkshire Festival in the 16 summers' concerts have been performed in the hills of Western Massachusetts the 14th since the Boston Symphony Orchestra participated, concludes its activities today with all attendance records shattered.

More than 150,000 music lovers have attended the 15 Festival concerts; the 40 demonstrations of student symphony, chamber music, choral music, opera and y group departments of the hire Music Center (the sum hool of music maintained Boston Symphony); and "Tanglewood on Pa he annual benefit for

's concluding con- 104-piece Boston ra in the 6,000- nglewood, shared by ymphony's Leonard orches- of the

will ot

r- part- Ravel Hand, a e.

the Sunday con- 4 p. m., will be ationally by CBS Ra- the network's director

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WNYC 830 KC
WNYC-FM 93.9 MEG.
MONDAY THRU FRIDAY FOR TWO WEEKS STARTING AUGUST 17th At 2:00 PM
Based on the Recordings Originally Prepared for The U.S. Armed Forces Now Available in
HO
SPOKEN

Symphony

SCHUMANN
Symphony No. 3 in E flat ("Rhenish")
Bruno Walter conducts the New York Philharmonic Symphony Orchestra.

CHOPIN
Piano Concerto No. 1 in E minor
Artur Rubinstein, soloist, with the London Symphony Orchestra, Sir John Barbirolli conducting.

SIBELIUS
Symphony No. 2 in D
Performed by the Boston Symphony Orchestra conducted by Serge Koussevitzky.

WQXR
1560 on AM dial
Radio Station

Details of
follow:

TOD

WPRO—2:30-4 p.m.—W vals. Charles Munch co ton Symphony Orchestra shire Festival, Tanglewoo
Symphony No. 8 in B minor
Prelude and Love Death
A Siegfried Idyl
Excerpts from Act III, "Die Meistersinger"...Wa

WJAR—5-6 p.m.—NBC Summer Symphony Orchestra, Wilfrid Pelletier guest conductor.
Symphony No. 8 in F ...... Beethoven
Three Movements from "Fantastic" Symphony ...... Berlioz
"A Ball"
"March to the Scaffold"
"Witches' Sabbath"
Les Escales (Ports of Call) ...... Ibert

WBZ-TV—5-5:30 p.m.—Television Recital Hall, Jeanne Mitchell violin soloist.
Fugue in A .... Tartini-Kreisler
Rondo in G .... Mozart-Kreisler
Ipanema .... Milhaud
Le Printemps .... Milhaud
Ritournel .... Haieff
Vocalise .... Rachmaninoff
La Vide Breve ...... DeFalla-Kreisler

WEAN—8:30-9 p.m.—Enchanted Hour. Henry Weber conducts; Margaret Roberts, soloist.
Selections from 'Woodland Sketches'... .... MacDowell

rahms
-Zimbalist
Kreisler
n-Arr.-Szigeti
estra
t's Dream"
..... Mendelssohn
estra
n A Minor-Last Part
with the cadenza)
..... Vieuxtemps
abin and Orchestra

SATURDAY

WPRO—4:30-5 p.m.—Brevard Music Festival. James Christian Pfhol conductor.
Academic Festival Overture .... Brahms
Romeo and Juliet .... Tschaikowski

RECORDED CONCERTS

WICE—today at 11 a.m.—Music of the Masters.
'Oberon' overture .... Von Weber
Vienna Philharmonic Orchestra
Wilhelm Furtwangler conducting
Concerto No. 2 in C Minor .... Rachmaninoff
Robin Hood Dell Orchestra
William Steinberg

violin and Friday—Mehul, Overture to Les Deux Avengles di Toledo; Berlioz, Symphonic Fantastique. Saturday—Haydn, Symphony No. 88 in G Major; Chopin, Concerto No. 1 in E Minor.

WPRO—Friday, 8:30 to 10 p.m. Friday Night Concert. Notes by Morton Blender.
Variations on a Theme by Haydn .... Brahms
Amsterdam Concertgebouw Orchestra
Eduard van Beinum, conductor
Violin Concerto in D Major, Tchaikovsky
Isaac Stern, soloist
Philadelphia Orchestra
Alexander Hillsberg, conductor
Suite: Three Cornered Hat .... DeFalla
London Symphony Orchestra
Enrique Jorda, conductor
Overture: Cyrano De Bergerac, Wagenaar
Utrecht Municipal Orchestra
Paul Hupperts, conductor.

WPJB—Saturday at 2:05 p.m.—At the Opera.
Rigoletto .... Verdi

PASTE OVER

NEW YORK HERALD TRIBUNE, SUNDAY, AUGUST 16, 1

PROGRAM NOTES TODAY

Recorded Opera: "Thais," by Massenet, WNYC, 10:30 a. m.; "Carmen," by Bizet, WFUV (FM), 12:05 p. m.; "Fidelio," by Beethoven, WOR, 1:30; "Don Giovanni," part 2, by Mozart, WQXR, 8:05.

Invitation to Learning: Harvey Breit and Marguerite Richards discuss Stendahl's "The Life of Henri Brulard," WCBS, 11:35.

The Latin American Story—Bill Costello interviews J. Rafael Oreamuno, Costa Rican Ambassador to the U. S., WCBS, noon.

The Eternal Light: Mark Van Doren and Maurice Samuel discuss "Egypt and the Destiny of Israel—part 2," in their dialogues on Thomas Mann's "Joseph and His Brothers," WNBC, 12:30 p. m.

American-Jewish Caravan of Stars, with Moishe Oysher, Marlin Sisters, Shoshana Shoshan and Georgia Kaye, WMGM, 12:30.

Let's Find Out: "Can the Democrats Capture New Jersey This Year?" Robert B. Meyner, Democratic candidate for Governor of N. J., interviewed by Earl Mazo, of the Herald Tribune, and others, WCBS, 1.

Baseball: Yankees-Athletics, WINS, 1; Phillies-Giants, WMCA, 1:55; Pirates-Dodgers, WMGM, 2. All are doubleheaders.

Harold S. Riegelman, Republican candidate for Mayor, is today's guest on "Citizen's Union Searchlight," WNBC, 1:30.

Catholic Hour celebrates the fiftieth anniversary of Papal pronouncement on sacred music, with choral groups, WNBC, 2.

On a Sunday Afternoon—String Serenade, conducted by Alfredo Antonini, WCBS, 2.

Charles Munch conducts the Boston Symphony in a concert at the Berkshire Festival in Tanglewood, WCBS, 2:30.

Elmo Roper and public opinion, WNBC, 2:45.

Critic at Large—Leon Pearson's views on plays, books and entertainment, WNBC, 3.

Carnival of Books with a survey of the writings of Mark Twain, WNBC, 3:15.

Trans-Atlantic Briefing—five-way conversation among correspondents stationed in news capitals of the world, WNBC, 3:30.

Hollywood Bowl Concert—Arthur Fiedler conducts; duo-pianists Morley and Gearhart are guest artists, WNBC, 4.

World Theater: Robert Louis Stevenson's "The Mystery of the Empty Ship," pt. 3, based on "The Wrecker," WNYC, 4.

On a Sunday Afternoon, with Jane Harvey, Stuart Foster, host Eddie Gallagher and the Russ Case Orchestra, WCBS, 4:30.

Fordham University Lecture: James J. Flynn discusses "Little Known Facts About Presidents," WFUV (FM), 4:30.

Wilfrid Pelletier conducts NBC Summer Symphony in a program of works by Beethoven, Berlioz and Ibert, WNBC, 5.

On the Line, with Bob Considine, with news, views and interviews, WNBC, 6.

Alben W. Barkley and Earl Godwin invite you to "Meet the Veep," WNBC, 6:15.

American Musical Hall in a musical tribute to composer Vincent Youmans, WABC, 7:05.

American Forum: "Is Communism Threatening the Church?" Very Rev. James A. Pike, dean of St. John the Divine, and Rep. Kit Clardy, R., Mich., WNBC, 7:30.

Richard Diamond, Private Detective: Dick Powell in "The Hatpin Case" visits an Oklahoma rancher to solve the mystery of his brother's death, WCBS, 7:30.

Junior Miss, teen-age family comedy series featuring Barbara Whiting, WCBS, 8.

Best Plays: Wendell Corey, Alexander Scourby, Elspeth Eric, Leon Janney, James Westerfield and Mandel Kramer in Sidney Kingsley's "Detective Story," telling of a day in the detective squad-room of a New York precinct police station, WNBC, 8:30.

Guggenheim Memorial Concert, from the Mall in Central Park, WNYC, 8:30.

Escape: "The Thirteenth Truck," story of a famous World War II exploit in which desert commandoes smuggled themselves aboard a German truck to dynamite a Nazi airfield, WCBS, 9:30.

Couchiching Conference on "Defense and Diplomacy." Alister Buchan, Elmer Davis and Edgar McInnis, WNYC, 10.

Robert Q. Lewis plays records and talks with his guest, Sophie Tucker, WCBS, 10.

Alistair Cooke takes his listeners on a "Cooke's Tour" of the U. S., WABC, 10:15.

Walter S. Robertson, Assistant Secretary of State, who was the President's representative at the pre-truce negotiations in Korea, guest on "Meet the Press," WNBC, 10:30.

Fire—a dramatic documentary, WNBC, 11:30.

MUSIC PROGRAMS ON THE RADIO

Today

MUSIC ROOM: William Masselos, piano soloist. 9 a. m., WCBS.
Sonatas; E minor, G major...Scarlatti
...de Lune...Debussy
...Hovhaness

E. POWER BIGGS. 9:30, WCBS.
Three Chorale Preludes...Walther
Three Correnti for Violin and Organ...Uccellini
Chaconne for Violin and Organ (radio premiere)...Sapp
Three Chorale Preludes...Bach

SERENADE. 10:30, WFUV.
Selections...Kreisler
Waltzes...Strauss

MR. & MRS. OPERA. 10:30, WNYC.
Thais...Massenet

MUSIC HALL. 11, WHLI.
Overture to "Italiana in Algiers"...Rossini
Love and Music from "La Tosca"...Puccini
Prelude to Act 3 from "La Traviata"..Verdi
Ancora Un Passo or Via from "Mme Butterfly"...Puccini
Dance of the Cammorists from "Jewels of the Madonna"....Wolf-Ferrari
Spanish Dance from "La Vida Breve"...De Falla
Polka De W. R...Rachmaninov
March of the Dwarfs...Grieg
The Maiden's Wish...Chopin-Liszt
Polonaise Militaire in A major...Chopin

SALT LAKE CHOIR. 11, WCBS.
Allelula...Mozart
Oh God Thy Bounty Reaches Wide...Beethoven-Holmes
Shepherd, Lead Me...Miles
...Morning Breaks...Careless
...ed Is the Glorious Work...Haydn
...to the Cuckoo
...Nightingale...Handel
...lude...Schreiner

...MUSIC. Noon, WNYC.
...Saints
...Henry Barraud

...12:05, WFUV.
...Bizet

...UM: Marienka ...Becker, vio-
...Bach
...ebussy

CHARLES MUNCH conducts the Boston Symphony at the Berkshire Festival, Tanglewood. 2:30, WCBS.
Symphony No. 8 in B minor...Schubert
Prelude and Love Death...Wagner
A Siegfried Idyl...Wagner
Excerpts from Act III, "Die Meistersinger,"...Wagner

OPERA MUSIC. 2:30, WQXR.
Der Freischutz: Overture...Weber
Peter Grimes: Four Sea Interludes..Britten

SYMPHONY MUSIC. 3:05, WQXR.
Symphony No. 3 in E flat ("Rhenish")...Schumann
Piano Concerto No. 1 in E minor....Chopin
Symphony No. 2 in D...Sibelius

NEW CHAMBER MUSIC SOCIETY: Paul Wolfe and Fred Manzella, violinists. 3:30, WNYC.
Sonata...Leclair
Vier Leichte Stucke...Hindemith
Sonatina in C major...Mozart
Vorstiel und Kanon...Bartok
Chaconne...Aubert

WILFRID PELLETIER conducts the NBC Summer Symphony. 5, WNBC.
Symphony No. 8 in F...Beethoven
Three Movements from "Fantastic" Symphony...Berlioz
Les Escales...Ibert

RANDOLPH CONCERT. 5, WNYC.
Clarinet Concerto...Mozart
Der Hirt auf dem Felsen...Schubert
Clarinet Trio, Op. 114...Brahms
Rhapsody, No. 1...Debussy

CONCERT HALL. 5:05, WQXR.
Trumpet Voluntary...Clarke-Stokowski
Larghetto for Horn and Orchestra..Chabrier
"Die Meistersinger": Prelude...Wagner

MINIATURE. 5:30, WFUV.
Ave Maria...Schubert
Liebesbotschaft...Schubert
Der Tod und das Madchen...Schubert
Nicolette...Ravel
C'est l'extase langoureuse...Debussy
Adieu, forets...Tchaikovsky
The Little Red Lark...arr. Fischer
I Know Where I'm Goin'...Country Antrim
I Heard in the Night the Pigeons...arr. Fischer
The Kerry Dance...Molloy

FAMOUS BALLETS. 6:05, WQXR.
The Sleeping Beauty...Tchaikovsky

SONG CLASSICS: Anne Weeks, soprano. 6:30, WNYC.
...moto di gioa...Mozart
...la Farfalletta...Chopin-Sandoval
...e fontaine...Milhaud
...Oiseaux...Hue
...Titania, from "Mignon"...Thomas
...ar...Polish folk song

...DED MUSIC. 7, WNYC.
...41...Mozart
...C...Beethoven
...Beethoven

...ALL. 7:05, WQXR.
...Gruner-Hegge
...Richard Strauss
...TC. 8, WHLI-
...Hemel

GOLDMAN BAND. 8:30, WNYC.
International Accord March...E. F. Goldman
Overture to "Joan of Arc"...Verdi
Jesu, Joy of Man's Desiring; Bouree...Bach
Introduction to Act III and Bridal Chorus from "Lohengrin"...Wagner
Overture to "Romeo and Juliet"...Tchaikovsky
Carnival of Venice...J. B. Arban
Italian Polka...arr. by Rachmaninov
Illinois March
Finale from Symphony No. 4

SERENADE. 8:35. WH
Beatrice and Benedict Overtu
Concerto No. 1 in B Flat M
Movement
Classical Symphony in D Maj
Scherzo Capriccioso Op.66
Emporer Waltz

ETELKA FREUND, pi
WNYC-FM.
Organ — Chorale — Prelude
Thee, Lord"—transcribed fo
Busoni
Sonata, Op. 10, No. 3 in D Ma

CHAMBER MUSIC. 11,
Symphonic Etudes
Quartet No. 2

WORLD OF MUSIC. 11
Violin Concerto in G Minor.
Suite for Orchestra, Op. 19,

CITY SLEEPS. 12 m.,
Magnificat

AT MIDNIGHT. 12:05
Symphony No. 6 in F ("Pastor
My Country: The Moldau

Monday

NOON CONCERT. 12
L'Arlesienne Suite No. 1
Belshazzar's Feast

MUSIC THAT LIVES
Symphony No. 41 in C major
Symphony No. 99 in E flat

BALLET MUSIC. 5
Les Biches

GUIOMAR NOVAES, WNYC.
Symphony in B Flat
Piano Concerto No. 2
Billy the Kid: Ballet

SERENADE. 8, WHLI
Overture to "An Italian Com
Concerto No. 2 in D Minor
Poeme d'Extase Op. 54
Cagliostro Waltz

SYMPHONY HALL
The Ruler of the Spirits
Symphony No. 3 in D ("

MILDRED MILLER, so
WNBC.
S'Wonderful, S'Marvelous
It's a Grand Night for Sing
Chorus of the Flower Girls fr
"Samson et Delilah"
Printemps qui commence fro
"Samson et Delilah"
Angels of Mercy
Ballet Music from "Faust"
In the Still of the Night

CHAMBER MUSIC on
Square. 9, WNYC.
Concerto Grosso in D Minor

A New Public Service Program ... in Co-operation with the ... American Societies by

WNYC 830 KC
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STARTING AUGUST 17th
At 2:00 PM

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Symphony

SCHUMANN
Symphony No. 3 in E flat ("Rhenish")
Bruno Walter conducts the New York Philharmonic Symphony Orchestra.

CHOPIN
Piano Concerto No. 1 in E minor
Artur Rubinstein, soloist, with the London Symphony Orchestra, Sir John Barbirolli conducting.

SIBELIUS
Symphony No. 2 in D
Performed by the Boston Symphony Orchestra conducted by Serge Koussevitzky.

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...on WP... noon at 4... Details of ... follow:

TOD...

WPRO—2:30-4 p.m.—...vals. Charles Munch co... ton Symphony Orchestra ... shire Festival, Tanglewood.
Symphony No. 8 in B minor
Prelude and Love Death
A Siegfried Idyl
Excerpts from Act III, "Die Meistersinger"...Wagn...

WJAR—5-6 p.m.—NBC Summer Symphony Orchestra, Wilfrid Pelletier guest conductor.
Symphony No. 8 in F...Beethoven
Three Movements from "Fantastic" Symphony...Berlioz
"A Ball"
"March to the Scaffold"
"Witches' Sabbath"
Les Escales (Ports of Call)...Ibert

WBZ-TV—5-5:30 p.m.—Television Recital Hall, Jeanne Mitchell violin soloist.
Fugue in A...Tartini-Kreisler
Rondo in G...Mozart-Kreisler
Ipanema...Milhaud
Le Printemps...Milhaud
Ritournel...Haieff
Vocalise...Rachmaninoff
La Vide Breve...DeFalla-Kreisler

WEAN—8:30-9 p.m.—Enchanted Hour. Henry Weber conducts; Margaret Roberts, soloist.
Selections from 'Woodland Sketches'...MacDowell

...rahms
...Zimbalist
...Kreisler
...-Arr.-Szigeti
...estra
...t's Dream"
...Mendelsoshn
...estra
Co... ...A Minor-Last Part
(B... ...ith the cadenza)
...Vieuxtemps
...bin and Orchestra

SATURDAY

WPRO—4:30-5 p.m.—Brevard Music Festival. James Christian Pfhol conductor.
Academic Festival Overture...Brahms
Romeo and Juliet...Tschaikowski

RECORDED CONCERTS

WICE—today at 11 a.m.—Music of the Masters.
'Oberon' overture...Von Weber
Vienna Philharmonic Orchestra
Wilhelm Furtwangler conducting
Concerto No. 2 in C Minor...Rachmaninoff
Robin Hood Dell Orchestra
William Stein...

...esday—Beethov... ...No. 9 in D Minor; Th... Saint-Saens, Carnival of the A... Gruenberg, Concerto for Vi... Orchestra. Friday—Mehul, Ove... Les Deux Avengles di Toledo; ... Symphonic Fantastique. Sat... Haydn, Symphony No. 88 in G... Chopin, Concerto No. 1 in E...

WPRO—Friday, 8:30 to 10 p.m. Night Concert. Notes by Morton... der.
Variations on a Theme by Haydn
Amsterdam Concertgebouw O...
Eduard van Beinum, conduc...
Violin Concerto in D Major, Tcha...
Isaac Stern, soloist
Philadelphia Orchestra
Alexander Hillsberg, conductor
Suite: Three Cornered Hat...DeFalla
London Symphony Orchestra
Enrique Jorda, conductor
Overture: Cyrano De Bergerac, Wagenaar
Utrecht Municipal Orchestra
Paul Hupperts, conductor.

WPJB—Saturday at 2:05 p.m.—At the Opera.
Rigoletto...Verdi

Cir. (D 57,751) (S 49,376)

This Clipping From
NEW BEDFORD, MASS.
STANDARD-TIMES

AUG 16 1953

FRANCOIS CHARLES-ROUX, French consul-general in Boston, right, makes awards to three outstanding men of Massachusetts. Named chevaliers of the Legion of Honor were, from left, Dr. Edward Churchill, chief of general surgical services at Massachusetts General Hospital; George E. Judd, manager of the Boston Symphony Orchestra, which toured France last year, and Henry R. Shepley, Essex architect.
(Photo Courtesy of Boston Globe)

Cir. (D 113,811) (S 168,042)

This Clipping From
ROCHESTER, N. Y.
DEMOCRAT & CHRONICLE

AUG 16 1953

Summer Music Jottings

Those Outdoor Melodies Linger

By HARVEY W. SOUTHGATE

MUSIC out of doors must be something like a picnic sandwich—it seems tastier to many people when absorbed in the open air with the sky arching overhead and the green meadows rolling into the distance. At least many persons go to outdoor musical events who are not ordinarily seen in the concert halls, and this applies to events where an admission is charged as well as those given for free. All over the country outdoor music seems to be attracting more people, whether under the reliable starlight of California or under the fickle skies of Western New York.

Possibly there is something deep in human nature that associates the outdoor world with music. Have not some of our greatest composers turned to nature for some of their most inspired themes? Is not musical literature filled with moonlight and stardust and mountains and thunder and lightning? Are not pipes and horns and drums associated with the outdoors?

If we are right, then there is nothing extraordinary about the crowds that turn out for outdoor music, including "Opera Under the Stars" in Rochester. Not that this can take the place of the indoor concert or opera. The point is that to many people it is different and being outdoors, seems to have a special appeal. The conclusion seems clear: We need not less but more of this attractive fare which so many people like.

New Kay Choral Work To Be Broadcast

The premiere performance of

for Lincoln College. The program

of music, James Fassett, as commentator.

Concerts Today End Berkshire Season

The most successful Berkshire Festival in the 16 summers' concerts have been performed in the hills of Western Massachusetts the 14th since the Boston Symphony Orchestra participated, concludes its activities today with all attendance records shattered.

More than 150,000 music lovers have attended the 15 Festival concerts; the 40 demonstrations of student symphony, chamber music, choral music, opera and study group departments of the Berkshire Music Center (the summer school of music maintained by the Boston Symphony); and Thursday's "Tanglewood on Parade" gala, the annual benefit for the school.

The weekend's concluding concerts by the 104-piece Boston Symphony Orchestra in the 6,000-seat Shed at Tanglewood, Lenox, Mass. are shared by Charles Munch, the symphony's music director, and Leonard Bernstein, who heads the orchestra conducting department of the Berkshire Music Center.

This afternoon Mr. Munch will have Seymour Lipkin, pianist who is assistant to Mr. Bernstein in the summer school's conducting department, and to BSO concertmaster Richard Burgin in its chamber music department, as soloist in the Ravel Concerto for the Left Hand, a Tanglewood premiere.

The portion of the Sunday concert, 2:30 to 4 p. m., will be broadcast nationally by CBS Radio, with the network's director

THE NEW YORK TIMES, SUNDAY, AUGUST 16, 1953.

AWARDS ARE GIVEN AT BERKSHIRE FETE

Two Violinists, 'Cellist and Composer Honored at Last Concert by Students

By **HOWARD TAUBMAN**
Special to THE NEW YORK TIMES.

MASTER AND STUDENT: Uziahu Wiesel, right, 26-year-old Israeli 'cellist and student at the Berkshire Music Center, Tanglewood, Lenox, Mass., with Gregor Piatigorsky, faculty member and famed solo 'cellist of the Boston Symphony Orchestra. Mr. Wiesel has been given the center's annual Piatigorsky award.

LENOX, Mass., Aug., 15—The Berkshire Music Center, which has been providing an intensive workshop in music each summer since 1940, ended its annual six-week session today. Although the center is not a formal school and grants no diplomas, the final concert this afternoon by the student orchestra served as a kind of commencement exercise.

Prizes were awarded to outstanding students at the center by Aaron Coplan, assistant director. The Heifetz Award—$150 to each of two winners this year—went to Barbara Lieberman of Brooklyn and Barbara Sorlien of Fargo, N. D., both violinists. The Piatigorsky Award of $200 went to Uziahu Wiesel, 'cellist from Israel. Thest prizes were given on the basis of talent, cooperative spirit and future promise.

The Samuel Wechsler commission of $300 went to Juan Orrego of the Facultad de Belles Artes in Santia[illegible]hile. Senor Orrego, who

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Greatest Tanglewood Festival in History Ends With 13,100 at Finale

By **WILLARD M. CLARK**

Tanglewood, Aug. 16—As I sit here in the crowded pressroom I can hear the shouts, bravos and applause of the 13,100 people who are bidding farewell to Charles Munch and the Boston Symphony Orchestra and farewell also to this Tanglewood season. It's been a great season with many records broken.

126,350 Admissions

An estimated 126,350 people have attended the theater shed and shed concerts and the gross ticket sale is estimated at $311,600 for the 15 concerts plus "Tanglewood On Parade" and the three orchestra pension fund rehearsals. Nature helped a lot, for only two days were really unpleasant.

There was much to admire in the program and the performance thereof this afternoon. Seymour Lipkin, pianist, was the bright star of the program, offering a fabulous performance of the Ravel Piano Concerto for Left Hand. The program opened with a rugged performance of Schubert's "Unfinished" Symphony. It was a finely integrated, sensitive reading Charles Munch provided, one of

Continued On Page 7

almost necessary if one is to believe what one hears. It is a formidable work, one which makes demonaic demands on the pianist. Seymour Lipkin made a tremendous sensation here last season and he made an equally impressive appearance this year. A pianist of rare sensitivity and prodigious technique, the concerto this afternoon became expressive, meaningful and brilliant. All this was accomplished in that unassuming manner which is particularly Lipkin's.

The program concluded with one of Mr. Munch's finest efforts, Ravel's "La Valse." It was a highly colored, scintillating performance which rose and fell, only to return to a superb conclusion.

Artistically this Tanglewood season has been one of the best. Programs have been diversified and not restricted to the familiar works. Several performances were unforgettable, notably Leonard Bernstein's reading of the Mahler "Resurrection" Symphony and the Fourth Symphony of Sibelius and Mr. Munch's reading of the Brahms "A German Requiem" and the "Tristan and Isolde" excerpts heard today. We look forward to next season.

MONDAY, AUGUST 17, 1953. AMUSEMENTS

TANGLEWOOD ENDS ANNUAL FESTIVAL

Lipkin Is Piano Soloist in Ravel Concerto as Munch Conducts —Attendance Record Set

By **HOWARD TAUBMAN**
Special to THE NEW YORK TIMES.

was soloist in Ravel's Piano Concerto for the left hand, and the festival ended with one of Mr. Munch's fiery specialties—Ravel's "La Valse."

Mr. Lipkin is one of the many Tanglewood alumni. He has worked here as one of the late Serge Koussevitzky's young conducting talents and was the winner of the nation-wide Rachmaninoff Prize for pianists some years ago. He handled the difficult Ravel concerto with consummate ease as far as its technical promlems were concerned, and he made

terpretation of Brahms indicated that he had advanced a great deal in the field of the classical repertoire.

Señor Chavez, who has been this year's guest composer at the Berkshire Music Center, was in the audience when his work was played, and the roaring tribute of the crowd caused him to join Mr. Bernstein on the stage in acknowledgment. Señor Chavez, of course, is a first-rate conductor, and it is a pity he was not invited to display this facet of his gifts in the course of the festival.

E, MONDAY, AUGUST 17, 1953

MUSIC

The Berkshire Festival

Season's Finale

By Jay S. Harrison

LENOX, Mass., Aug. 16.—The Berkshire Music Festival, 1953, came to an end this afternoon in a burst of orchestral fireworks and with a record breaking attendance. Today's audience numbered 13,100, the largest of the summer, and the biggest ever to attend the final concert. It brought the week end's total to 32,800 and the season's to 117,900, thereby smashing all previous attendance figures in Tanglewood's history. The program, with Charles Munch directing the Boston Symphony Orchestra, listed Ravel's "La Valse" and piano concerto for the left hand, with Seymour Lipkin a soloist; Shubert's "Unfinished" Symphony, and Wagner's Prelude and "Love-Death" from Tristan und Isolde, "A Siegfried Idyll" and three excerpts from the third act of "Die Meistersinger."

The concert came to an end in a whirl of flying fingers and provocative sounds. The incredible difficulties of the Ravel concerto were surmounted by Mr. Lipkin admirably and cleanly with scarcely a hint of the usual inaccuracies that pursue all who undertake this demonic work. It is in his favor, moreover, that the concerto emerged as a piece of music rather than the trick or stunt it can easily become. In short, music was made by Mr. Lipkin and well made, too.

Munch in Fine Form

The remainder of the program saw Mr. Munch in fine form. His "La Valse" spun like a dervish, stamped its beat forcefully and echoed throughout the hall. Previously, Mr. Munch had conducted the Tristan with due turbulence, the Idyll with some eccentricity, and the Meistersinger excerpts with great understanding and majesty. His Schubert, taken as a whole, was a performance which placed the dramatic foremost and allowed the lyric to shift for itself. But since Mr. Munch's sense of drama is brave and forthright, it made for a tidy presentation but quite avoided the excess sentimentality which many conductors inevitably take to be the Schubert ideal.

Last night an audience of 12,100 heard Leonard Bernstein conducting the Boston Symphony in a program that included Sibelius' Fourth Symphony, Carlos Chavez' "Sinfonia India" and Brahms' Symphony No. 2. All told, it was a field day for Mr. Bernstein and, for his admirers, an occasion for rejoicing.

Bernstein's Statue Grows

Concerning Mr. Bernstein, the truth is plain—he has grown immensely in stature and has become, in fact, a masterful conductor. For every fault he possesses there are fifteen virtues. For every indiscretion he commits there are untold miracles he works in tying together the loose ends of the orchestral score. And for these seasons his program of the evening, a long one and full of pitfalls, was in most instances a roaring success.

By what manner of alchemy Mr. Bernstein is able to get to the heart of a contemporary score, the present writer hesitates to guess. But there is no denying that the conductor's performance of Chavez' "Sinfonia," a minor master work of huge complexity, reflected the music's profile in a mirror of perfection. The work itself, based for the most on Mexican Indian themes, is exotic but not perfumed, hypnotic but not bizarre. It is a twelve-minute concentrated study in the development of folk material and its underlying rhythem. Setting it forth as he did, Mr. Bernstein permitted the work to speak for itself without urging and demonstrate the sophistication and knowledge that had gone into its making.

Rare Reading of Brahms

The Brahms Symphony, another matter entirely, was also accorded a vigorous and monumental reading. As played, it was a Brahms with his nerve endings exposed, a Brahms to whom fury and passion were no secret things. Mr. Bernstein lifted the work up, made tempests where they rarely are and gave us a musical portrait of uncommon boldness and power.

It was only in the Sibelius Fourth, a wintry and solitary work, that Mr. Bernstein came to grief. The piece is lean and spare and based on the play of isolated motives. By overheating them they do not fuse, but melt

nstead and tautness disappears. Mr. Bernstein, in dramaticizing each simple phrase, dissipated the score tension and caused it to grow flabby. And that is death is a wiry work.

Cir. (D 94,031) (S 88,22

This Clipping Fr
MIAMI, FLA.
NEWS

AUG 16 1953

Israeli Pianist Makes U. S. Debut At Pop Concert On Beach Tonight

By **EDWARD IRELAND**
Miami Daily News Staff Writer

Ora Rottenberg

The young Israeli pianist Ora Rottenberg will make her first concert appearance in this country tonight with the University of Miami Summer Symphony Orchestra at the Miami Beach Municipal Auditorium.

It will be the 9th Pop program of the season and the third and last for guest conductor Izler Solomon. John Bitter will return to the podium for the final concert of the summer next Sunday.

Miss Rottenberg, who is the first Israeli artist to come to the United States for a concert tour, will play Edvard Grieg's Concerto in A-minor, Op. 16. Written just 75 years ago, this major work of the Norwegian master still ranks among the most popular piano concertos of all time.

Born In Jerusalem

Tonight's guest star, who celebrated her 20th birthday on Aug. 2, was born in Jersalem and received most of her musical training at the Conservatory of Music there under a scholarship.

For the last three years she has been studying with Henriette Michelson, who retired from the New York Julliard School of Music after 40 years of teaching to devote all her time to the young gifted musicians of Israel.

Miss Rottenberg made her concert debut on June 9 with the Orchestra of the Voice of Jerusalem, playing Prokofiev's Third Piano Concerto.

Occupying a feature spot on tonight's program will be Tschaikovsky's ever-popular Nutcracker Suite. Originally written as a ballet, it was so produced for the first time in 1892, along with the composer's one-act opera "Iolanthe." Both were complete failures.

Successful As Suite

But when the composer strung together the best numbers be Rimsky-Korsakoff's Caprice Espagnol, Op. 34. Next to the Scheherazade Suite, this is probably the famed Russian master's most popular work. It was written in 1886 and first performed in the following year by the Russian Symphony Orchestra at St. Petersburg.

It was intended originally as a Fantasia on Spanish themes for violin and orchestra, and the solo violin still has some striking passages, although the piece has become a tour-de-force of orchestral virtuosity in general.

There are five parts to this work. It begins with an Alborada, which corresponds to the French Aubade, or serenade at dawn. Next come five variations on a theme introduced by the horns.

The Alborada is then repeated, and a fourth section represents a "Scene and Gypsy Song," with cadenzas by the trumpets, solo violin, flute and harp. Finally comes a "Fandango of the Asturian," with suggestions of the tpyical guitar and castanets.

Concert time will be 8 p.m.

Villa-Lobos Coming

Heitor Villa-Lobos, celebrated Brazilian contemporary composer, will conduct an entire program of the University of Miami Symphony Orchestra this winter, Mrs. Marie Volpe, manager, announced today.

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THE NEW YORK TIMES,

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MASTER AND STUDENT: Uziahu Wiesel, right, 26-year-old Israeli 'cellist and student at the Berkshire Music Center, Tanglewood, Lenox, Mass., with Gregor Piatigorsky, faculty member and famed solo 'cellist of the Boston Symphony Orchestra. Mr. Wiesel has been given the center's annual Piatigorsky award.

MONDAY, AUGUST 17, 1953. AMUSEMENTS

TANGLEWOOD ENDS ANNUAL FESTIVAL

Lipkin Is Piano Soloist in Ravel Concerto as Munch Conducts —Attendance Record Set

By **HOWARD TAUBMAN**
Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 16—The sun shone brilliantly on Tanglewood and on the overflow thousands on the lawns around the music shed this afternoon, and as a result the Berkshire Music Festival came to an end with a new attendance record for the season.

The previous high of 124,100 set in 1950, was surpassed this summer when today's audience of 13,100 brought the season's total to a grand 126,350. The season's gross of $303,800 also was a new high.

These festivals in the Berkshires, begun almost twenty years ago, seem to be in the ascendant on every front. The first three weekends of programs in the theatre-concert hall this year drew 26,150 persons as against the 1950 record of 23,500, and it may be that by next season these concerts will have to be moved into the music shed. As for the three main festival weeks in the shed, this year's attendance of 91,800 beat out the 1950 record of 89,800.

A Program of Favorites

To wind up this year's festival, Charles Munch conducted the Boston Symphony today in a program made up largely of perennial favorites. He began with Schubert's "Unfinished" and continued with a number of Wagner works—the Prelude and Liebestod from "Tristan und Isolde," the "Siegfried Idyll" and excerpts from the third act of "Die Meistersinger." After the intermission, Seymour Lipkin was soloist in Ravel's Piano Concerto for the left hand, and the festival ended with one of Mr. Munch's fiery specialties—Ravel's "La Valse."

Mr. Lipkin is one of the many Tanglewood alumni. He has worked here as one of the late Serge Koussevitzky's young conducting talents and was the winner of the nation-wide Rachmaninoff Prize for pianists some years ago. He handled the difficult Ravel concerto with consummate ease as far as its technical promlems were concerned, and he made his mechanical command subservient to the essential needs of the music.

Mr. Munch and the orchestra were very much in the vein for the Schubert and Wagner works, and he and the orchestra gave Mr. Lipkin sensitive support. At the end of "La Valse," the throng burst out into a thunderous ovation by way of au revoir to the musicians and Tanglewood.

At last night's concert, Leonard Bernstein was the conductor, and he gave a satisfying account of his maturing musicianship. In a testing program that embraced Sibelius' Fourth Symphony, Carlos Chavez' "Sinfonia India" and Brahams' Second Symphony, Mr. Bernstein proved that he was equipped emotionally and intellectually to voyage in three widely different musical worlds.

Sibelius Symphony Heard

The Sibelius Symphony, one of the Finnish master's deepest and finest, had breadth and dignity. Mr. Bernstein and the Boston Symphony made it clear how Sibelius' concise ideas germinate into an immense entity; details were neatly etched but they were part of the large draughtsmanship.

The Chavez symphony, which is as brilliant and imaginative as one of the great modern Mexican murals, had tremendous pace and color. Possibly the composer might have been able to bring additional values to the slow sections, but Mr. Bernstein did a good job. His interpretation of Brahms indicated that he had advanced a great deal in the field of the classical repertoire.

Señor Chavez, who has been this year's guest composer at the Berkshire Music Center, was in the audience when his work was played, and the roaring tribute of the crowd caused him to join Mr. Bernstein on the stage in acknowledgment. Señor Chavez, of course, is a first-rate conductor, and it is a pity he was not invited to display this facet of his gifts in the course of the festival.

NEW YORK HERALD TRIBUN

U.N. Starts

On Korea;

Debate Today

llies Agreed

Whether Mr. Vishinsky has other ideas was unknown. Even his views on Russian acceptance of a U. N. invitation to attend the conference are shrouded in mystery, as a British spokesman who has had recent conversations with Mr. Vishinsky pointed out tonight.

It has not been determined whether Mr. Vishinsky views the political conference as a meeting of two "sides"; the opponents of the Korean War, or if he views the forthcoming talks

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Henry Butler of th
ed Earl Cook, also a
playoff for Class B hon
won six and lost one.

Second place in the Class
to George Comeau of Lynn.
Brinkman of West Springf
placed third, with five wins, two
losses and a ringer percentage of
57.2.

In Class B third place went to Joe Fairbanks of Willimansett, last year's champ. He won five, lost two and had a ringer percentage of 40.7.

The matches were sponsored by the River Valley Horseshoe Pitching League. Landry will defend his New England championship at the local field during the Labor Day week end.

Entertaining TONITE? SHOP MELDRUM'S LIQUOR and WINE

ELD UNION, SPRINGFIELD,

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from Page 1

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Entrance of the
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The Alborada is then repeated, and a fourth section represents a "Scene and Gypsy Song," with cadenzas by the trumpets, solo violin, flute and harp. Finally comes a "Fandango of the Asturian," with suggestions of the typical guitar and castanets.

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The Samuel Wechsler commission of $300 went to Juan Orrego of the Facultad de Belles Artes in Santiago, Chile. Senor Orrego, who was a student in composition for 1946, was invited to write a chamber music composition for three violins, viola, 'cello and piano. This prize was set up by Samuel Wechsler of New York, who was once a student at the center.

Miss Lieberman and Miss Sorlien served as concert masters of the student orchestra at Tanglewood this summer. Today they were soloists in the Bach Concerto for two violins. Miss Lieberman is a graduate of Sarah Lawrence College and the Juilliard School. Miss Sorlien is a student at Curtis Institute.

The prizes announced today are not the only ones granted [illegible] Tanglewood. Others were ma[illegible] earlier in the season. Ro[illegible] Barney Childs of Reno, Nev. [illegible] Alvin Epstein of Hartford, [illegible] received Margaret Lee [illegible] scholarships that enabled [illegible] attend this summer's se[illegible] composition students. T[illegible] R. Mann and Sally A[illegible] Scholarship Fund, [illegible] Award and the Dr[illegible] made possible tuiti[illegible] for other students.

The guest cond[illegible] final student orch[illegible] Carlos Chavez, [illegible] can composer [illegible] has been th[illegible] teacher in [illegible] Chavez, wh[illegible] term recer[illegible] country's [illegible] Berkshires, [illegible] years ago, [illegible] ascendant on [illegible] first three week[illegible]rams in the theatre[illegible] this year drew 26,150 as against the 1950 record [illegible],500, and it may be that by [illegible] season these concerts will have to be moved into the music shed. As for the three main festival weeks in the shed, this year's attendance of 91,800 beat out the 1950 record of 89,800.

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was also represented in his capacity as a composer at tonight's concert by the Boston Symphony Orchestra. His "Sinfonia India" was on the program, conducted bv Leonard Bernstein.

BIG CU[illegible] IN FAVORS [illegible] BUDGET

Continued From Page 1

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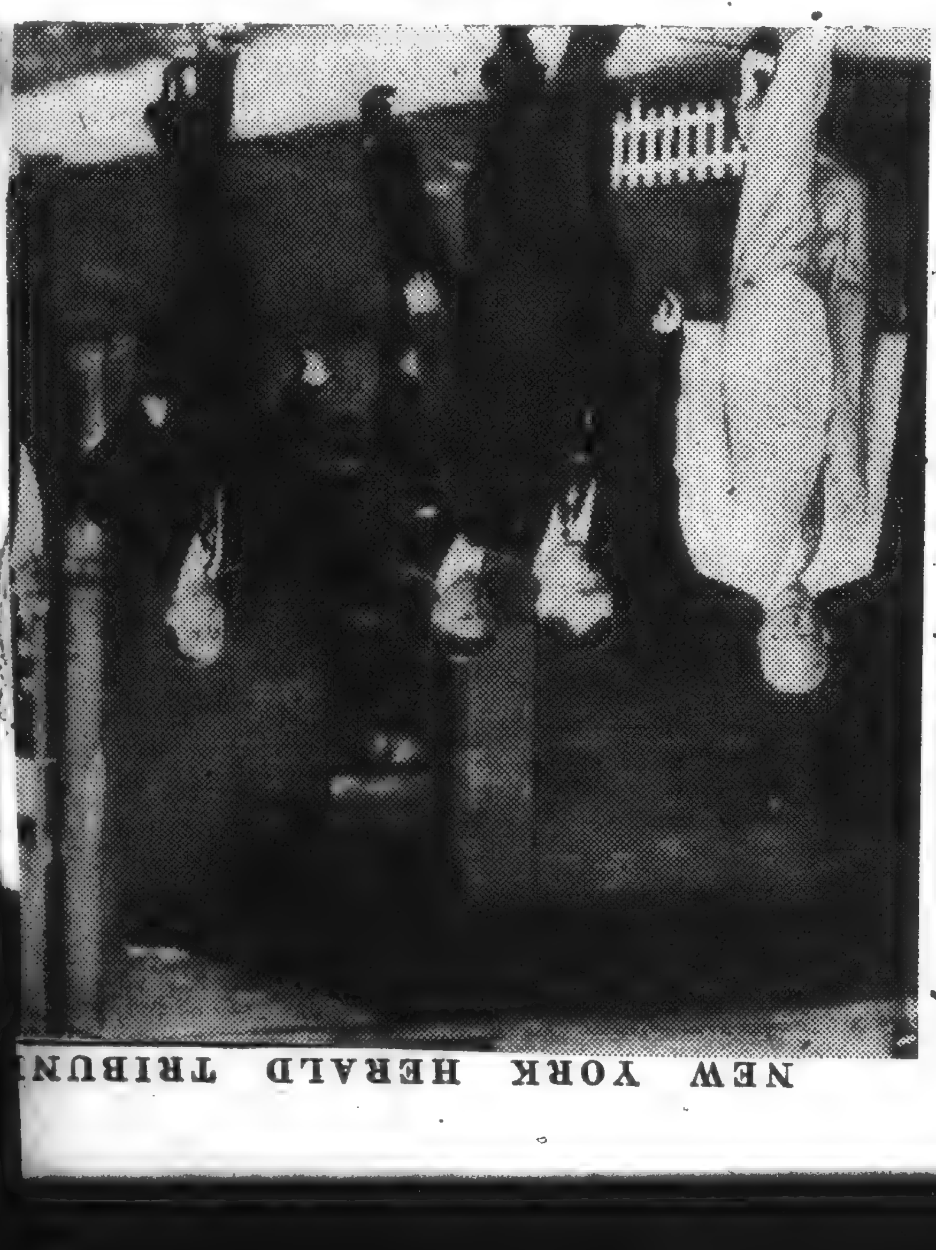

MASS., MONDAY, AUGUST

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[illegible]est. The recorded portion of [illegible] program concluded with three Wagner works, the Prelude and "Love Death" from "Tristan and Isolde"; the "Siegfried Idyll" and the Introduction, Dance of the Apprentices, and Entrance of the Mastersingers from "Die Meistersingers Von Nurnberg." The Prelude and "Love Death" from "Tristan and Isolde" was played magnificently. Seldom has Mr. Munch provided a more profound and communicative reading as of this wonderful music. Oh, to hear "Tristan and Isolde" with the Boston Symphony Orchestra in the pit. The excerpts from "The Mastersingers" were equally impressive, broad and majestic when called for, and unutterably gay and rhythmic when that mood was foremost.

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SECTION 7 AUGUST 16 1953

MICHELE MORGAN: SEE "MOVIES ON THE MOVE," PAGE 26

BACKSTAGE AT TANGLEWOOD

by Herbert Kupferberg . . . Page 8

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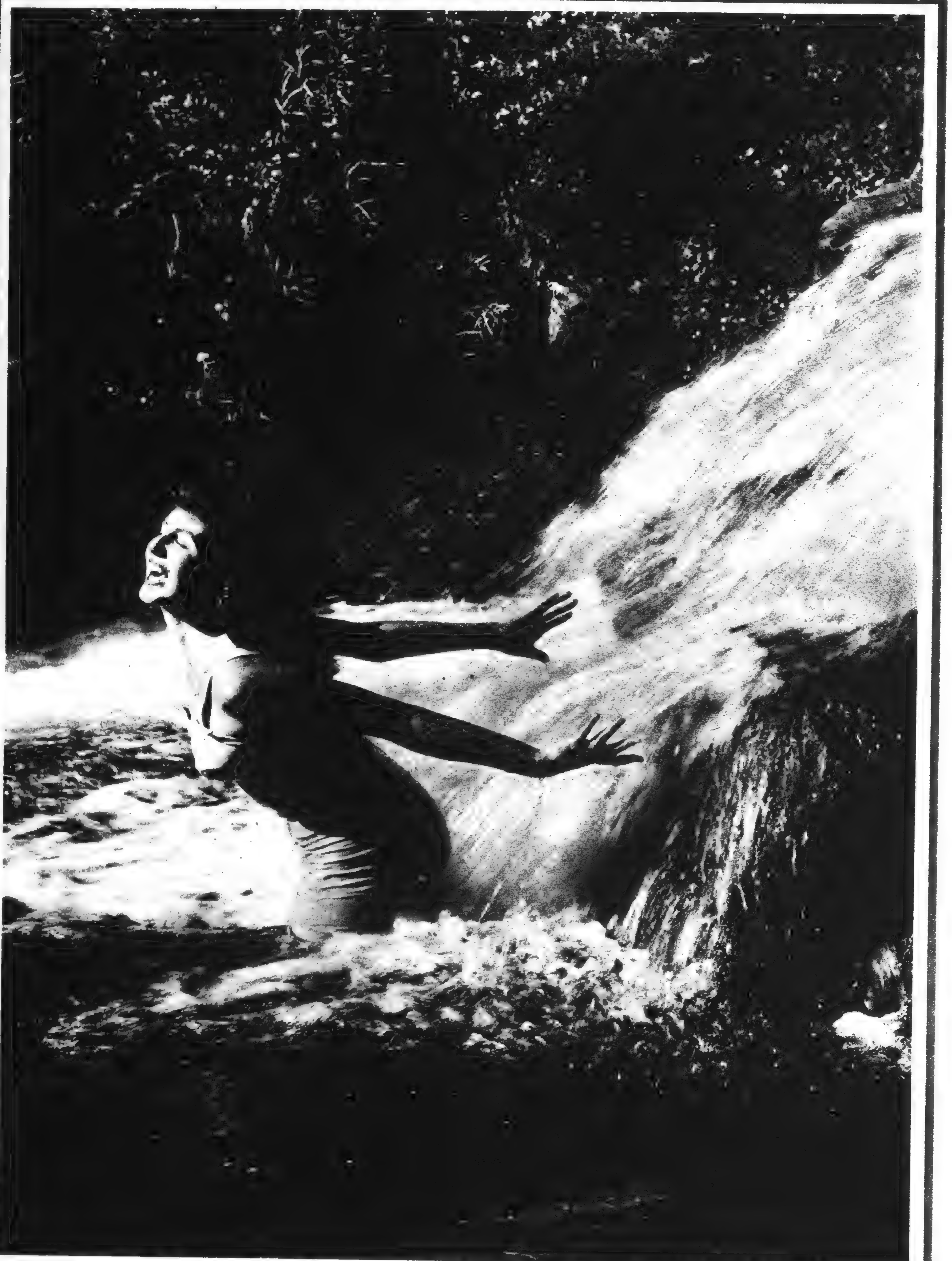

PHOTO BY HY PESKIN . . . PLACE: MT. RAINIER, WASH. . . GIRL: MOLLIE O'DELL

EDITORIAL FOR A SUMMER SUNDAY

SOMETIMES editorials can be written with a camera as well as with a typewriter. Take the picture above, for example. We think it's one you will enjoy all month long, especially when the thermometer climbs over 90.

— THE EDITORS

Sidelines

OUT OF THE MOUTHS . . . Most of t world's successful writers consider one go literary agent perfectly adequate to represe them. But we know of a four-year-old b who has not one, but *two* topflight ager peddling his wares. The little boy is the s of literary agent Harold Matson, who to the following story to his friend, literary age George T. Bye, who passed it on to us.

One recent morning the youngster escor Mr. Matson, a daily commuter to New Yo City, from his house to his car. Suddenly thr or four soldiers passed by and the boy citedly shouted, "Look, Men Scouts!" suspect this is the shortest short-short eith agent has ever marketed.

NOW HEAR THIS! We sensed a note quiet distress in the following "persona item which we spotted in a recent issue the "New Hope (Pa.) Gazette":

"Dear Folks: I am not advertising for young ladies to share my apartment over r Buick Agency. The lady in the other apa ment is the one [who advertised]. Yours tru Don Kimmell."

KEEP THEM COMING! Can we encoura more Red flyers to escape from behind t Iron Curtain? Yes, says former Polish Li tenant Frank Jarecki, first MiG pilot to se his Soviet jet screaming into Allied han But right now, he adds, we're going abou the wrong way! In next week's issue Jare makes this amazing revelation in an imp tant article, as told to A. E. Hotchner. explains how the West is actually discour ing hundreds of others like him to follow su and tells in detail what he thinks we m do in the future to "Help Them Escape!"

Also next week: an article that sho interest every member of the family, "W Do You Want Most Out Of Life?" by Jo E. Gibson; a suspenseful fiction story Arthur Gordon, "They Met At Midnigh plus many other features. — THE EDITO

This Week
THE SUNDAY MAGAZINE
WILLIAM I. NICHOLS, Editor
Editorial offices: 420 Lexington Avenue, New York 17, New York

THE CERFBOARD....................
"WHY I STOOD ALONE"....................
by Syngman Rhee
BACKSTAGE AT TANGLEWOOD............
by Herbert Kupferberg
TRIPLE ENIGMA....................
by Emily Genauer
HOW TO BEAT VANDALISM.............
by Fairfield Osborn
MOVIES ON THE MOVE!....................
by Louis Berg
FOR THE SIMPLE LIFE....................
Eugenia Sheppard, Women's Feature Editor
THE HOME INSTITUTE....................
FASHION FIND....................
FROM CLEMENTINE'S KITCHEN...............
by Clementine Paddleford
PUZZLES....................

Names and descriptions of all characters in fiction st and semi-fiction articles in this magazine are w imaginary. Any name which happens to be the sam that of any person, living or dead, is entirely coincide The title "This Week" is registered in the U.S. Patent O

FOR A BETTER AMERI

This Week MAGAZINE

"WHY I STOOD ALONE"

by Syngman Rhee

President of South Korea

What will history say of Syngman Rhee? To many he is the obstinate man who delayed peace in Korea. To others he is a lonely and heroic figure opposing a Munich-like appeasement of the Communist enemy.

Here THIS WEEK Magazine presents exclusively Mr. Rhee's personal statement of why he acted as he did. Whatever your verdict, whatever has happened since he wrote this article, you will want to read it as part of the unfolding history of our time. — *The Editors*

WIDE WORLD

RHEE'S CLAIM: "I am only doing what the world praised Churchill for doing in 1940" [rejecting an appeasement peace]

SEOUL, KOREA

IN THE ebb tide of my life I have been compelled to take a stand against Communist aggression in Asia that has provoked much criticism. Korea's recent attitude and actions during the truce negotiations have even been labeled "treacherous" by so eminent a statesman as Winston Churchill. Yet I am convinced that Korea's stiff attitude will serve historically to turn the tide against the tyranny of Communist imperialism even as Churchill's own decision in 1940 to fight on alone against Hitler meant the beginning of the end of Nazism and black tyranny.

As a great orator, Churchill was able to convey to the world why it was better to risk a nation's temporary destruction rather than give up the fight. I have never heard him described as "suicidal" or "reckless" — current favorites in describing my leadership of Korea.

Yet my country today, like Great Britain in 1940, believes that rather than accept a truce of appeasement — the kind of truce we truly believe to be suicidal — it is best to fight on. Our continued resistance will gain time for the pressure of events and the actions

OLLIE O'DELL

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who has not one, but *two* topflight agen
peddling his wares. The little boy is the s
of literary agent Harold Matson, who to
the following story to his friend, literary age
George T. Bye, who passed it on to us.

One recent morning the youngster escort
Mr. Matson, a daily commuter to New Yo
City, from his house to his car. Suddenly thr
or four soldiers passed by and the boy e
citedly shouted, "Look, Men Scouts!" W
suspect this is the shortest short-short eith
agent has ever marketed.

NOW HEAR THIS! We sensed a note
quiet distress in the following "persona
item which we spotted in a recent issue
the "New Hope (Pa.) Gazette":

"Dear Folks: I am not advertising for
young ladies to share my apartment over r
Buick Agency. The lady in the other apa
ment is the one [who advertised]. Yours tru
Don Kimmell."

KEEP THEM COMING! Can we encoura
more Red flyers to escape from behind t
Iron Curtain? Yes, says former Polish Lie
tenant Frank Jarecki, first MiG pilot to se
his Soviet jet screaming into Allied han
But right now, he adds, we're going about
the wrong way! In next week's issue Jare
makes this amazing revelation in an imp
tant article, as told to A. E. Hotchner.
explains how the West is actually discour
ing hundreds of others like him to follow su
and tells in detail what he thinks we m
do in the future to "Help Them Escape!"

Also next week: an article that shou
interest every member of the family, "Wh
Do You Want Most Out Of Life?" by Jo
E. Gibson; a suspenseful fiction story
Arthur Gordon, "They Met At Midnigh
plus many other features. — THE EDITO

This Week
THE SUNDAY MAGAZINE
WILLIAM I. NICHOLS, Editor

Editorial offices: 420 Lexington Avenue, New York 17, New York

THE CERFBOARD..............................
"WHY I STOOD ALONE"....................
by Syngman Rhee
BACKSTAGE AT TANGLEWOOD............
by Herbert Kupferberg
TRIPLE ENIGMA..............................
by Emily Genauer
HOW TO BEAT VANDALISM....... ....
by Fairfield Osborn
MOVIES ON THE MOVE!......................
by Louis Berg
FOR THE SIMPLE LIFE.........................
Eugenia Sheppard, Women's Feature Editor
THE HOME INSTITUTE.........................
FASHION FIND.................................
FROM CLEMENTINE'S KITCHEN..............
by Clementine Paddleford
PUZZLES...

Names and descriptions of all characters in fiction st
and semi-fiction articles in this magazine are wh
imaginary. Any name which happens to be the sam
that of any person, living or dead, is entirely coincide
The title "This Week" is registered in the U.S. Patent Of

FOR A BETTER AMERI

This Week MAGAZINE

"WHY I STOOD ALONE"

by Syngman Rhee

President of South Korea

HANS MALMBERG

SYNGMAN RHEE: For 58 years he has fought for his country's freedom

What will history say of Syngman Rhee? To many he is the obstinate man who delayed peace in Korea. To others he is a lonely and heroic figure opposing a Munich-like appeasement of the Communist enemy.

Here THIS WEEK Magazine presents exclusively Mr. Rhee's personal statement of why he acted as he did. Whatever your verdict, whatever has happened since he wrote this article, you will want to read it as part of the unfolding history of our time. — *The Editors*

SEOUL, KOREA

IN THE ebb tide of my life I have been compelled to take a stand against Communist aggression in Asia that has provoked much criticism. Korea's recent attitude and actions during the truce negotiations have even been labeled "treacherous" by so eminent a statesman as Winston Churchill. Yet I am convinced that Korea's stiff attitude will serve historically to turn the tide against the tyranny of Communist imperialism even as Churchill's own decision in 1940 to fight on alone against Hitler meant the beginning of the end of Nazism and black tyranny.

WIDE WORLD

RHEE'S CLAIM: "I am only doing what the world praised Churchill for doing in 1940" [rejecting an appeasement peace]

As a great orator, Churchill was able to convey to the world why it was better to risk a nation's temporary destruction rather than give up the fight. I have never heard him described as "suicidal" or "reckless" — current favorites in describing my leadership of Korea.

Yet my country today, like Great Britain in 1940, believes that rather than accept a truce of appeasement — the kind of truce we truly believe to be suicidal — it is best to fight on. Our continued resistance will gain time for the pressure of events and the actions of the Reds themselves to convince the rest of the free nations that their own self interest is involved in sending the Communist Chinese monster back to his own border. The alternative is that this monster, by feeding on its new conquests, will develop power and appetite for all Asia.

"I Never Lost Confidence"

I HAVE been a long-time scholar of both Christian and Confucian ethics. Deeply imbedded in these two philosophies is the maxim that America expresses in the phrase: "Right will prevail." After all it took nearly 58 years of my lifetime to achieve the liberation of even South Korea from the reactionary rule of the Korean kings and of the Japanese. Yet I never lost confidence that right would ultimately prevail.

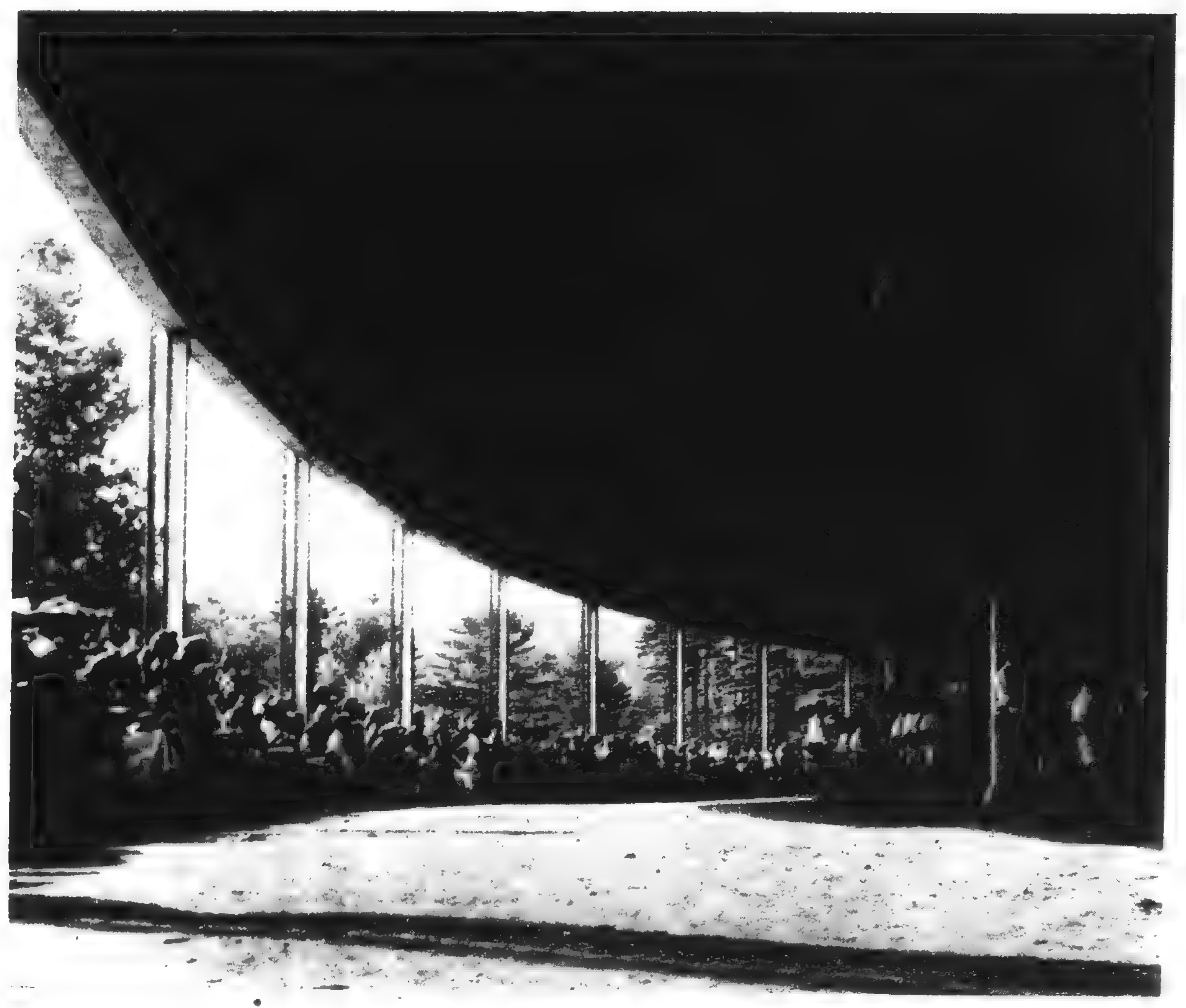
This was true even in the dark days when I was condemned to life imprisonment and it seemed as if the principles for which I had fought would be realized only after my death.

It is deeply regrettable to me that there appears to have been such serious misunderstanding in the Western world about Korean motives in rejecting an armistice we considered equivalent in our time to a Far Eastern Munich.

On the specific issue of the original truce proposals, it is incredible that anyone can seriously assert that Communist aggression has been repulsed so long as millions of Chinese troops retain the North Korean territory seized by force of arms or so long as the armistice contains no time limit on the Red enemy's continued illegal presence in our country.

Back in 1950 my country faced a North Korean foe of some half million men. In 1953 we are confronted with the presence of a combined Chinese-North Korean force of three times the numerical strength of the original

Continued on page 45



CLEMENS KALISCHER

INSIDE THE SHED: Boston Symphony's week-end concerts at Tanglewood, given in this fan-shaped structure are required listening for resident students

SHOP TALK: Charles Münch, Boston Symphony's conductor, chats with members of Tanglewood's class of '53 from Hungary, China, Canada, Korea and Sweden

TASK: Soprano Sara Mae Endich irons dress she will wear in appearance with Symphony

TEST: Sara Mae is a soloist in a c
One critic's verdict: "A very bri

BACKSTAGE AT TANGLEWOOD:

THE PRESCRIPTIONIS WORK

COACHING: Boris Goldovsky, head of opera department, expounds the "geography of the stage" for a scene from the "Marriage of Figaro"

To visitors, Tanglewood means relaxing open-air concerts. But it's no vacation spot for the 400 young musicians there — they're taking music's post-postgraduate course

by Herbert Kupferberg

Photographs by Ted Kell

LENOX, MASS.

WHEN Tanglewood, scene of America's great Berkshire Music Festival, ends its summer season today, the drugstore here puts away the pictures of composers that have decorated its showcases, the restaurant on U.S. 7 empties its juke box of the Chopin and Tchaikovsky records, the traffic turns away from the Berkshire Hills.

For the last six weeks Tanglewood has been the musical capital of America. More than 150,000 people have visited it to hear the Boston Symphony Orchestra in its famous fan-shaped shed. They have wandered the grounds of the 210-acre estate that houses Tanglewood, and sprawled under its elm trees as rarely-heard operatic and chamber works were performed. And yet very few of them have seen the real Tanglewood, the Tanglewood that is gradually changing the musical face of America.

The real Tanglewood might be called the festival of the working girl, if the working girl is taken as a symbol of the serious young musician of today. When Charles Münch, the tall, gray-haired conductor of the Boston Symphony, opened Tanglewood this summer he told his audience that they were there for "work, work and more work."

His audience consisted not of the great crowds that travel to Tanglewood for a single evening or perhaps a week end of music, but of 400 young men and women who are there throughout the season. They are the members of the Berkshire Music Center, the pick of 1,100 applicants from the world over.

One is the conductor of a Korean symphony orchestra. Another is a secretary in a New York office. A third is a resort newspaper publisher from Florida. A fourth is a piano teacher from Scarsdale, N. Y. They come from 40 states and 10 foreign countries. They are there for what George E. Judd, the veteran manager of the orchestra, calls "the last step to a successful professional career."

They're Already Pros

TO GET into the Berkshire school you have to be a skilled musician. Boris Goldovsky, the Metropolitan Opera radio commentator, who runs Tanglewood's opera department, auditions 500 eager applicants a year. He accepts 50. Half of these receive scholarships; the others pay the $150 tuition.

At Tanglewood no one is taught to sing, to play the bassoon or to read music — they already know how. Those who come are all professionals, or at least semi-pros.

What the late Serge Koussevitsky, who established the Berkshire music school in 1940, wanted to create was a place where the young professional could make music with older hands and where the most proficient could appear as soloists with the eat Boston Symphony Orchestra. Famous names ive been uncovered here — Dorothy Maynor and onard Bernstein, for example.

Typical of this year's musicians is Sara Mae ndich, a soprano from Steubenville, Ohio. Miss ndich works the year round as a part-time secretary a New York office to supplement her income from nging engagements. She has come to Tanglewood r two seasons.

Her first summer here brought her one of the great rills of her life, for although she had never sung th an orchestra before, she was singled out from e chorus to be soloist with the Boston Symphony a Schubert Mass and a Mozart Litany. Last onth, after hearing her performance at Tanglewood in a Bach cantata, one New York critic wrote: Miss Endich is a soprano with a very bright future, r she is endowed with a voice of truly beautiful d rich texture."

But press clippings don't mean too much at Tanewood, because there's little time to read them. a student misses three classes or practice sessions, is politely asked to leave.

Hugh Ross, the conductor of New York's Schola ntorum and the head of the choral department at nglewood, says: "These are very serious young ople who haven't much time to get set in a highly mpetitive profession. They want to learn every inute. How many are asked to leave for not attend- to their work? Well, say, less than one a year."

Sara Mae Endich and her colleagues at Tangleod work an eight-hour, six-day week on the spaus "campus." On Sunday, which is their day f," they attend the Boston Symphony concerts. Two-thirds of the young Tanglewood musicians e in dormitories at schools near the grounds. The hers live in private homes here in Lenox, two miles ay. Miss Endich is among these, sharing a fourm attic with three other girls.

The four, all in their 20's, are a microcosm of the nglewood student body. In addition to Sara Mae, re are Mary de Csepel, born in Hungary and now an American citizen, who teaches pian in Scarsdale; Lois McCauley, a soprano Hill, N. C., just returned from a year i Fulbright fellowship; and Marcelle H mezzo-soprano who owns two weekly but would rather learn to sing "Carmen

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Continued

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TEST: Sara Mae is a soloist in a choral work. One critic's verdict: "A very bright future"

REHEARSAL: It's part of Sara Mae's eight-hour, six-day week at Tanglewood. During rest of year, she works as a part-time secretary

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Photographs by Ted Kell

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The girls maintain a schedule that would make office routine almost seem a pleasure. At 7:30 the sufferer whose turn it is to make coffee arises. At 8:15 breakfast is ready, and at 8:45 everybody piles into Mary's car for the work day, which starts at nine.

"We Grid Together Well"

THREE or four coaching sessions for operatic roles or chamber music parts consume the morning. At one o'clock the three sopranos march off to Goldovsky's opera class. This takes up the time until four o'clock, after which there are more coaching sessions.

When the girls get back to Lenox at 5:30 or so, they have to shop for their evening meal, cook it and — sometimes most trying of all — eat it. After dinner they clean up the house, do their washing and ironing — most of the time with an open score near by — and at 10 or 10:30 they are in bed.

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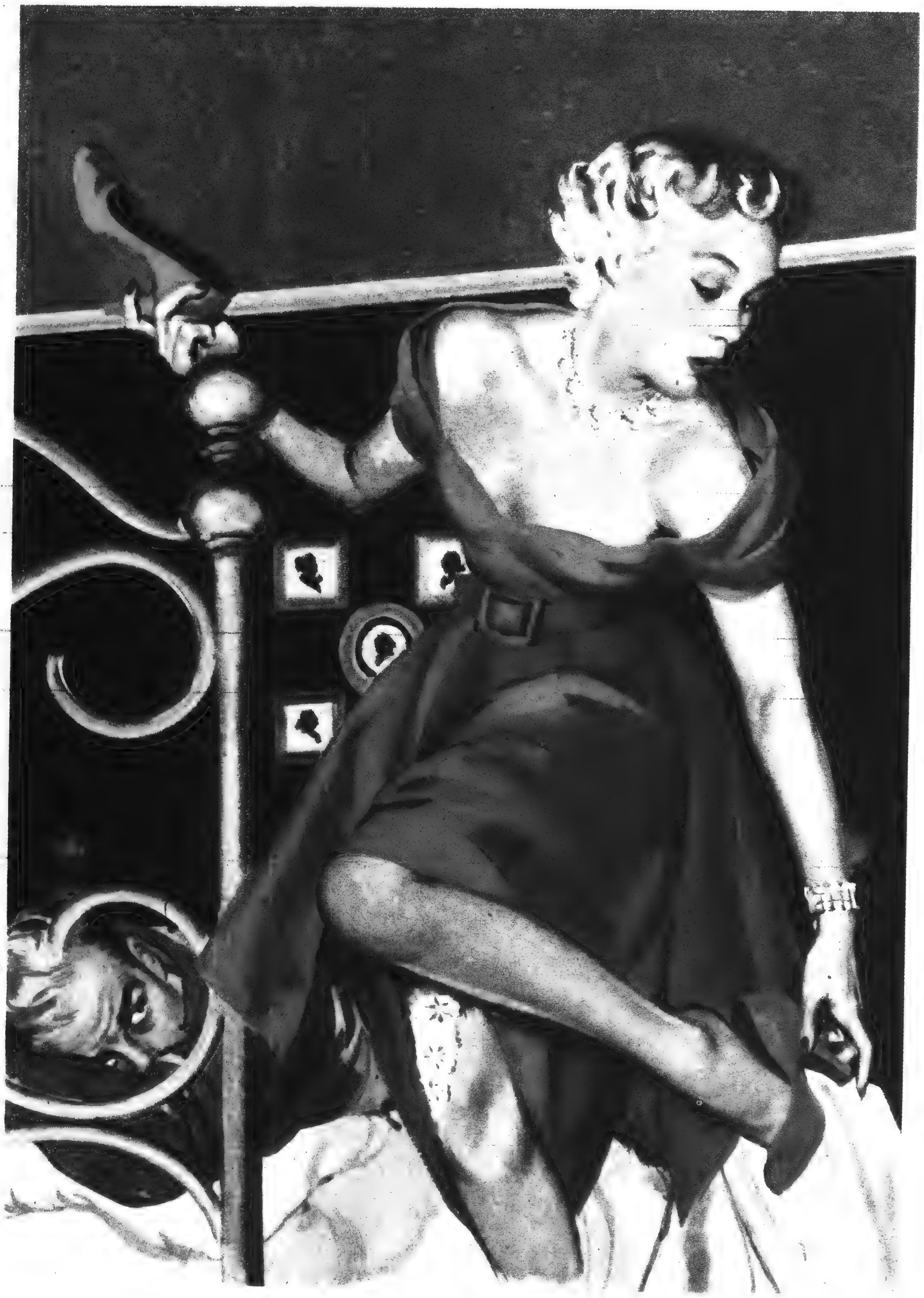
Continued on page 40

THEIR SEVENTH ANNIVERSARY — AND MOLLY ADMITTED SHE WAS IN LOVE WITH SOMEONE ELSE! ALL JIM'S SUCCESS IN BUSINESS HAD



When Molly tiptoed into the room Jim kept his breathing regular and opened his eyes

THE

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ONE week before his seventh wedding anniversary, Jim Hathaway's secretary alerted him. The day before, she had placed on his desk a jeweler's box, small and smartly wrapped. And on the morning of the day itself, he came down to breakfast to find Molly sitting at the table, an open letter in her hand. She was staring off into space.

"Good morning," he said. "Happy August Eighteenth!"

Molly didn't answer. She hadn't heard him.

"Good morning!" he repeated. She didn't move. He looked at her with some concern. "I said — " he began, drawing a deep breath.

"Hello, dear." Molly looked up. "How are you?"

"I'm fine," he said, and placed the little package on the table. "Happy anniversary."

Molly's startled eyes looked from him to the pretty little package.

"It's August eighteenth," Jim said. "You married me. Remember?"

"Yes — " The word was a whisper. She reached for the gift.

Jim watched while she unwrapped it. The jeweler's instructions were to use his own judgment in selecting presents for Molly. It had become a routine. Of course, Jim's secretary always told him what had been chosen, but he almost always forgot —

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"Philip Benson." Molly nodded.

"Well, *you* know — " he went on. "It's a nice account. Any advertising man in New

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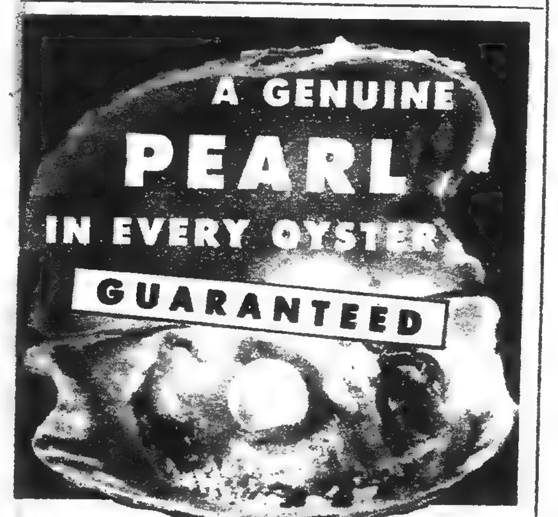

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and there are two smaller ones, but these are used mostly for actual performances. Every other structure on the grounds is employed for instruction, and one may stroll along and listen to a bass rehearsing Masetto's song from "Don Giovanni" while Amneris is berating Aïda in the next stable and off in the distance Desdemona is being smothered by Otello, all to a background of a Beethoven sonata in the main house.

Paul Ulanowsky, accompanist for Lotte Lehmann and many other famous singers, sits outside of what is known as "the thin barn," in which a small upright piano stands among the tractors and plows. Three young men who have been rehearsing a trio from Mozart's "Cosi fan Tutte" are just leaving. As they depart, Miss Endich and a young tenor from Coalinga. Calif., named John McCollum approach for some coaching in a "La Bohème" duet.

"I feel like a dentist," Ulanowsky sighs. "Always saying 'Next!' "

"Just Nervous"

FEW schools offer the kind of advanced coaching that Tanglewood can. One faculty member estimates that six weeks at Tanglewood, with concentrated, almost continuous work, are the equivalent of two years' study elsewhere, even under the same teachers. Two hours after Miss Endich and McCollum have ended their "Bohème" session, they are back at the thin barn for some work on a rarely heard opera of Chabrier, "An Incomplete Education," one of three presented this summer.

"Rehearsals and preparation are so thorough here," says Miss Endich, "that even when I sang for the first time with the Boston Symphony, I wasn't really frightened — just nervous."

Aaron Copland, one of America's

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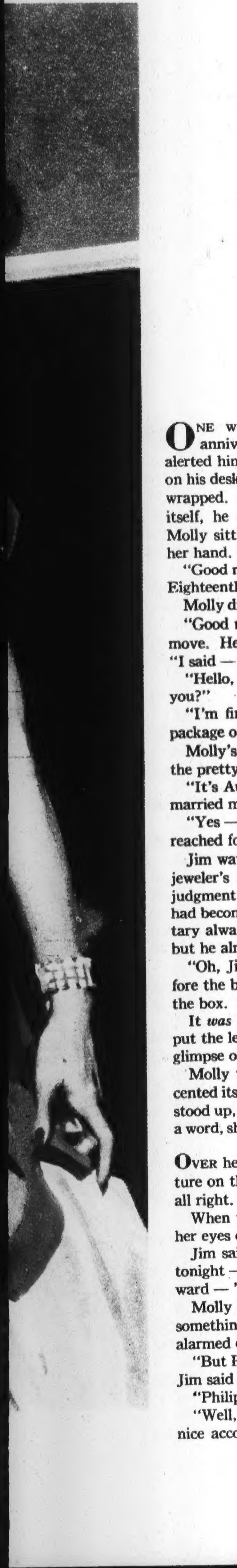

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BACKSTAGE AT TANGLEWOOD

Continued from page nine

and there are two smaller ones, but these are used mostly for actual performances. Every other structure on the grounds is employed for instruction, and one may stroll along and listen to a bass rehearsing Masetto's song from "Don Giovanni" while Amneris is berating Aïda in the next stable and off in the distance Desdemona is being smothered by Otello, all to a background of a Beethoven sonata in the main house.

Paul Ulanowsky, accompanist for Lotte Lehmann and many other famous singers, sits outside of what is known as "the thin barn," in which a small upright piano stands among the tractors and plows. Three young men who have been rehearsing a trio from Mozart's "Cosi fan Tutte" are just leaving. As they depart, Miss Endich and a young tenor from Coalinga, Calif., named John McCollum approach for some coaching in a "La Bohème" duet.

"I feel like a dentist," Ulanowsky sighs. "Always saying 'Next!' "

"Just Nervous"

FEW schools offer the kind of advanced coaching that Tanglewood can. One faculty member estimates that six weeks at Tanglewood, with concentrated, almost continuous work, are the equivalent of two years' study elsewhere, even under the same teachers. Two hours after Miss Endich and McCollum have ended their "Bohème" session, they are back at the thin barn for some work on a rarely heard opera of Chabrier, "An Incomplete Education," one of three presented this summer.

"Rehearsals and preparation are so thorough here," says Miss Endich, "that even when I sang for the first time with the Boston Symphony, I wasn't really frightened — just nervous."

Aaron Copland, one of America's leading composers, has been assistant director of the Berkshire Music Center since the 1945 season. He says that its expanding educational activities are as important to the faculty as to the students.

"It keeps us in contact with the younger generation," he says. "We see the most talented kids from all over the country. And when the sessions close, we watch them go back and become musical leaders in their own communities."

Talent Scouts

THE directors of the Festival are happy to see that the Tanglewood idea is being taken up now in Europe. This year, for the first time, the Salzburg Festival in Austria, hitherto confined to long-established singers and instrumentalists, had a youth orchestra.

The student orchestra at Tanglewood is one of its prides and joys; this year it had the honor of playing the first concert of the Festival, performing in the big shed under the batons of two student conductors and Leonard Bernstein, who heads the conducting department.

Among those who listened to the student orchestra this summer were half a dozen leaders of American symphonic organizations. They were looking for talented players to hire for their orchestras, and they found them. No less than 10 per cent of all musicians now playing in American symphony orchestras are Tanglewood alumni, and the percentage is even higher among choral organizations.

As if to emphasize its basic seriousness, Tanglewood permits no visitors to its grounds except on guided tours, a policy that is relaxed only when the Boston Symphony gives its weekend concerts.

Even the visitors on tour are gently reminded of their New England surroundings by a strict rule barring entry to the grounds of anyone clad in shorts. A supply of paper wrap-around skirts is maintained for distribution to visitors, male and female alike.

The closest that Tanglewood comes to opening its gates wide to all who wish to enter is the Study Group, a body of students who may enroll for two, four or six weeks and sit in on many classes and rehearsals. But even these students must be able to read music and sing in the student chorus.

To run Tanglewood costs money, of course, and the yearly deficit it adds to the Boston Symphony's budget averages $40,000. Scholarship students are asked to repay their grants as soon as they are able, and more than $10,000 has been recouped in this way.

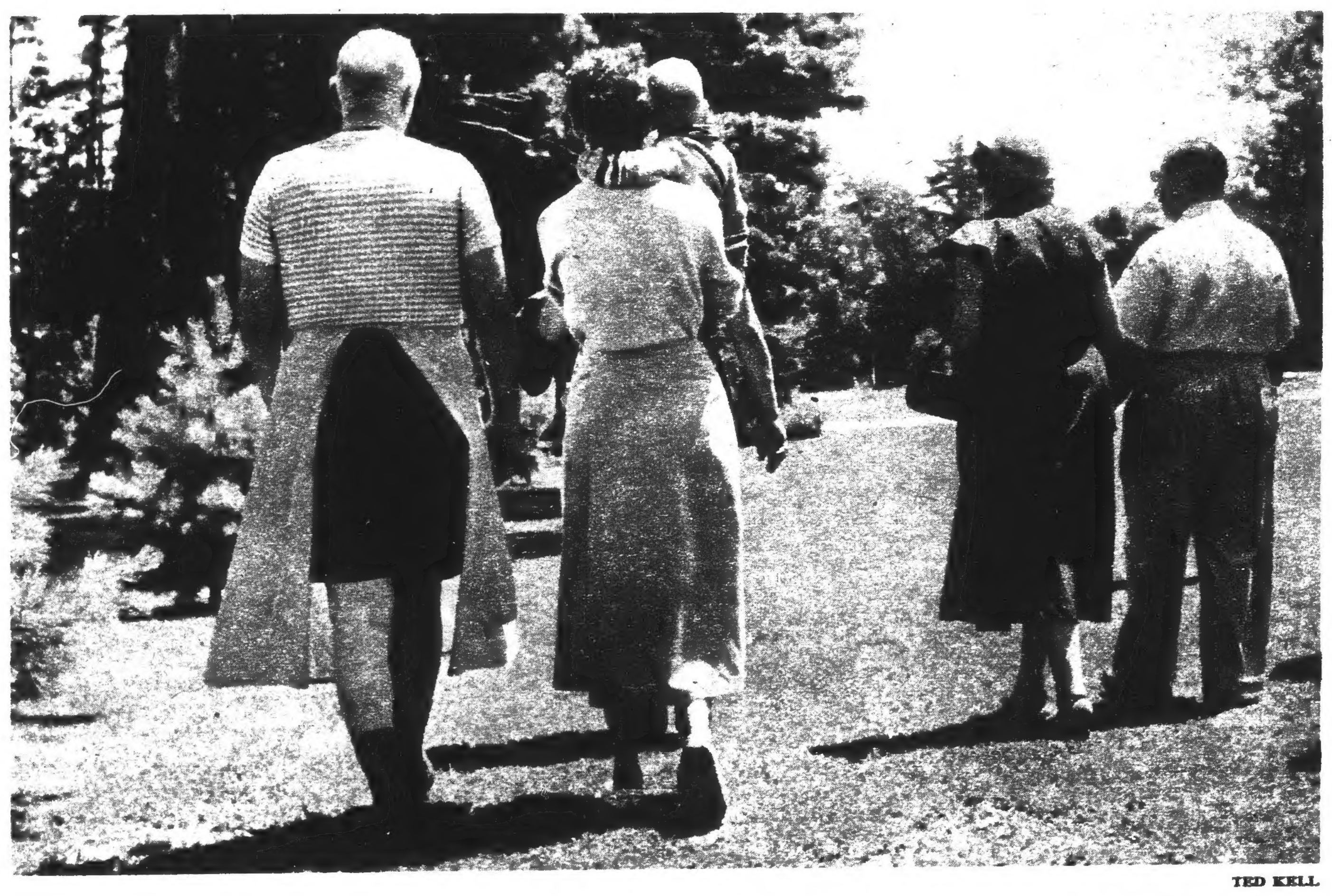
More money will be coming in later on as the Sara Mae Endichs, the Lois McCauleys and the John McCollums win increasing artistic and fiscal success in the musical world. But to turn out musicians who can amass fortunes is not the intention of Tanglewood, even though it would offer no objections.

More Than Success

"THE gospel of Tanglewood," says Boris Goldovsky, "is artistry and the cultural good of the nation. Those are big words, but they mean something. Here at Tanglewood we love success, we adore success. But we have a strong feeling that we are training some very important world workers. That was Dr. Koussevitsky's idea when he selected his faculty, and that is the idea that guides us today."

That, too, is the idea which is now traveling with 400 young men and women along the roads that lead across America from Tanglewood, as the Berkshire hills fall silent.

The End



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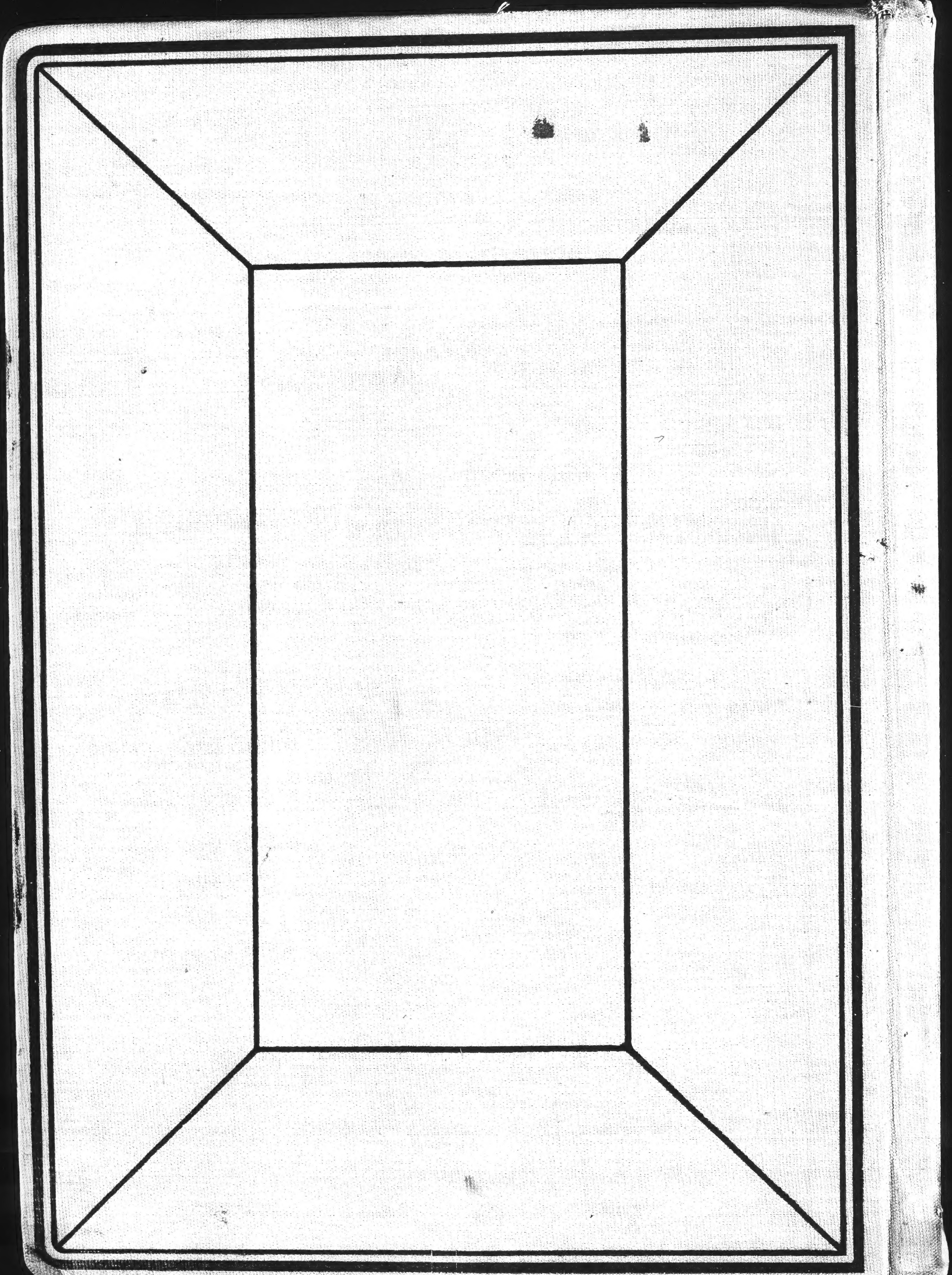

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